

Teacher's Edition



myview[®]

L I T E R A C Y

3.3

SAVVAS

Teacher's Edition

myView

L I T E R A C Y

3

SAVVAS
LEARNING COMPANY

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



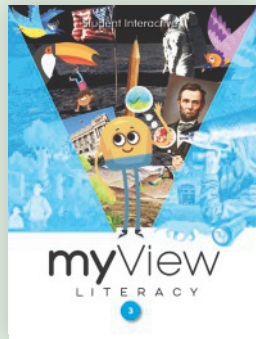
Grade 3 Resources



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

STUDENT RESOURCES

Whole Group



Student Interactive
2 Volumes

Read **ALoud**

Mentor **STACK**



Trade Book Read Alouds



Genre, Skill, and
Strategy Videos



Savvas Realize™
Intermediate Student
Interface

Small Group & Independent

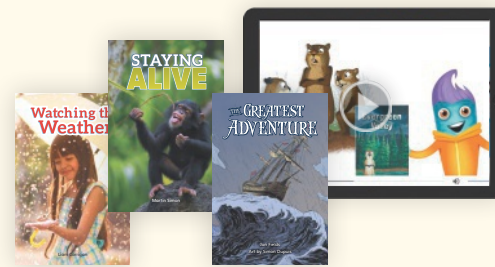
BOOK CLUB
with Trade Books



WRITING CLUB

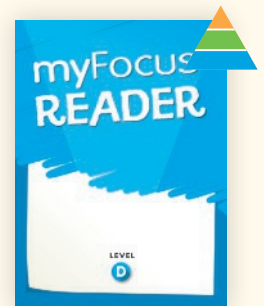


Digital Games



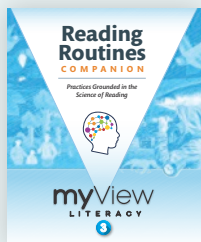
Leveled Content Readers
with Access Videos

SuccessMaker

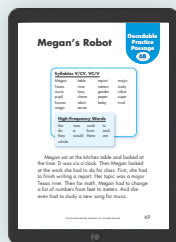


myFocus Reader

Foundational Skills



Reading
Routines
Companion



Decodable
Readers



Sound
Spelling Cards

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

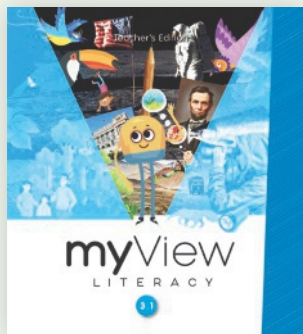


Savvas Realize™

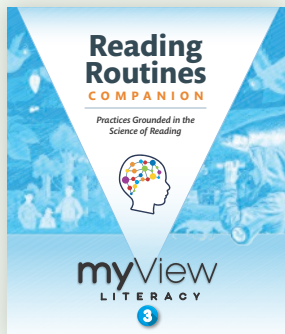
- Seamless Google Integration
- Interactive PDFs
- Distance Learning Teacher's Guide
- Downloadable/Printable Content
- Customizable Playlists
- Upload files and video
- Assign, Submit, and Grade
- Access to Realize Reader™ on and offline

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

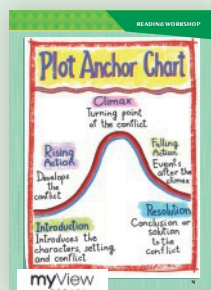
TEACHER RESOURCES



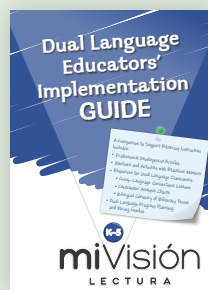
Teacher's Edition
5 Volumes



Reading Routines Companion



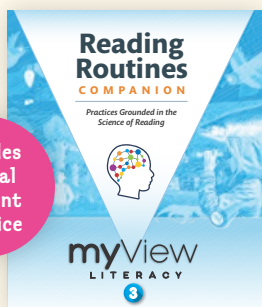
Anchor Charts



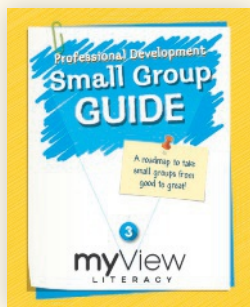
Dual Language Educators' Implementation Guide

Printables Include:

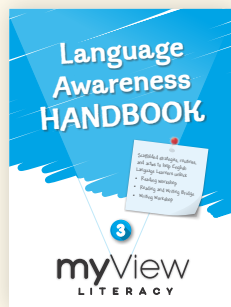
- Handwriting Practice
- Handwriting Models
- Writing Minilessons and Student Practice
- Language & Conventions Resources
- Spelling Resources
- Read Aloud Trade Book Lesson Plans



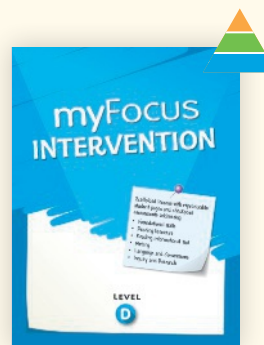
Reading Routines Companion



Small Group Professional Development Guide



Language Awareness Handbook

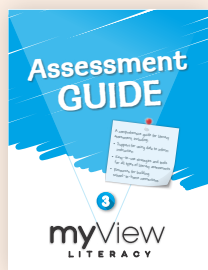


myFocus Intervention Teacher's Guide

Printables Include:

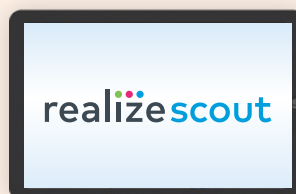
- Extension Activities
- Quest and uEngineer It! Cross-curricular projects
- Project-Based Inquiry Rubrics & Leveled Research Articles
- Writing Conference Notes & Student Feedback Template
- Leveled Literacy Stations
- Leveled Content Reader Teacher's Guide

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!

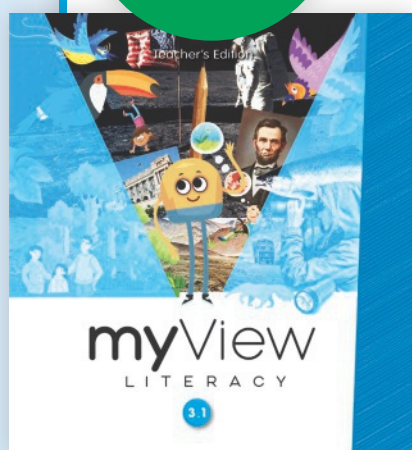
A Continuum of Resources to Meet the Needs of Your Students



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

LEVEL OF SUPPORT

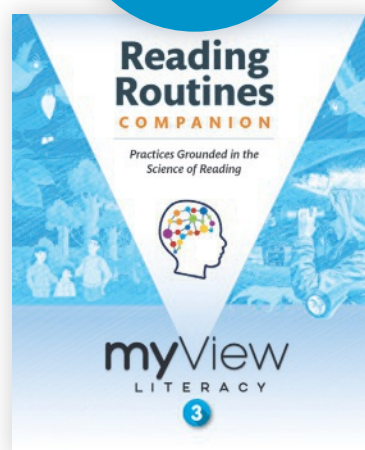
Teacher's Edition



Teacher's Edition (K-5)

Whole group lessons with corresponding small group differentiated instruction.

Reading Routines Companion



Reading Routines Companion (K-5)

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

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





SuccessMaker



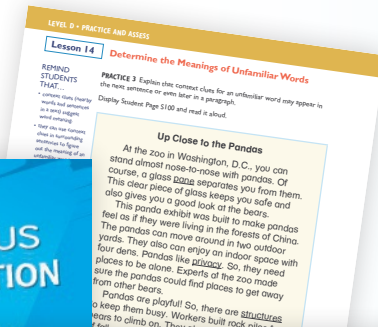
SuccessMaker®

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



myFocus Intervention

myFocus INTERVENTION



myFocus Intervention

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

Lessons follow a routine of:

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



myFocus Reader



myFocus Reader

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)

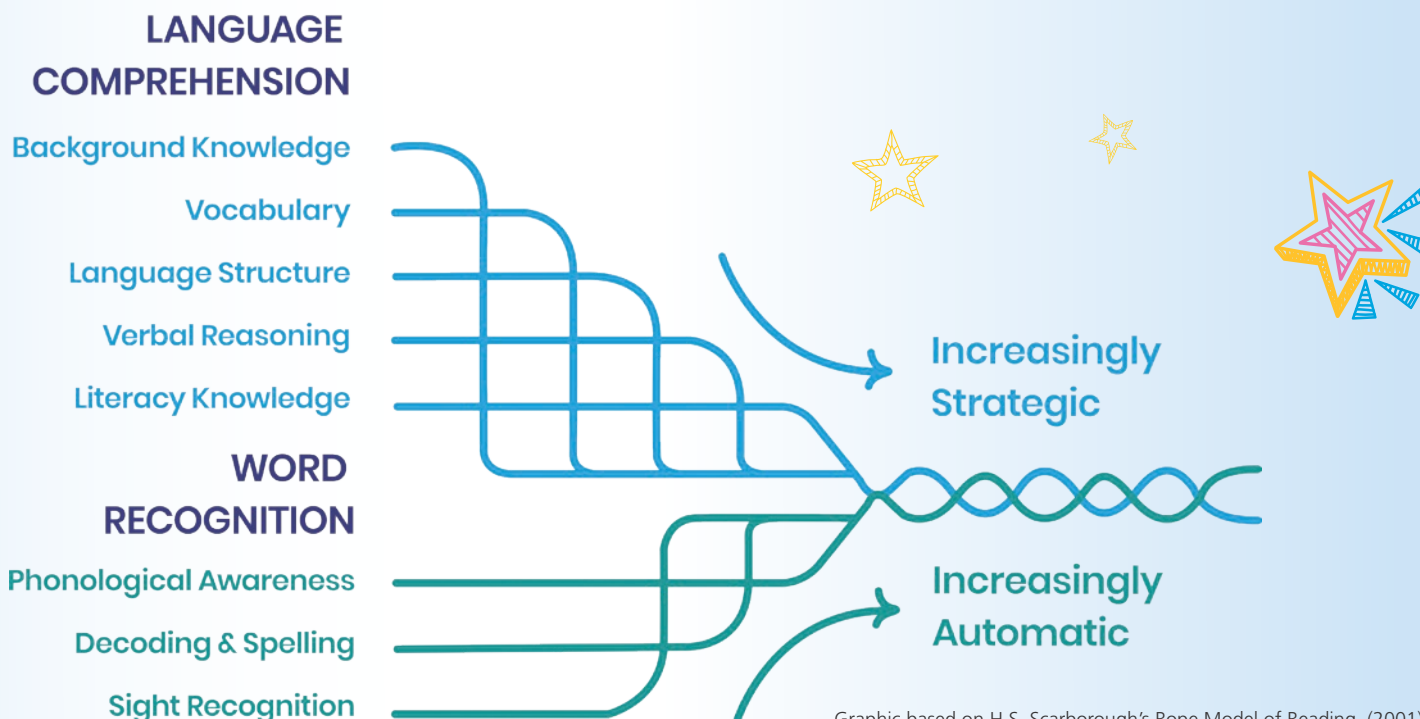
Foundational Skills for Intermediate Students



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

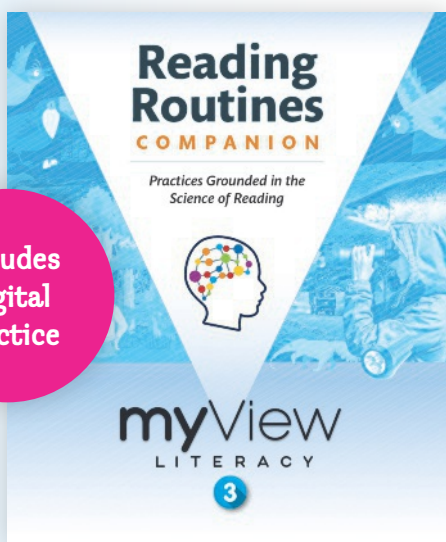
Includes established beneficial routines of modeling, practice, feedback, and structured opportunities for review and application

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

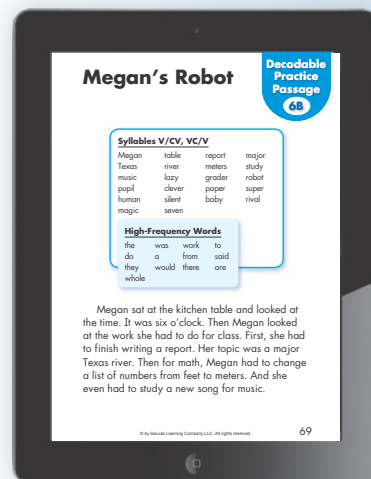


Includes Digital Practice

Reading Routines Companion

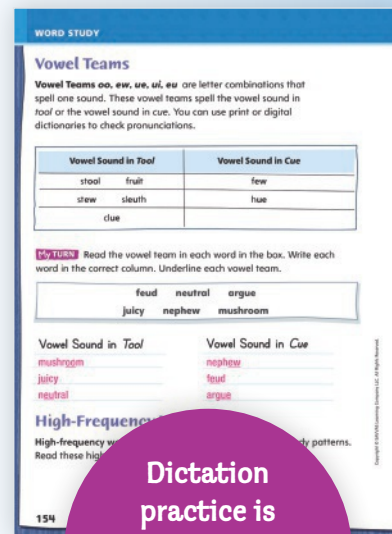
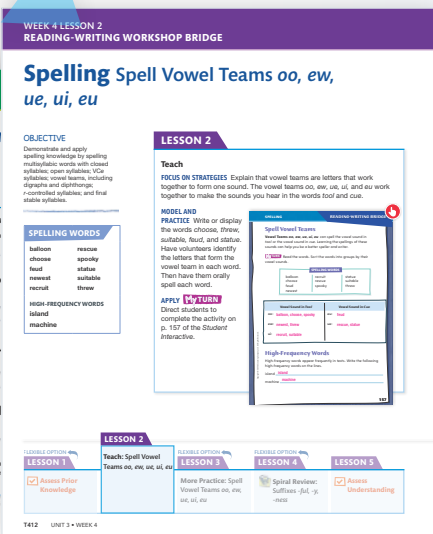
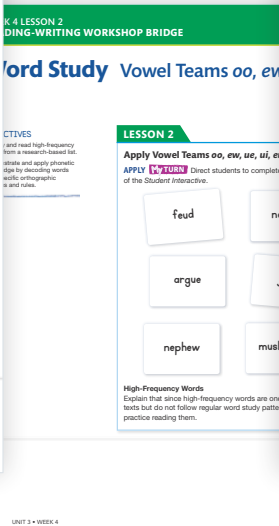
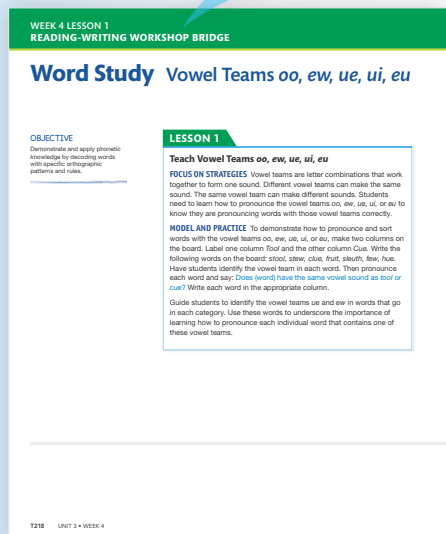
Continue supporting strong foundational skills instruction in intermediate grades with systematic and explicit routines for:

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



Decodable Readers

A third grade library of digital decodable readers allows even more application of skills.



Dictation practice is included in the Student Interactive.

Connected Word Study & Spelling Instruction

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



Purposeful Assessments, Powerful Results

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

Formative Assessments – Daily/Weekly

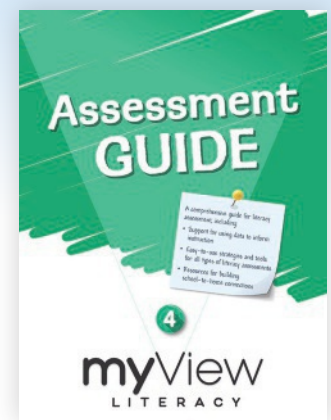
- Quick Checks
- Assess and Differentiate
- Assess Prior Knowledge
- Assess Understanding
- Observational Checklists
- Conferring Checklists
- Reading and Writing Rubrics for Student Self-Assessment
- Weekly Progress Check-Ups
- Weekly Cold Read Assessments for Fluency and Comprehension (Grades 1-5)

Unit Assessments – 5x Year

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

Summative Assessments – 3x Year

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



Data-Driven Assessment Guide

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

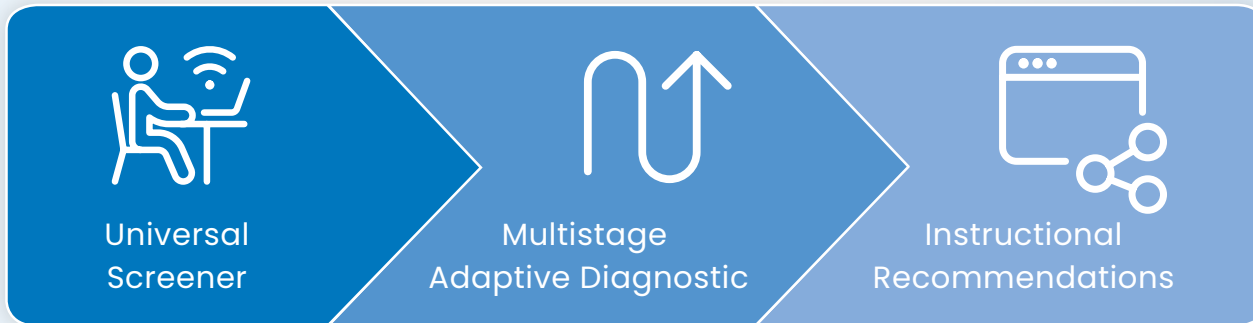
Test Preparation (Grades 2–5)



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

SAVVAS literacy Screener & Diagnostic Assessments

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



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

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

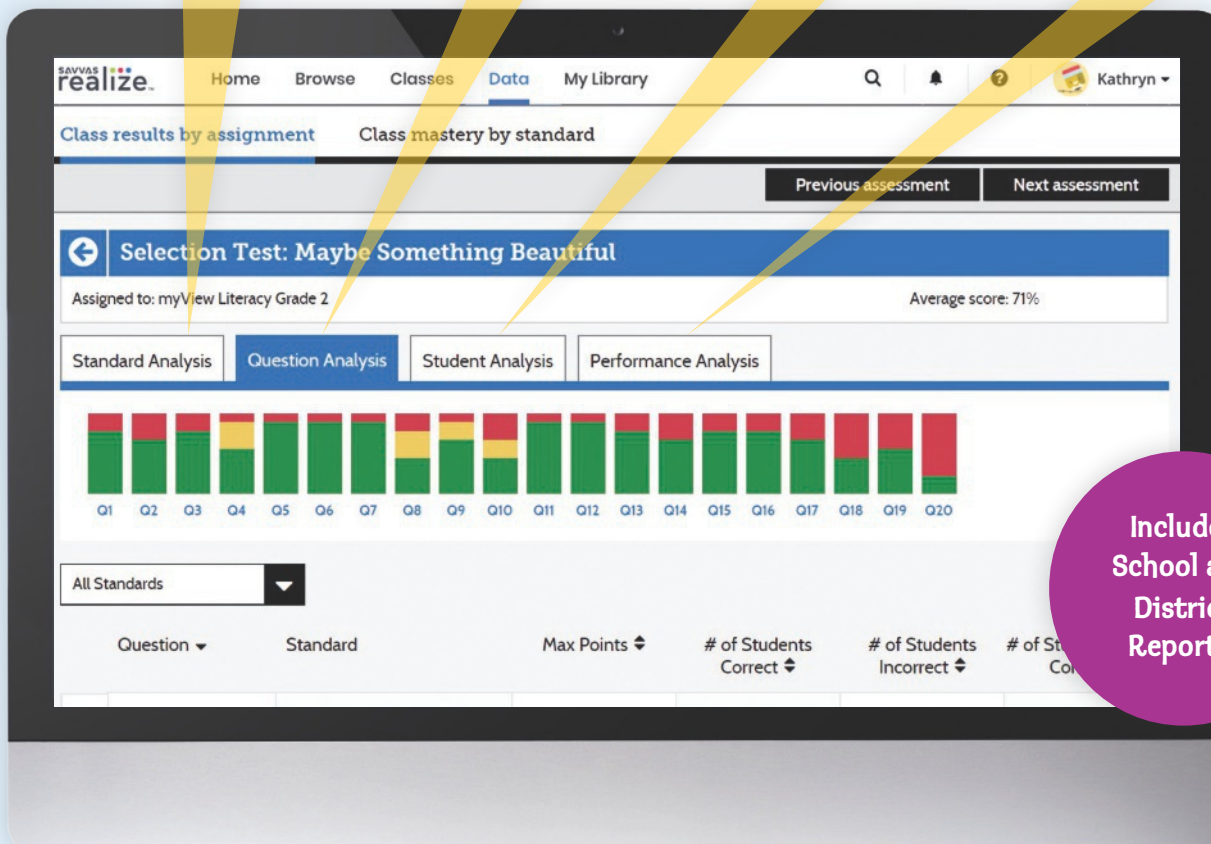
Student data connects skills to instructional supports and resources.

See progress by standard.

Drill into questions to see where students are struggling.

Focus on individual student performance.

Get small group recommendations with suggested next-step activities.



Intuitive Data Reporting

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

Includes School and District Reports.

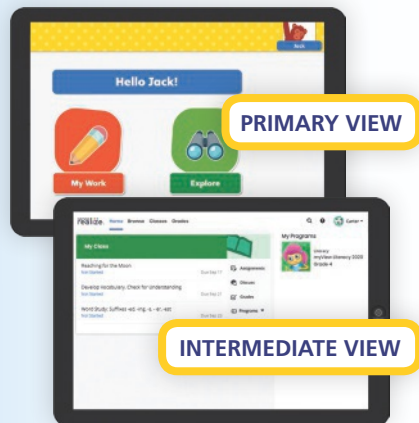
The Digital Difference



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

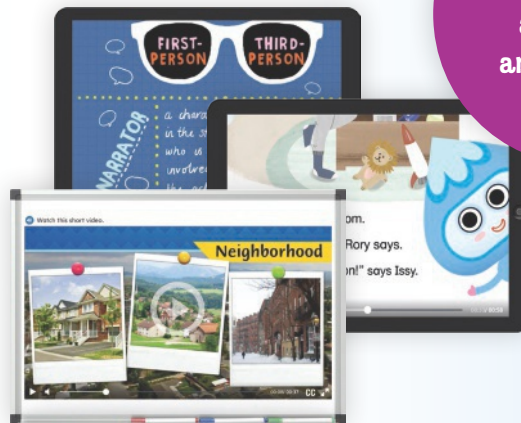
The Student Experience

High-Interest resources capture attention and increase learning.



Adaptive Dashboard

Adjust student view for ease of use!



Engaging Videos

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

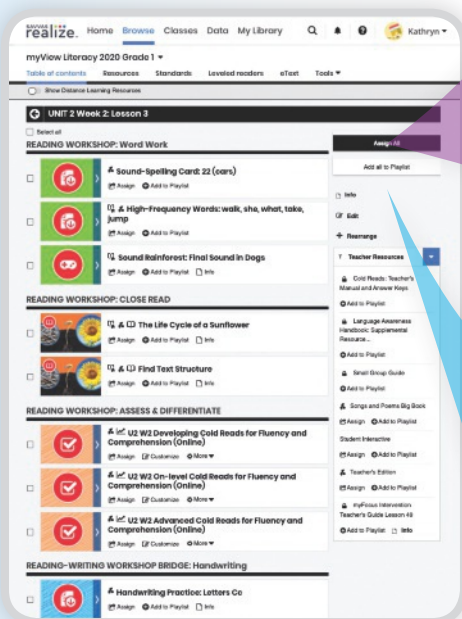


Digital Games

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

The Teacher Experience

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



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

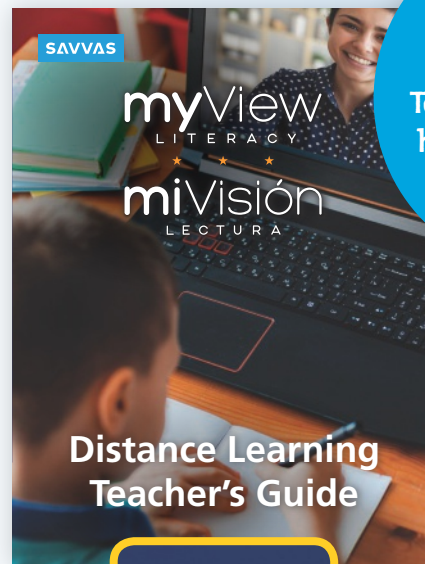
Add content, rearrange lessons, delete what you don't need—**make it your own!**

Create a Playlist

Title: Poetry Study

Description (Options):

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



Distance Learning Teacher's Guide



Engaged, Motivated Classrooms

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



Social-Emotional Learning

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



Inclusive and Equitable Instruction

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

Professional Learning and Program Implementation

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



Program Activation

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

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

Jump-start Your Teaching!

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

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



mySavvasTraining.com

Live Instructional Coaching Chat

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

On-Demand Training Library

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

Teacher Webinars

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

UNIT THEME

Heroes

Essential Question

What makes a hero?



SAVVAS
realize[™]

Go ONLINE for all lessons.

myView
Digital



REALIZE
READER



NOTEBOOK



AUDIO



GAME



ANNOTATE



DOWNLOAD



VIDEO



RESEARCH



INTERACTIVITY



ASSESSMENT

Spotlight on Historical Fiction



WEEK 1



Below Deck pp. T14–T83
by Tony Bradman

Historical Fiction

WEEKLY QUESTION What qualities do we see in heroes?

WEEK 2



Granddaddy's Turn pp. T84–T143
by Michael S. Bandy and Eric Stein

Historical Fiction

WEEKLY QUESTION How can a hero's actions affect other people?

WEEK 3



from *Little House on the Prairie* and
By the Shores of Silver Lake pp. T144–T205
by Laura Ingalls Wilder

Historical Fiction

WEEKLY QUESTION How do challenges turn ordinary people into heroes?

WEEK 4



Mama Miti pp. T206–T265
by Donna Jo Napoli

Biography

WEEKLY QUESTION Why do people need heroes?

WEEK 5



Poems About Heroes pp. T266–T323
by Folami Abiade | by Mary E. Cronin | by Nikki Grimes | by Jennifer Trujillo | by Charles R. Smith Jr.

Poetry

WEEKLY QUESTION What kinds of actions can be heroic?

WEEKS 1–5

BOOK CLUB Read and discuss a book with others.

SEL SOCIAL-EMOTIONAL LEARNING

WEEK 6

PROJECT-BASED INQUIRY pp. T452–T471

UNIT THEME

Heroes

Essential Question

What makes a hero?

from **Little House on the Prairie** and **By the Shores of Silver Lake**

How do challenges turn ordinary people into heroes?

WEEK
3



WEEK
2

Granddaddy's Turn: A Journey to the Ballot Box

How can a hero's actions affect other people?



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



WEEK
1

Below Deck: A Titanic Story

What qualities do we see in heroes?





WEEK
4

Mama Miti: Wangari Maathai and the Trees of Kenya

Why do people need heroes?



WEEK
5

Poems About Heroes

What kinds of actions can be heroic?



WEEK
6



Project-Based Inquiry

At the end of the unit, students will get the chance to apply what they've learned about heroes in the **WEEK 6 PROJECT: Be a Hero!**

UNIT THEME

Heroes

WEEK 1

WEEK 2

WEEK 3

READING WORKSHOP

Historical Fiction



Below Deck: A Titanic Story

Learn more about historical fiction and analyze plot and setting in historical fiction

Historical Fiction



Granddaddy's Turn: A Journey to the Ballot Box

Learn more about historical fiction and analyze characters in historical fiction

Historical Fiction



from Little House on the Prairie and By the Shores of Silver Lake

Learn more about historical fiction and infer themes in historical fiction texts



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing historical fiction through:

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

BOOK CLUB SEL

The Hero Two Doors Down by Sharon Robinson
How can a hero change a community?

WRITING WORKSHOP

Introduce Mentor Stacks and immerse in historical fiction texts

Develop literary elements of historical fiction writing

Develop the structure of historical fiction writing



READING-WRITING WORKSHOP BRIDGE

Bridge reading and writing historical fiction through:

- Spelling
- Language and Conventions

UNIT GOALS

SEL SOCIAL-EMOTIONAL LEARNING

UNIT THEME

- Collaborate with others to determine what makes a hero

READING WORKSHOP

- Understand historical fiction and its elements

READING-WRITING WORKSHOP BRIDGE

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

WRITING WORKSHOP

- Use elements of narrative text to write a historical fiction story

WEEK 4

Biography



Mama Miti: Wangari Maathai and the Trees of Kenya

Learn more about themes concerning heroes and analyze text structure in a biography

WEEK 5

Poetry



Poems About Heroes

Learn more about themes concerning heroes and explain poetic elements in poetry

WEEK 6

Inquiry and Research



Be a Hero! Research Articles

Project-Based Inquiry

- Generate questions for inquiry
- Research evidence that supports a claim and can persuade an audience
- Engage in productive collaboration
- Incorporate media
- Celebrate and reflect

Bridge reading and writing historical fiction through:

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

The Hero Two Doors Down by Sharon Robinson
How can a hero change a community?

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

Publish, celebrate, and assess historical fiction writing

Bridge reading and writing historical fiction through:

- Spelling
- Language and Conventions

UNIT 3 SKILLS OVERVIEW

UNIT THEME

Heroes

WEEK 1

Historical Fiction



**Below Deck:
A Titanic Story**

WEEK 2

Historical Fiction



**Granddaddy's Turn:
A Journey to the
Ballot Box**

WEEK 3

Historical Fiction



**from Little House on
the Prairie and By the
Shores of Silver Lake**

READING WORKSHOP	Minilesson Bank	Primary Sources: Steps on the Moon	Poem: "You Are My Hero"	Infographic: American Heroes
		Historical Fiction: <i>Below Deck: A Titanic Story</i>	Historical Fiction: <i>Granddaddy's Turn: A Journey to the Ballot Box</i>	Historical Fiction: <i>Little House on the Prairie and By the Shores of Silver Lake</i>
		Words that Describe Plot and Setting	Words that Describe Characters	Words that Engage Readers' Senses
		Analyze Plot and Setting	Analyze Characters	Infer Theme
		Correct or Confirm Predictions	Make Connections	Compare and Contrast Texts
		Talk About It: Support an Opinion	Write to Sources: Describe Connections to Text	Write to Sources Use Text Evidence
READING-WRITING WORKSHOP BRIDGE	Academic Vocabulary	Related Words	Synonyms and Antonyms	Context Clues
	Word Study	Prefixes <i>pre-, dis-, in-, im-, non-</i>	Abbreviations	Suffixes <i>-ful, -y, -ness</i>
	Read Like a Writer	Explain the Use of Illustrations	Explain the Author's Message	Describe Hyperbole
	Write for a Reader	Use Illustrations	Emphasize Author's Message	Use Hyperbole
WRITING WORKSHOP	Weekly Focus	Introduce and Immerse	Develop Elements	Develop Structure
	Minilesson Bank	Historical Fiction	Compose Characters	Develop an Introduction
		Identify Characters and Setting	Compose a Setting	Draft an Event Sequence
		Develop Plot	Plot: Establish a Problem	Create an Audio Recording of a Story
		Brainstorm Ideas	Plot: Plan a Resolution	Compose Dialogue
		Plan Your Historical Fiction Story	Select a Genre	Describe Events with Details
READING-WRITING WORKSHOP BRIDGE	Spelling	Spell Prefixes <i>pre-, dis-, in-, im-, non-</i>	Spell Abbreviations	Spell Suffixes <i>-ful, -y, -ness</i>
	Language and Conventions	Subject-Verb Agreement	Edit for Subject-Verb Agreement	Simple Verb Tenses

Essential Question

What makes a hero?

WEEK 4

Biography

Mama Miti: Wangari Maathai and the Trees of Kenya



Time Line: Needing Heroes

Biography: *Mama Miti: Wangari Maathai and the Trees of Kenya*

Words that Make Connections

Analyze Text Structure

Summarize Informational Text

Write to Sources: Ask and Answer Questions

Figurative Language

Vowel Teams

Analyze Voice and Tone

Use Voice and Tone

Writer's Craft

Edit for Capitalization

Add Ideas for Coherence and Clarity

Delete Ideas for Coherence and Clarity

Edit for Verbs

Edit for Subjective, Objective, and Possessive Pronouns

Spell Vowel Teams

Irregular Verbs

WEEK 5

Poetry

Poems About Heroes



Infographic: Acting Heroically

Poetry: "Firefighter Face," "Miss Stone," "The Race," "in daddy's arms," "The Wright Brothers"

Words that Describe People

Explain Poetic Characteristics

Monitor Comprehension

Talk About It: Ask Pertinent Questions

Parts of Speech

Irregular Plural Nouns

Analyze Descriptive Language

Use Descriptive Language

Publish, Celebrate, and Assess

Edit for Punctuation Marks

Edit for Prepositions and Prepositional Phrases

Publish and Celebrate

Prepare for Assessment

Assessment

Irregular Plural Nouns

Pronouns

WEEK 6

Inquiry and Research

Be a Hero!



Leveled Research Articles

Use Academic Words

Explore and Plan: Argumentative Writing

Conduct Research: Search Engines

Argumentative Writing: Opinion Speech

Refine Research: Paraphrasing and Quoting

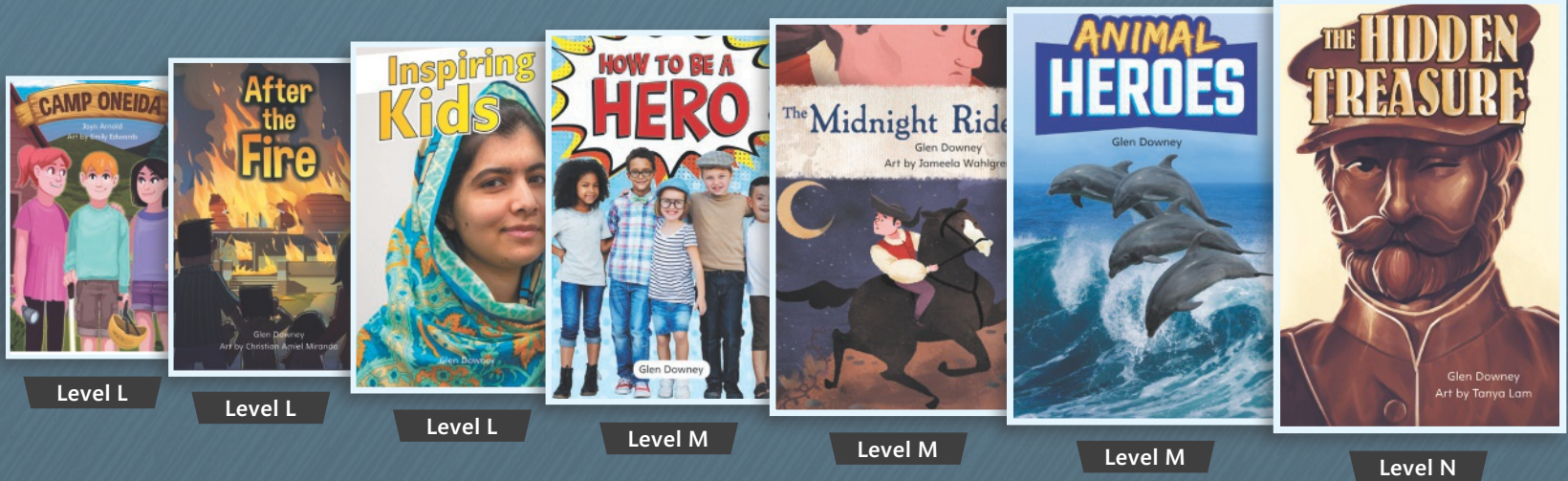
Extend Research: Add Media

Revise for Relevant Details

Edit and Peer Review

Celebrate and Reflect

UNIT 3 LEVELED READERS LIBRARY



LEVEL L

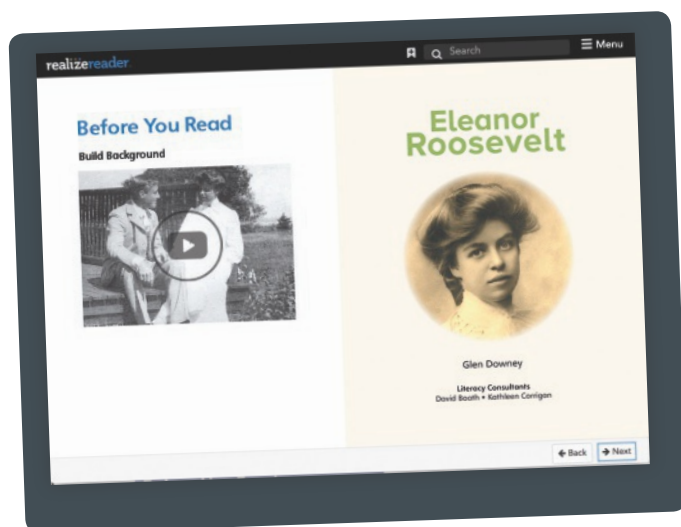
Leveled Texts for Unit 3

- Unit 3 guided reading levels range from L through P.
- Readers align to the unit theme, Heroes, and to the Spotlight Genre, Historical Fiction.
- See the “Matching Texts to Learning” pages each week for suggested texts and instruction aligned to the week's instruction and genre.

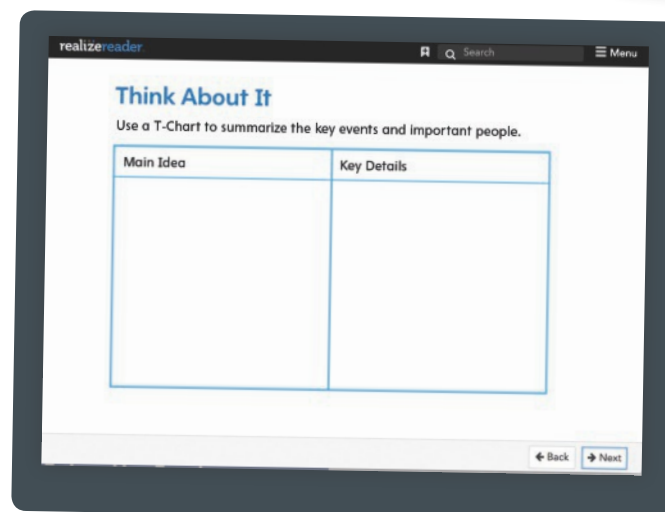
Complete Online Access to the Grade 3 Leveled Library

- A range of levels from L to P
- Rich variety of genres, including historical fiction, realistic fiction, informational text, mystery, and more
- Text structures and features aligned to the continuum of text levels
- Readers provide audio and word-by-word highlighting to support students as they read.
- Leveled Reader Search functionality in SavvasRealize.com

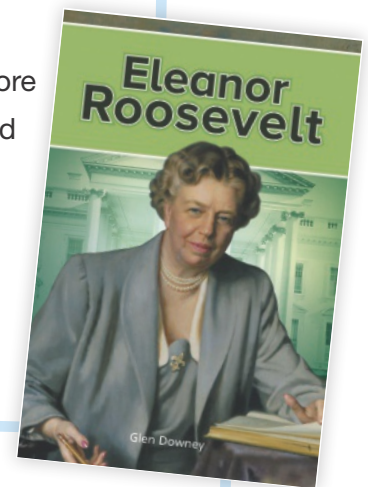
Online Reader Interactive Support



ELL Access Videos

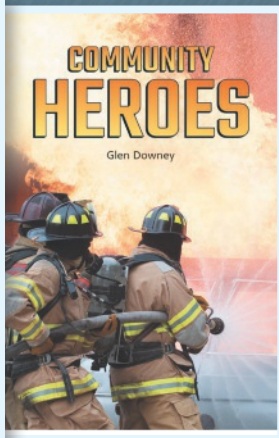


Interactive Graphic Organizers

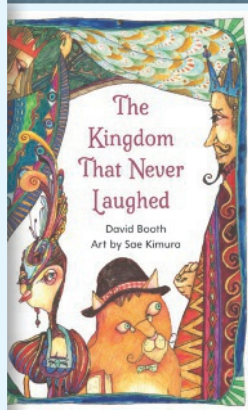




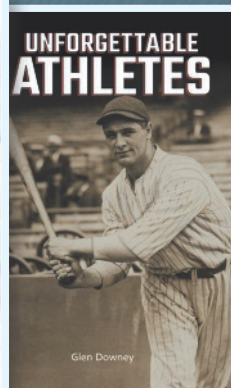
Level N



Level N



Level O



Level O



Level O



Level P



Level P



Level P

LEVEL P

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

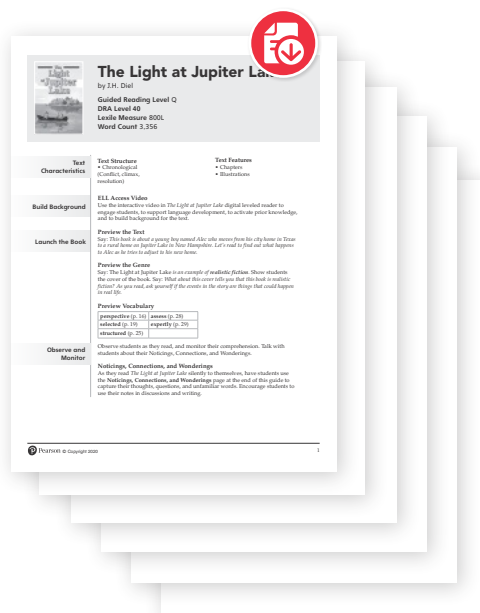
Differentiation

- 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

Heroes


OBJECTIVES

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

Identify and analyze the heroic deeds of individuals, including military and first responders such as the Four Chaplains.

Essential Question

Introduce the Unit 3 Essential Question, *What makes a hero?* Tell students they will read many texts to learn about qualities that make a hero, how heroes affect the lives of others, and why heroes are important. Explain that they will read a variety of genres, as each author approaches the theme differently.

Watch the Unit Video Tell students that a video combines sound and pictures. Have students watch “Being a Hero” and take notes about the actions of first responders and why they are heroes. 

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

- What did you learn from the sounds in the video?
- How do the images define heroes?

STUDENT INTERACTIVE, pp. 10-11



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

Preteach key vocabulary words in the video. **EMERGING**

Define *rescue*, and ask students what the word brings to mind. **DEVELOPING**

Ask students to use background knowledge to write original sentences using two of the vocabulary words. **EXPANDING/BRIDGING**

Independent Reading

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

- Self-select books that are neither too hard nor too easy.
- Set a purpose for reading.
- Describe personal connections to self-selected books.
- Spend increasing periods of time reading independently to build fluency.

STUDENT INTERACTIVE, pp. 12–13



3 INDEPENDENT READING

Independent Reading

A genre is a category of text. The genres you will read in this unit include historical fiction, biography, and poetry. Before choosing an independent reading text, think about the genres that interest you most. Choosing texts in genres you like will help you read for a sustained period of time, or read continually without stopping.

Before you begin reading, set a purpose, such as to learn more about a time in history. Then use the thinking strategy called Reading Detective. Watch for elements of the genre as you read. Remember to record your sustained reading in the “Minutes Read” column of the chart.

FICTION	NONFICTION and BIOGRAPHY
Notice WHO and WHAT the text is about.	Notice the MAIN TOPIC and boldface headings.
Notice how the SETTING influences the plot.	Notice the DETAILS that support the headings.
Notice how the PLOT develops: What is the problem or conflict?	Notice what the AUTHOR'S PURPOSE is. Ask what the author wants you to learn.
Notice personal connections you make to the text.	Notice parts that relate to your experience.

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:

- command : *comandar*
- distinguish : *distinguir*

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 what makes a person a hero. Read each word's definition. Have students respond to the **Expand** and **Ask** questions using the newly acquired Academic Vocabulary as appropriate.

Expand: I **encourage** my brother to practice playing the piano.

Ask: Who **encourages** you to do your best?

Expand: Our basketball team will **defeat** the other team.

Ask: Which teams do you want your team to **defeat** this year?

Expand: Some people **distinguish** twins by looking at what they wear.

Ask: What details help you **distinguish** a rose from a daisy?

Expand: Students who study hard often **achieve** success at school.

Ask: What do you do to **achieve** good health?

Expand: A teacher uses a firm voice to **command** the class to line up.

Ask: What might a principal **command** a group of students to do?

TURN, TALK, AND SHARE Have students complete the chart on p. 15 of the *Student Interactive* 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 Vocabulary Use these supports for the Oral Vocabulary Routine.

Use the Language Transfer note to help Spanish speakers learn the Academic Vocabulary. As most of the words are verbs, use gestures to aid in comprehension. Use simple sentence stems that students can complete using the words. **EMERGING**

Preview the vocabulary, pronouncing the words. Display the “Ask” questions from the routine and lead students in a discussion of their answers to the questions, providing sentence frames such as: *The person who encourages me to do my best is _____.*

DEVELOPING

Display the “Ask” questions and have student pairs take turns answering the questions. Then have students use the Academic Vocabulary to write sentences that connect to their prior knowledge. **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
Reading Workshop					
I know about historical fiction and understand its elements.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading-Writing Bridge					
I can use language to make connections between reading and writing historical fiction.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing Workshop					
I can use elements of narrative text to write a historical fiction story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unit Theme					
I can collaborate with others to determine what makes a hero.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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Academic Vocabulary

Use these vocabulary words to talk and write about this unit’s theme. *Heroes: encourage, defeat, distinguish, achieve, command.*

TURN and TALK Read the vocabulary words and definitions. Then use each vocabulary word in a question and answer. Share your questions and answers with a partner.

- [v] **encourage**—give someone hope to keep on trying
- [n] **defeat**—a loss or setback of some kind
- [v] **distinguish**—tell the difference between two things
- [v] **achieve**—succeed at something or reach a goal
- [v] **command**—direct or give an order

Possible responses: How will the coach *encourage* the runners? The coach will cheer to *encourage* them. Who will *achieve* a victory in the race? The runner in first place will *achieve* a victory. Who will experience *defeat* in the race? The runner in last place will experience *defeat*. Can you *distinguish* these two boys from each other? I cannot *distinguish* them because they look alike. What can you *command* your puppy to do? I can *command* my puppy to sit.

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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 historical fiction and analyze plot and setting in historical fiction.
- I can develop knowledge about language to make connections between reading fiction and writing historical fiction.
- I can use elements of narrative text to write a historical fiction story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

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

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

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Primary Source: Weekly Question T18–T19
- Listening Comprehension: Read Aloud “Crossing the Rockies” T20–T21
- Historical Fiction T22–T23

QUICK CHECK T23

READING BRIDGE

- Academic Vocabulary Related Words T24–T25
- Word Study: Teach Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T26–T27

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

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

INDEPENDENT/COLLABORATIVE

- Independent Reading T31
- Literacy Activities T31

BOOK CLUB T31

WRITING WORKSHOP

MINILESSON

- Historical Fiction T334–T335
 - » Historical Fiction
 - » Share Back

INDEPENDENT WRITING

- Writing Product T335
- Conferences T332

WRITING BRIDGE

- FLEXIBLE OPTION**
 - Spelling: Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T336

Assess Prior Knowledge T336

- FLEXIBLE OPTION**
 - Language and Conventions: Spiral Review: Main Verbs and Helping Verbs T337

LESSON 2

READING WORKSHOP

SHARED READ

- Introduce the Text T32–T55
 - » Preview Vocabulary
 - » Read: *Below Deck: A Titanic Story*
- Respond and Analyze T56–T57
 - » My View
 - » Develop Vocabulary

QUICK CHECK T57

- » Check for Understanding

READING BRIDGE

- Word Study: Apply Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T58–T59
- High-Frequency Words T58

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

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

INDEPENDENT/COLLABORATIVE

- Independent Reading T61
- Literacy Activities T61
- Collaboration T61

WRITING WORKSHOP

MINILESSON

- Historical Fiction T338–T339
 - » Identify Characters and Setting
 - » Share Back

INDEPENDENT WRITING

- Writing Product T339
- Conferences T332

WRITING BRIDGE

- Spelling: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T340

- FLEXIBLE OPTION**
 - Language and Conventions: Oral Language: Subject-Verb Agreement T341

LESSON 3

READING WORKSHOP


CLOSE READ

- Analyze Plot and Setting T62–T63
- Close Read: *Below Deck: A Titanic Story*

 **QUICK CHECK** T63

READING BRIDGE

- Read Like a Writer: Explain the Use of Illustrations T64–T65

- Word Study: More Practice: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T66–T67 

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

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

INDEPENDENT/COLLABORATIVE

- Independent Reading T69
- Literacy Activities T69
- Partner Reading T69

WRITING WORKSHOP


MINILESSON

- Historical Fiction T342–T343
 - » Develop Plot
 - » Share Back

INDEPENDENT WRITING

- Writing Product T343
- Conferences T332

WRITING BRIDGE

- Spelling: More Practice: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T344 
- Language and Conventions: Teach Subject-Verb Agreement T345

LESSON 4

READING WORKSHOP

CLOSE READ

- Confirm or Correct Predictions T70–T71
- Close Read: *Below Deck: A Titanic Story*

 **QUICK CHECK** T71

READING BRIDGE

- Write for a Reader: Use Illustrations T72–T73

- Word Study: Spiral Review: Contractions T74–T75 

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T77
- Strategy and Intervention Activities T76
- Fluency T76
- ELL Targeted Support T76
- Conferring T77

INDEPENDENT/COLLABORATIVE

- Independent Reading T77
- Literacy Activities T77

WRITING WORKSHOP


MINILESSON

- Historical Fiction T346–T347
 - » Brainstorm Ideas
 - » Share Back

INDEPENDENT WRITING

- Writing Product T347
- Conferences T332

WRITING BRIDGE

- Spelling: Spiral Review: Contractions T348 
- Language and Conventions: Practice Subject-Verb Agreement T349

LESSON 5

READING WORKSHOP

GENRE & THEME

- Reflect and Share T78–T79
 - » Talk About It

 **QUICK CHECK** T79

- » Weekly Question

READING BRIDGE

- Word Study: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T80–T81 

 **Assess Understanding** T80

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T83
- Strategy, Intervention, and On-Level/Advanced Activities T82
- ELL Targeted Support T82
- Conferring T83

INDEPENDENT/COLLABORATIVE

- Independent Reading T83
- Literacy Activities T83

BOOK CLUB T83 

WRITING WORKSHOP

MINILESSON

- Historical Fiction T350
 - » Plan Your Historical Fiction Story
 - » Share Back


INDEPENDENT WRITING

- **WRITING CLUB** T351 
- Conferences T332

WRITING BRIDGE

- Spelling: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* T352

 **Assess Understanding** T352

- Language and Conventions: Standards Practice T353 

WEEK 1 LESSON 1 READING WORKSHOP GENRE & THEME

Listening Comprehension

OBJECTIVES
Recognize an unique genre called audiobook, and create an audiobook using a recording device.

Historical Fiction
Tell students you are going to read a historical fiction story about. Have students listen to you read "Crossing the Rockies." Explain that students should listen actively, paying careful attention to the plot and setting of the story as you read. Encourage them to include remarks, descriptive details as they discuss the text. Repeat them to speak clearly and slowly during the discussion.

START-UP
READ-ALOUD ROUTINE
Purpose: Have students actively listen for elements of historical fiction.
READ the entire text aloud without stopping for Think Alouds unless you have a specific purpose.
REPEAT the text aloud, pausing to model Think Aloud strategies related to the genre and setting of the story.

ELL Language Transfer
Cognate: Focus on the Spanish cognate "Cruces las Rocas" in Spanish.

FLUENCY
Read with expression by reading aloud. Encourage students to use appropriate intonation and volume when reading. Encourage students to use appropriate intonation and volume when reading. Encourage students to use appropriate intonation and volume when reading.

Think Aloud
When I listened to the audiobook, I was amazed to hear the sounds of the mountains and the sound of the horses. I was also surprised to hear the sound of the horses and the sound of the mountains. I was also surprised to hear the sound of the horses and the sound of the mountains.

READ ALOUD
"Crossing the Rockies"



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 story.
• Determine the Teaching Point.
• Write open-ended questions related to the text. Write them on sticky notes and place in the book at the points where you plan to stop to think with students.
• Discuss key vocabulary essential for understanding.

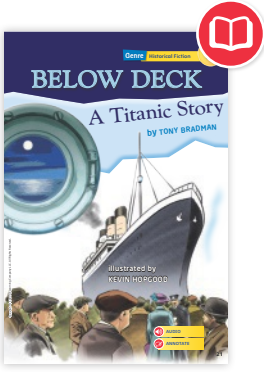
BEFORE READING
• Show the cover of the book to introduce the title, author, illustrator, and genre.
• Ask the big idea or theme of the story.
• Point out interesting artwork or photos.
• Gather prior knowledge and provide essential background necessary for understanding.

DURING READING
• You can choose to stop and think reading to students get the gist of the story and apply Think Aloud and open-ended questioning for a deeper dive into the text.
• Read with expression to draw in listeners.
• Ask questions to guide the discussion and draw attention to the teaching point.
• Use Think Aloud to model strategies and model use to monitor comprehension and correct reading when lost.
• Help students draw connections to their own experiences, think they have read or learned in the past, or in the world.

AFTER READING
• Summarize and allow students to share thoughts about the story.
• Engage in a discussion by modeling the Think Aloud Big Idea of the story.
• Choose one page a Student Response Form available on ReadAloud.com

Finals Teaching Points
• Summarize the story.
• Identify the main idea.
• Describe the Teaching Point.
• Answer the questions.
• Discuss the story.

INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
Below Deck: A Titanic Story

BOOK CLUB

Titles related to Spotlight Genre and Theme: T476-T477

Mentor STACK

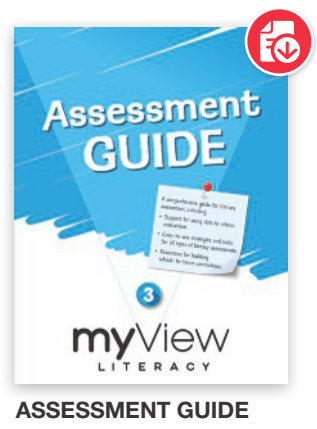
Writing Workshop T331

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



Interact with Sources

OBJECTIVES

Speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively.

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

Analyze and interpret patterns in data to construct reasonable explanations based on evidence from investigations.

ACADEMIC VOCABULARY


Language of Ideas Academic Vocabulary helps students access ideas. After you discuss the primary sources, ask: [How did the astronauts achieve their goals?](#) [What qualities distinguish a hero from others?](#)

- encourage
- defeat
- distinguish
- achieve
- command

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

Explore the Primary Source

Remind students of the Essential Question for Unit 3: *What makes a hero?* Point out the Week 1 question: *What qualities do we see in heroes?*

Direct students' attention to the primary sources on pp. 16–17 in the *Student Interactive*. Explain that primary sources help us learn about people, places, and events from the past. They share a firsthand account of what happened during a particular time period or event. Photographs, letters, journals, newspaper articles, and audio and video recordings are all examples of primary sources. As they read, students should write down any questions they have about the topic or anything else they want to know. Then they can read other books or articles or do other research about the topic. 

Use the following questions to guide discussion:

- What new or surprising information about the *Apollo 11* moon landing did you learn by looking at the photographs?
- How does the excerpt from the air-to-ground communication help you understand the way the astronauts and the people in the command center felt during this event?
- What do these facts and details suggest about the qualities needed to become an astronaut?
- Write down any questions you have generated about the topic on these pages. Where can you find the answers to your questions?

WEEKLY QUESTION Reread the Week 1 Question: *What qualities do we see in heroes?* Tell students they just learned about people who participated in an important historic event. Explain that this week they will read about other periods in history and the heroic qualities people demonstrated when facing new situations and challenges.

TURN, TALK, AND SHARE Have partners take notes as they discuss the Turn and Talk question on *Student Interactive* p. 17 and then share their answers with the class.



ELL Targeted Support Use Visual Support Read aloud the text and captions on *Student Interactive* pp. 16–17 about the *Apollo 11* mission.

Preview the visuals. Discuss how each relates to the topic. Preview key vocabulary: *astronaut, lunar module, surface, command ship, launched, command center, air-to-ground communication*. Begin the lesson asking yes and no questions. As students acquire more meaning, ask: **What was the name of the lunar module? Which astronaut took the first steps on the moon’s surface?** **EMERGING/DEVELOPING**

Have students preview the visuals, and then discuss how each relates to the topic. Preview the vocabulary listed above. Ask more complex sentences, such as the following: **How did the astronauts communicate with people back on Earth? What experiment did astronauts conduct on the lunar surface?** **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 16–17



WEEKLY LAUNCH: PRIMARY SOURCE

INTERACTIVITY

STEPS on the Moon

In 1969, astronaut Edwin E. “Buzz” Aldrin Jr. made history when he walked on the moon. He and astronaut Neil A. Armstrong flew the lunar module *Eagle* from the command ship to the moon’s surface. A third astronaut, Michael Collins, stayed in the command module, *Columbia*.

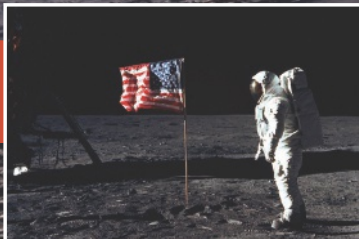
The *Apollo 11* space vehicle launched from Kennedy Space Center on July 16, 1969. It was NASA’s first lunar landing mission.



Lunar module pilot Aldrin steps out of the *Eagle* to begin his walk on the moon.



Aldrin poses for a photo with the United States flag on July 20, 1969.



Houston’s command center cheered with relief when the astronauts radioed that the *Eagle* had safely landed. Here is part of the air-to-ground communication.

Aldrin: 413 is in.

Command center: We copy you down, *Eagle*.

Armstrong (from the moon): Houston, Tranquility Base here. THE EAGLE HAS LANDED.

Command center: Roger, Tranquility. We copy you on the ground. You got a bunch of guys about to turn blue. We’re breathing again. Thanks a lot.

Aldrin photographed his footprint as part of an experiment to study the effects of pressure on lunar dust.



WEEK 1

Weekly Question

What qualities do we see in heroes?

Turn and Talk Look at the photos of *Apollo 11*’s landing. Tell a partner how you would describe the astronauts and others involved in the mission. How were they heroic? Take notes about your shared ideas.

Listening Comprehension

OBJECTIVES

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

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

ELL Language Transfer

Cognates Point out the Spanish cognates in “Crossing the Rockies.”

- family : *familia*
- explore : *explorer*

FLUENCY

After completing the Read-Aloud Routine, display “Crossing the Rockies.” Explain that *rate* is the speed at which you are speaking. Review that fluency is about reading for understanding, not speed. Have partners practice reading at an appropriate rate, using punctuation clues to insert appropriate pauses in the text.

THINK ALOUD

Analyze Historical Fiction

I can use details about the plot, events, and setting to figure out that this story is historical fiction. I know that Lewis and Clark lived in the early 1800s and that the Rocky Mountains and the Pacific Ocean are real places. Historical fiction takes place in the past and uses facts about real people and places to tell a story, so this text is historical fiction.

Historical Fiction

Tell students you are going to read a historical fiction story aloud. Have students listen as you read “Crossing the Rockies.” Explain that students should listen actively, paying careful attention to the plot and setting of the story as you read. Encourage them to include relevant, descriptive details as they discuss the text. Remind them to speak clearly and slowly during the discussion.

START-UP

READ-ALOUD ROUTINE

Purpose Have students actively listen for elements of historical fiction.

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

REREAD the text aloud, pausing to model Think Aloud strategies related to the genre and setting of the story.

Crossing the Rockies

Last night, we set up camp in the dark. I was used to sleeping under the stars, but usually my family was nearby. Now, I was with strangers. I had joined a group of men who set out on a journey to explore the West.

A month ago, Meriwether Lewis and William Clark arrived in my hometown. They were looking for volunteers to join them. Under the direction of Lewis, a team of men were searching for a water route to the Pacific Ocean. I thought the trip would be exciting. So I signed up, left home, and joined the team.

When I opened my eyes this morning, I saw waving grasses and fields of wildflowers. Beyond the field of flowers was an amazing sight. It was something I had never seen but had often heard about—the Rocky Mountains.

*"Crossing the Rockies," continued*

The journey across the mountains would be difficult. It was late August, but I knew an early snowstorm could present a problem. Another problem was that we had no horses. We were traveling by boat. It was not long before we met a group of Native Americans. Our captains bought horses from them, but the horses looked weak. I started to wonder if I should have stayed home.

"I hope summer lingers in the mountains," I said to George, my new friend. He looked at the mountains and nodded. He understood.

But there was no turning back now. Our team leaders continued onward. We began our climb up the mountains, and snow began to fall. A week later, we ran out of food. Then, a blizzard swept in.

The horses were hungry and began to wander off at night, looking for clumps of grass. When it was time to sleep, I kept my horse tied to my foot. I did not want to spend all morning looking for my ride. I was too hungry, cold, and wet to chase a horse. I closed my eyes and dreamed about corn cakes, a warm fire, and my family.

Finally, our team reached the peak and began to travel down the mountains. We saw a camp of Native Americans, and my worries turned to hope. I have never been so glad to see people. They welcomed us and gave us dried fish and berries.

I turned around to look at the Rocky Mountains and patted George on the back. "There were many days when I thought we should turn around. But we did it! We overcame crossing the Rocky Mountains!"

THINK ALOUD

Analyze Historical Fiction I know that historical fiction combines factual elements about the past with fictional characters and events. Reading the details about traveling by boat and horse and eating dried fish and berries helped me remember that this story takes place long ago. These details also helped me imagine the challenges that the real people who joined Lewis and Clark's expedition must have faced.

ELL Access

To help students understand the oral reading of "Crossing the Rockies," read the following summary first:

A young man joins the explorers Meriwether Lewis and William Clark to explore the northwestern United States in the early 1800s. The men soon run out of food, and there is a snow storm. Finally, they reach the other side of the mountains and find food and shelter with Native Americans. The young man is happy and hopeful.

WRAP-UP**SETTING**

When?

Where?

Changes?

Use the chart to help students analyze time, place, and changes in the setting of "Crossing the Rockies" and understand the role of setting in historical fiction.

FLEXIBLE OPTION
INTERACTIVE**Trade Book Read Aloud**

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

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





SPOTLIGHT ON GENRE

Historical Fiction

LEARNING GOAL

I can learn more about historical fiction and analyze plot and setting in historical fiction.

OBJECTIVE

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

LANGUAGE OF THE GENRE

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

- setting
- plot
- characters
- theme

FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank poster-sized anchor chart in the classroom.
- Have students identify ways the story's plot is influenced by real events.
- Review the genre by helping students add to the class anchor chart.

ELL Language Transfer

Cognates Point out the cognates related to historical fiction:

- historical : *histórico*
- past : *pasado*
- real : *real*

Minilesson

FOCUS ON STRATEGIES Historical fiction is a type of fiction that takes place in the past and features real places and historical events.

- The setting is always in the past. Look for details in the text that describe the setting. When does this story take place? Where does this story take place?
- In historical fiction, fictional characters often interact with real people from history. As you read, ask yourself, “Is this character a real person or a fictional character?”
- Look for details that describe the story's plot. What real event may have influenced this story?

MODEL AND PRACTICE Model determining that a story is historical fiction. In “Crossing the Rockies,” the narrator joins Lewis and Clark's expedition to find a water route to the Pacific Ocean. I know this is a historical event, but I can tell that the narrator and some of the details in the story are fictional. This helps me determine that this story is historical fiction.

Then discuss other examples of historical fiction that students have read.

ELL Targeted Support Describe Have students identify and describe characteristics of historical fiction.

Have students identify some unique features of historical fiction. Together, write a list of key elements, such as setting, plot events, and characters, on the board or a chart. Use a simple, familiar story to provide an example of each element. **EMERGING/DEVELOPING**

Have students work with a partner to identify the setting, plot events, and characters in “Crossing the Rockies.” Tell students to discuss the story using these words. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify historical fiction.

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

OPTION 2 Use Independent Text Have students list details that describe the setting in the story. Have them circle the details that are historically accurate.

 QUICK CHECK

Notice and Assess Can students identify historical fiction stories?

Decide

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

STUDENT INTERACTIVE, pp. 18–19



GENRE: HISTORICAL FICTION

READING WORKSHOP

Learning Goal

I can learn more about historical fiction and analyze plot and setting in historical fiction.

Spotlight on Genre



Historical Fiction

Historical fiction is a made-up story that could have happened in the past. It usually includes

- **Setting**, or the real place and time in which the story occurs; setting may influence the plot
- **Characters**, or the people the story is about; fictional characters may interact with real people from history
- **Plot**, or the series of things that happen; made-up events may occur at real places
- **Theme**, or message

Historical fiction tells a story set in the past.



TURN and TALK Think about historical fiction you have read. Discuss it with a partner. Then use the Historical Fiction Anchor Chart to help you determine if a text is historical fiction. Take notes on your discussion.

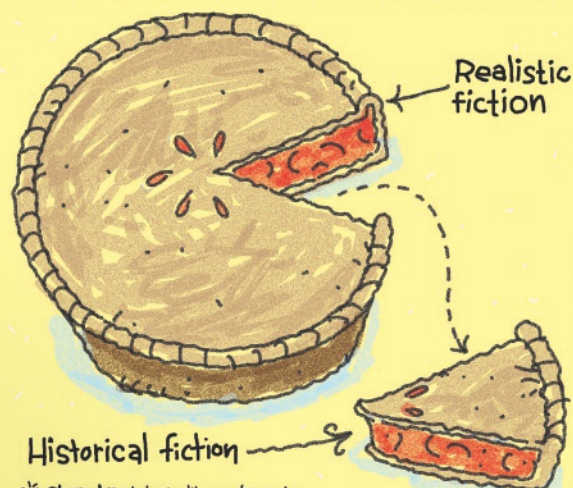
My NOTES

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Historical Fiction Anchor Chart

Historical fiction is one type of realistic fiction. Think of historical fiction as one "piece" of the realistic fiction "pie."



- * **Characters** behave like real people.
- * The **plot** may include both real and fictional events.
- * The **resolution** of the story is realistic for the time period.

Academic Vocabulary

LEARNING GOAL

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

OBJECTIVE

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

ELL Language Transfer

Cognates Encourage Spanish speakers to apply knowledge of their native language as a strategy to help them understand and remember the Academic Vocabulary words. Point out the following cognate:

- distinguish : *distinguir*

WEEKLY STANDARDS PRACTICE



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

Related Words

Minilesson

FOCUS ON STRATEGIES Related Words are words that share roots or word parts. These words have different meanings based on how the word is used.

- Notice that different affixes are added to the words to change the part of speech or verb tense to create related words.
- Use print or digital resources to help you find related words and understand their meaning.

MODEL AND PRACTICE Model this strategy using the example on p. 49 of the *Student Interactive*.

- Read the Academic Vocabulary word *encourage*. Then say, **Some related words for *encourage* are *encourages* and *encouraged*. These related words were formed by adding *-s* and *-d* to the root word. What other affixes could I add to *encourage* to create another related word? I'll use a dictionary to help me find out.** Look up *encourage* in a dictionary. Point out the related word *encouragement*. **I could create the related word *encouragement* by adding *-ment* to the root *encourage*.**
- Then have students read the example sentence, placing the word *encouraged* in the sentence.

ELL Targeted Support Add Affixes Help students add affixes to words to create related words.

Create word cards for *mind*, *-ed*, and *-ful*. Have students read *mind*. Then direct students use the cards to create related words. (*minded*, *mindful*) Discuss the meanings of the words. **EMERGING/DEVELOPING**

Create word cards for *mind*, *-ed*, and *-ful*. Have students read *mind* and use the cards to create related words. (*minded*, *mindful*) Have students write a sentence using each new word and use a dictionary to find its meaning.

EXPANDING/BRIDGING



ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the chart on p. 49 of the *Student Interactive*. Remind students that they will use Academic Vocabulary words throughout this unit.

STUDENT INTERACTIVE, p. 49



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

Related Words can be words that share roots or word parts. These words can have different meanings based on how the word is used, such as *mind*, *minded*, and *mindful*.

Learning Goal

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

My TURN For each sentence below,

1. **Use** print or digital resources, such as a dictionary or thesaurus, to find related words and their meanings.
2. **Add** an additional related word in the box.
3. **Choose** the correct form of the word to complete the sentence.

Possible responses:

Word	Related Words	Use the Correct Form of the Word
encourage	encouraged encourages encouragement	Mom <u>encouraged</u> me to do well on the test last week.
defeat	defeats undefeated defeated	The basketball team was <u>undefeated</u> until they lost their first game.
distinguish	distinguished distinguishable distinguishing	The twins are <u>distinguishable</u> because Hazel has a freckle on her nose.
achieve	achievement achievable achieves	There was an assembly to recognize the students' <u>achievement</u> .
command	commanded commands commanding	Yesterday Julio <u>commanded</u> that we follow the rules of the game.

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Word Study Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of prefixes.

Identify the meaning of words with affixes, such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

LESSON 1

Teach Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FOCUS ON STRATEGIES Prefixes are added to the beginning of base words. They change the meaning of the base words, but not how the base words are read. For example, the base word *test* is read the same way when the prefix *pre-* is added: *pretest*. The prefix *pre-* means “before”; the prefixes *dis-*, *non-* mean “not”; *in-* can mean “in,” “on,” or “not”; *im-* can mean “into” or “not.”

MODEL AND PRACTICE Display the following words, and guide students to use their knowledge of prefixes to decode them: *impolite*, *preheat*, *dishonest*, *nonsense*, *incorrect*. Then have them work with a partner to identify the meaning of each word.



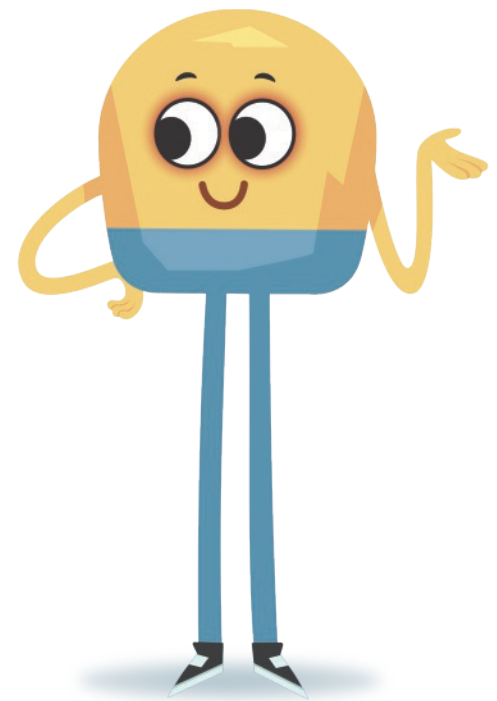
ELL Targeted Support

Prefixes Display the words *nonsense*, *preheat*, and *disappear*. Have students identify the prefixes in each word. **EMERGING**

Display the word *sense* and the prefix *non-*. Have students show where to add *non-* to *sense* and say the new word. Repeat with (*pre-*) *heat* and (*dis-*) *appear*. **DEVELOPING**

Display the words *sense*, *appear*, and *heat* and the prefixes *non-*, *pre-*, and *dis-*. Have students add the prefixes to the correct words. **EXPANDING**

Display the words *sense*, *appear*, *heat*, *view*, *obey*, and *dairy* and prefixes *non-*, *pre-*, and *dis-*. Have students add prefixes to create six new words. **BRIDGING**



LESSON 1

Teach Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

LESSON 2

Apply Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Contractions

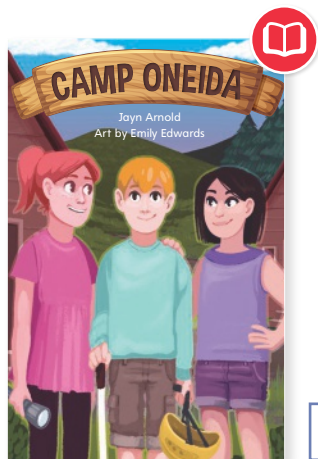
FLEXIBLE OPTION

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 L

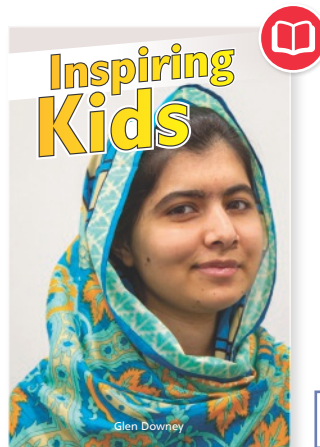
Genre Realistic Fiction

Text Elements

- Some new vocabulary
- Situations outside typical experience

Text Structure

- Chronological



LEVEL L

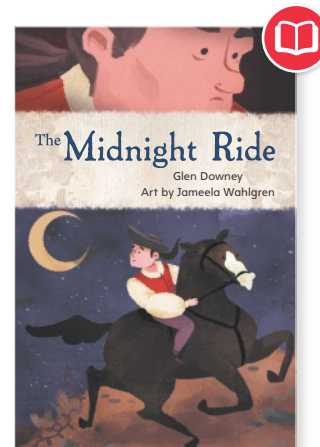
Genre Biography

Text Elements

- Some new vocabulary explained in the text
- Challenging multisyllable words

Text Structure

- Compare and Contrast



LEVEL M

Genre Historical Fiction

Text Elements

- Most content carried by text
- Multisyllable words

Text Structure

- Chronological

Guided Reading Instruction Prompts

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

Identify Historical Fiction

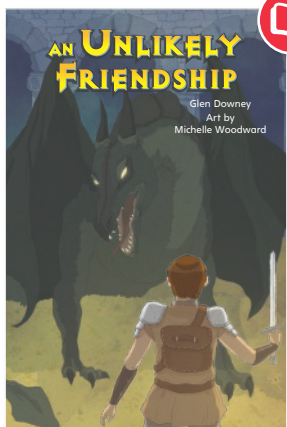
- How can the reader identify this story as historical fiction?
- What is the setting of this story?
- Are the characters made-up or actual people who lived in the past?

Develop Vocabulary

- What context clues can help you know the meaning of the word ____? What is the word's definition?
- What does the word ____ tell us about the setting of the text?
- What new or interesting words did you learn from this book?

Analyze Plot and Setting

- Name three details about the setting of this book.
- What real historical events take place in this text?
- How are the characters' actions shaped by the setting and real-world events?



LEVEL N

Genre Fantasy

Text Elements

- Characters' attributes shown in various ways
- Sentences of varying length and complexity

Text Structure

- Chronological



LEVEL O

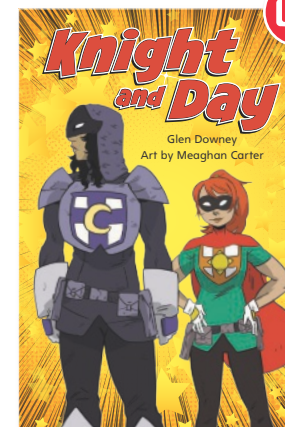
Genre Informational Text

Text Elements

- Multiple subtopics
- Some content builds on prior knowledge

Text Structure

- Compare and Contrast



LEVEL P

Genre Science Fiction

Text Elements

- Characters revealed by what they say and do
- Extensive use of descriptive language

Text Structure

- Chronological

Confirm or Correct Predictions

- What do you think will happen next in the story?
- What text evidence led you to make this prediction?
- My prediction was right/wrong because _____.

Compare Texts

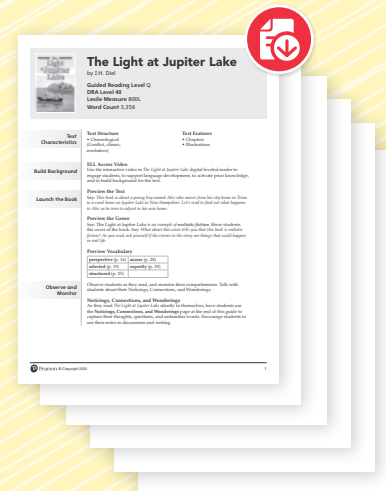
- What connections can you make to other books?
- What other stories have you read that are similar?

Word Study

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

LEVELED READER TEACHER'S GUIDE

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



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

Teacher-Led Options

Strategy Group

IDENTIFY HISTORICAL FICTION

Teaching Point You can identify historical fiction by taking a close look at the setting, characters, and plot and identifying real events or people from the past. Review the characteristics of historical fiction using the Anchor Chart on p. 19 of the *Student Interactive*.

ELL Targeted Support

Remind students that historical fiction is based on actual places, people, and events in the past. Add, that because the genre is fiction, it has made-up story elements, which may include the setting, characters, conflict, and plot.

Make a T-chart titled *Setting* on the board or a piece of paper. On the left side, work with students to create a list of the different characteristics of the setting in a historical fiction story. Then, have students provide examples of each element. **EMERGING/DEVELOPING**

Complete the above activity. Then have student groups work together to brainstorm an example of a historical fiction text. Instruct them to write a brief description that includes a title, the historical context or time period, and characters. Then have the groups share their story description, explaining why it is an example of historical fiction. **EXPANDING/BRIDGING**



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

Intervention Activity

IDENTIFY FICTION

Use Lesson 21, pp. T133–T138 in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of fiction.

LEVEL D • READ

Lesson 21 Genre: Fiction

DIRECTIONS Read each story. Pay attention to the way the ideas and events are organized. Think about who each story is about, where and when it takes place, and who tells the story.

A Forever Home

- 1 The day had come. Sarah really wished Max could stay. The hardest part of fostering was sending animals to their new homes. Usually it was sad, but it wasn't a huge deal. Sarah had her dog Matilda. They were constant companions. But there was something special about Max.
- 2 He was so little. He was so scared when he first came to live with Sarah. He would sit near only Sarah and Matilda. He would climb right into Sarah's lap. He would snuggle up under Matilda's big floppy ear. Sarah and Matilda loved Max.
- 3 Max went everywhere with them. They took him to the park and to the river. They also took him to adoption events. At this last event, someone submitted an application to adopt Max. Sarah was worried.
- 4 "But he is *my* dog," Sarah insisted, despite her mother's reminders that they couldn't keep every dog they fostered. Max was different.
- 5 The day came for Max to go. Sarah, Matilda, and her mom drove Max to his new home. He looked confused when they drove away without him. Sarah's heart broke, and Matilda would not quit whining.
- 6 Sarah went to bed early, crying herself to sleep with Matilda by her side.
- 7 Early the next morning, Sarah woke up to slobbery licks on her face. "Max! Cut it out!" she said. She sat straight up in bed. "MAX!!!"
- 8 Sarah's mom peeked in. "You were right, Sarah. Max is *your* dog. And it looks like he is Matilda's, too." The dogs were snuggled up together, wagging their tails like crazy.

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On-Level and Advanced

INQUIRY

Question and Investigate Have students use the primary sources on *Student Interactive* pp. 16–17 to generate questions about historic events 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 HISTORICAL FICTION

Talk About Independent Reading Ask students to share what they learned about the past from their independent reading.

Possible Conference Prompts

- Can you point out a feature of historical fiction in the text?
- How did real-world events influence the characters' actions and decisions?

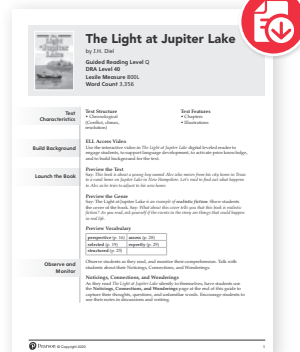
Possible Teaching Point Historical fiction is a fictional story that takes place in the past, includes a real setting, and may feature real people and events of that time period.

Leveled Readers



IDENTIFY HISTORICAL FICTION

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



Whole Group

Share Bring the class back together in a whole group. Have students tell how they recognized the elements of historical fiction in their independent reading.

Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



Students can

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

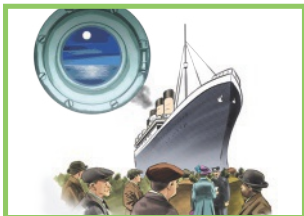
BOOK CLUB



See Book Club, pp. T472–T477, 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 Hero Two Doors Down*.

Introduce the Text



Below Deck: A Titanic Story

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

abandon: to leave behind

appeared: showed up or came into view

enormous: oversized; huge

interfered: became involved in an unwanted way

stationary: not moving

- *These words will help you understand the plot and setting of **Below Deck: A Titanic Story**. Highlight the words when you notice them in the story. Ask yourself what they reveal about the plot events and the setting in this story.*

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to analyze plot and setting in historical fiction.

FIRST READ STRATEGIES

NOTICE Remind students to pay attention to text and accompanying images that help them make predictions about what will happen in the text.

GENERATE QUESTIONS Encourage students to write questions they have about the events before they start reading.

CONNECT Have students consider how the text relates to what they know or may have heard about the sinking of the *Titanic*.

RESPOND Have students discuss ways the text answers the Weekly Question.

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



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

“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 Concept Mapping Draw a chart with four columns. Label the columns *Word*, *Meaning*, *Example*, *Drawing*.

Write the word *enormous* in the *Word* column. In simple terms, explain the meaning of the word and write the definition under *Meaning*. Ask students to provide an example of the word in a sentence, or to provide a synonym. Finally, ask a student to draw a quick sketch of the word. Repeat the activity using the word *stationary*. **EMERGING/DEVELOPING**

Complete the EMERGING/DEVELOPING activity. Repeat the activity using the words *abandon* and *appeared*. Tell students to independently write sentences using each word. **EXPANDING/BRIDGING**

ELL ACCESS

Background Knowledge The selection setting is important to understanding the story, so check student's prior knowledge. Ask students what they know about the *Titanic*, including its reputation before sailing and the end result of its fateful voyage. Mention that the time period for this event was the early 1900s. Use the images on the cover and pp. 22–25 of the *Student Interactive* to help define the setting. Then ask students to share any other texts they have read or movies they may have seen about this topic.

STUDENT INTERACTIVE, pp. 20–21



Meet the Author



Tony Bradman is a British author who has written several books for children. Many readers enjoy his humorous stories and the popular series of books about Dilly the dinosaur. Before he wrote books, Bradman was a pop music journalist!

**Below Deck:
A Titanic Story**

Preview Vocabulary

As you read *Below Deck: A Titanic Story*, notice these words and how they provide clues to the plot.

enormous	interfered
stationary	abandon
	appeared

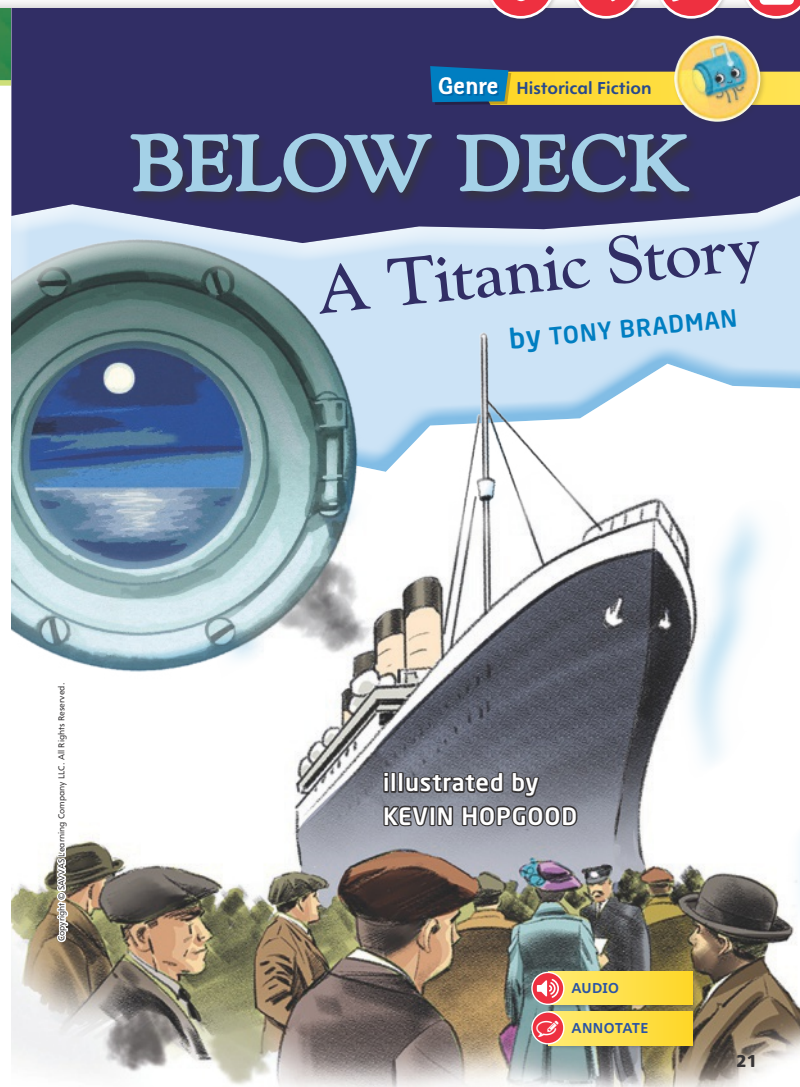
Read

Readers preview images to make predictions about a story. Follow these strategies the first time you read this historical fiction text.

<p>Notice</p> <p>text and images that make you wonder about the text and help you predict.</p>	<p>Generate Questions</p> <p>before reading to better understand this historical event.</p>
<p>Connect</p> <p>the text to what you already know about this event in history.</p>	<p>Respond</p> <p>by discussing with classmates how the text answers the weekly question.</p>

First Read

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First Read

Notice

THINK ALOUD What Grace says about the size of the ship at the beginning of the story gives me a clue about the setting. She says the ship is “the biggest thing” she has ever seen. That helps me picture the ship, but I need more details so I can understand how big the ship was.

Close Read

Correct or Confirm Predictions

Remind students to engage with and respond to the text. Encourage asking questions and making connections with what students know and think. If the text conflicts with what they expect will happen, then guide students to correct their predictions.

Have students scan **paragraphs 1–3**. Model making a prediction: *I predicted that the *Titanic* was big from seeing the pictures. When I read the first sentence, I learn that it is much more than big. Grace thinks it is the biggest thing she has ever seen in her life! I will read on to see if I can figure out what that means.*

Highlight the details that confirm or correct your prediction about the *Titanic*. **See student page for possible responses.**

Ask students to explain how these details help them understand what the *Titanic* is.

DOK 2

OBJECTIVE

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

CLOSE READ

Correct or Confirm Predictions

Highlight details that you could use to correct or confirm a prediction about what the *Titanic* is.

Chapter One

- 1 The *Titanic* was the biggest thing Grace had ever seen in her life. She stood by the harbor with her Auntie Nora, the two of them looking up at it.
- 2 “Well, this is where we’ll have to say goodbye,” said Auntie Nora.
- 3 They were near the bottom of some stairs that had been placed against the side of the ship. Many people were climbing the stairs to an open door halfway up.
- 4 Grace could see tears in Auntie Nora’s eyes. This was hard for them. Auntie Nora was Grace’s mother’s big sister, and she had taken Grace in at the age of five, after Grace’s parents had died. She had been a mother to Grace, and they were very close.

22



Possible Teaching Point



Read Like A Writer | Author’s Craft

Graphic Features Remind students that illustrations contain ideas that are important to the story. Point out the illustration and display the following sentence: “The *Titanic* was the biggest thing Grace had ever seen in her life.” Discuss how the illustration on pp. 22–23 of the *Student Interactive* emphasizes the size of the ship. For more instruction on Author’s Craft, see pp. T64–T65 in the Reading-Writing Workshop Bridge.



- 5 Auntie Nora was always worrying about Grace's future. That's why she had decided Grace should go to live in New York City with Uncle Patrick.
- 6 "Things are much better over in America than here in old Ireland," Auntie Nora had said. "There are certainly more jobs. A clever girl like you will do just fine there."
- 7 Grace had argued, of course. The thought of being sent to a different country, far away from Auntie Nora, was terrifying. But Auntie Nora wouldn't change her mind. She had written to Uncle Patrick, and he'd written back to say it was a "grand idea!" So here they were, a week later, in a place called Queenstown. They had come by train from Dublin so that Grace could board the ship that would take her away forever.

CLOSE READ

Analyze Plot and Setting

Underline details that explain Grace's location now and why she will travel to America.

First Read

Generate Questions

THINK ALOUD As I read about Auntie Nora, I have questions about whether she should be more concerned about how Grace feels going so far away all by herself. I know I would feel sad being separated from the people I love. Also, I have questions about the setting. I thought the story takes place on the ship, but now I read about Grace moving from Dublin to New York City. So, I wonder where the setting really is. As I continue reading, I will pay attention to details that provide answers to my questions.

Close Read

Analyze Plot and Setting

Direct students to ask questions as they read. Model: *We need to read to find out why Grace has to leave her aunt forever. As we read, we will look for details to reveal more about the plot and setting.* Have students scan **paragraphs 5–7** and underline the details that explain Grace's location now and why she will travel to America. **See student page for possible responses.**

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.



CROSS-CURRICULAR PERSPECTIVES

Social Studies



Ocean liners were built with wealthy people in mind in the early 1900s. They were expensive, but they were the only way to cross the sea. Air travel was not yet a possibility. Ship owners encouraged rich passengers to travel first-class with promises of vacation pleasure during these long trips. Beautiful dining halls, decks, and suites in first-class sections were comparable to expensive hotels. Millions of immigrants who were not wealthy also traveled from Europe to America in this time period, but they were confined to simple, crowded areas separated from the first-class deck. The *Titanic's* one and only fateful voyage was in 1912.

First Read

Connect

THINK ALOUD When I read about Grace's goodbye to her aunt, I remembered that at this time in history, there were no airplanes to fly people across the ocean. If this story happened today, the character could fly from Ireland to America. I imagine it was a very scary thing for a little girl to travel so far by herself.

Close Read

Vocabulary in Context

Discuss with students the meaning of the word *forget* in **paragraph 9**. Have students read on in **paragraph 10** to look for a context clue to underline that supports their definition of *forget*. **See student page for possible responses.**

Ask: *Why does the author choose the word forget when Grace says goodbye? Would a child really forget a favorite aunt who had taken good care of her like a mother?*

Possible response: The author uses the sentence "*You won't give me a thought,*" to show that Grace won't really *forget* her aunt. She will remember Aunt Nora but won't be thinking about her once she's on the ship.

DOK 2

OBJECTIVE

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

CLOSE READ

Vocabulary in Context

Context clues are words and sentences around an unfamiliar word that help readers understand the meaning of the word. The context may appear beyond the sentence, in another paragraph on the page.

Use context beyond the sentence to determine the meaning of *forget* in paragraph 9.

Underline the context clue that supports your definition.

- 8 Now Grace's eyes were filling with tears too, and she hugged Auntie Nora tight.
- 9 "Good-bye, Auntie," she whispered. "I won't forget you, I promise."
- 10 "Nonsense," said Auntie Nora with a sad smile. "You won't give me a thought once you're on that ship, and so you shouldn't. It's a wonder, all right."
- 11 "I don't care how amazing it is," said Grace. "I'll be thinking about you."



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ELL Targeted Support Language Structure Help students identify prefixes and base words to aid comprehension.

Write the first sentence in paragraph 10 on the board. Point out the prefix *non-* in *nonsense*. Explain that *non-* usually means "no" or "not". Explain that something that is nonsense does not make sense. Then have students compose oral sentences using the word *nonsense*. **EMERGING/DEVELOPING**

Ask students to think of other words with the prefix *non-* (*nonliving, nonfiction, nonfat, nonstop, nonverbal*). Have students discuss the meanings and write sentences using them. **EXPANDING/BRIDGING**



12 But Grace had to admit she was a little excited about going on the ship. The *Titanic* had been built in Belfast, in the north of Ireland, and this was its first voyage. The whole world seemed to be talking about its size and speed and how it would never sink, whatever happened.

13 “Ah, Grace, you’re a sweet girl,” said Auntie Nora, kissing her. “You’re too nice for your own good sometimes. Just take care of yourself.”

14 They parted at last, and Grace went up the stairs with everybody else. She turned at the top and waved to Auntie Nora in the crowd far below.

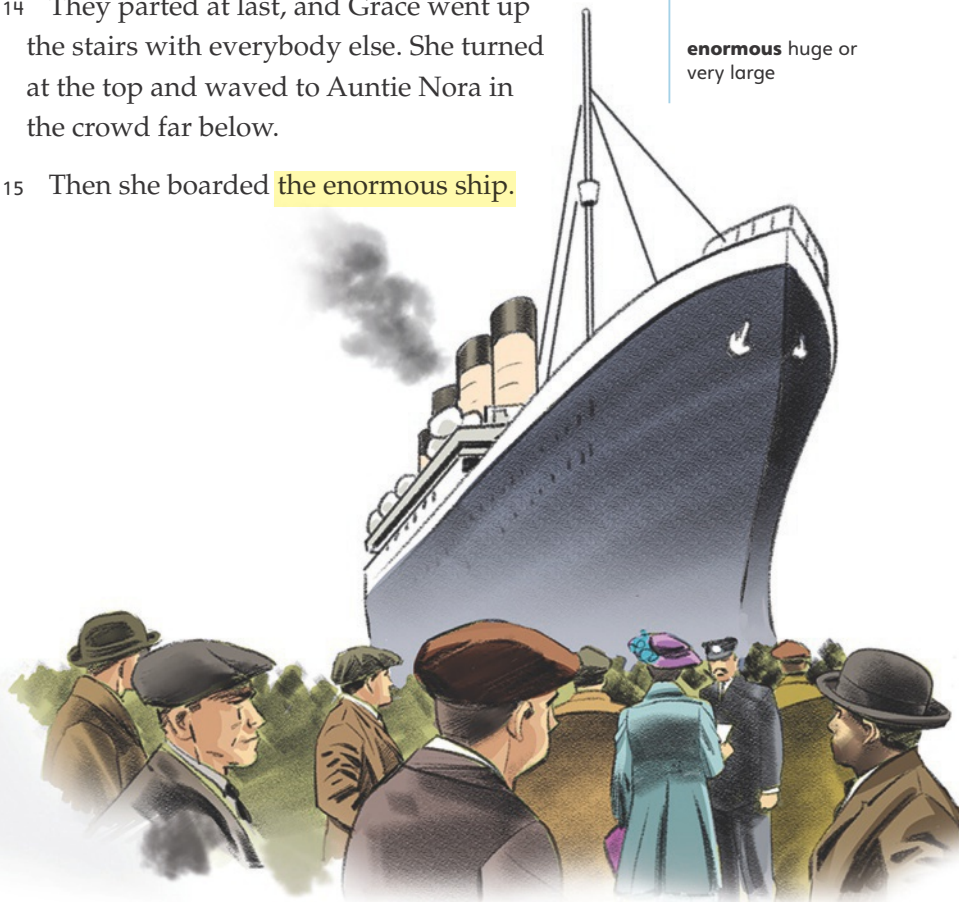
15 Then she boarded the enormous ship.

CLOSE READ

Correct or Confirm Predictions

Highlight historical facts that help you correct or confirm a prediction you made about what the *Titanic* is.

enormous huge or very large



25

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First Read

Generate Questions

THINK ALOUD As I read, I think of questions about the *Titanic*. Thinking back to the first page, I remember looking for more details about the *Titanic*'s size, so I will look for that information. I also want to find out whether it was special or it was an ordinary ship of its time. I will read to learn more than what I know from history.

Close Read

Correct or Confirm Predictions

Have students scan **paragraphs 12–15** and highlight details and historical facts that correct or confirm their predictions about what the *Titanic* is. Have students look for clue words, including the name of the ship, to help. **See student page for possible responses.**

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

Influence of Setting To help readers develop a clear understanding of how historical fiction plots are influenced by the setting, point out paragraph 12. Ask students to consider why the information included about the setting of the *Titanic* will be influential in the plot. Have students discuss how the author included many precise details to describe the setting. Ask: **How can adding details about the setting help with understanding?**

First Read

Generate Questions

THINK ALOUD As I read, I have questions about the inside of the *Titanic* because it is the new setting. I do not see a lot of fancy decorations in the picture. Why does the ship look so plain? Why is it so cramped inside? I imagined the ship would be very luxurious since it was brand new.

Close Read

Correct or Confirm Predictions

Remind students that as they read further, they need to think about their original predictions to see if they need to be changed or corrected.

Have students scan **paragraphs 16 and 17** and highlight confirming or correcting details about the setting inside the *Titanic*. **See student page for possible responses.**

Ask: *Why was there no fresh air in third class? Do you think it would be hot?*

Possible responses: Third class is down in the bottom of the ship, so there would be no windows and no way for fresh air to get down there. It would be hot because back then, there was no air conditioning.

DOK 2

OBJECTIVE

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

CLOSE READ

Correct or Confirm Predictions

Highlight details that help you correct or confirm a prediction you made about the setting inside the *Titanic*.

Chapter Two

- 16 A man in uniform checked Grace's ticket and told her how to get to her cabin. There were long hallways that all looked the same, a lot of staircases, and people everywhere. The ship had started its voyage in Southampton, England, and then picked up more passengers in France before coming to Queenstown, the final stop before New York.
- 17 Auntie Nora had only been able to afford a third-class ticket for Grace. So her cabin—room F57—was at the bottom of the ship, where everything was cramped and there wasn't any fresh air. It took a long time to find it, but Grace opened the door to her cabin at last.



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Possible Teaching Point

Read Like A Writer | Author's Craft

Illustrations To help students understand the influence of illustrations on content, read aloud this sentence in paragraph 17: "So her cabin—room F57—was at the bottom of the ship, where everything was cramped and there wasn't any fresh air." Point out the number of beds in one cabin and the closed walls in the illustration. Discuss how illustrations can bring the text to life by providing vivid details for the reader. For more instruction on Author's Craft, see Read Like a Writer on pp. T64–T65 in the Reading-Writing Workshop Bridge.



- 18 The cabin had six bunks, five already occupied by a family. They seemed kind, but they spoke a different language, so Grace couldn't communicate with them. There was space under Grace's bunk for her suitcase. There wasn't much in it—some clothes, a piece of paper with Uncle Patrick's address on it, and a photograph of Auntie Nora.
- 19 Once she had settled in, Grace realized she was hungry and set off to find the third-class dining hall. The ship was even more amazing than she had imagined. There was just so much to see; so many decks and cabins and other rooms, and she soon got lost in the enormous maze of hallways and staircases.

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CLOSE READ

Analyze Plot and Setting

Underline details about the setting that help you explain why Grace got lost on the ship. Briefly explain the influence this setting could have on the plot.

First Read

Notice

THINK ALOUD I remember that when we first started reading this story, I wanted more details about the size of the ship. Now I know that the *Titanic* is enormous, not just big. Not only is the ship enormous, but the author also gives details about how much there was to see on the ship. It sounds as big as a city, and with as many things to see.

Close Read

Analyze Plot and Setting

Remind students that sometimes we have to analyze the details in order to figure out why things happen. Ask students to scan paragraphs 18–19 and underline details about the setting that explain why Grace got lost. **See student page for possible responses.**

DOK 2

OBJECTIVE

Explain the influence of setting on the plot.

ELL Targeted Support Language Transfer Tell students that they can use cognates to understand the meanings of similar words in English.

Assist students in identifying words in paragraph 18 with Spanish cognates: *occupied* : *ocupado*; *communicate* : *comunicar*; *imagine* : *imaginar*; *family* : *familia*. Discuss the meanings and assist students in using the English words in sentences. **EMERGING/DEVELOPING**

Display the words from paragraph 18 and the Spanish cognates listed above. Have students work in pairs to discuss the meanings of the words, and then use the English words in sentences that describe Grace's experience on the *Titanic*. **EXPANDING/BRIDGING**

First Read

Notice

THINK ALOUD At the beginning of the story, I didn't know there were different levels of tickets sold. The passengers with higher-priced tickets have more privileges and nicer rooms. Now, I wonder if Grace understood that she would be treated differently than those who paid more money. As I read on, I learn that Grace previously heard how very grand the *Titanic* was before she sailed. I imagine she is also surprised when her cabin is not as nice as the others.

Close Read

Correct or Confirm Predictions

Have students ask themselves how they think Grace's voyage to America will be different from that of passengers in first or second class.

Have them scan **paragraphs 20–22** and highlight details that will correct or confirm their predictions about how a third-class ticket will affect how Grace is treated on the *Titanic*. **See student page for possible responses.**

DOK 2

OBJECTIVE

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



CLOSE READ

Correct or Confirm Predictions

Highlight details that help you correct or confirm a prediction about how a third-class ticket will affect how Grace is treated on the *Titanic*.

- 20 The second-class decks certainly seemed better than the third-class ones. Grace spotted a cabin with an open door and peered through as she went past.
- 21 It was bigger than her own, and there were only two beds in it. They looked much more comfortable than the narrow metal bunk she would be sleeping in. Grace continued up the decks, curious to see more, but as she was about to go through a door a man in uniform stopped her. He asked to see her ticket, and said she wasn't allowed in the first-class areas.
- 22 Grace was disappointed. Everyone back home had been talking about how grand the first-class decks were—it had been in all the newspapers—and now she wouldn't be able to see them. But as she turned down the hallway, she noticed a window that would give her a glimpse into the first-class dining hall.

28

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Possible Teaching Point



Read Like A Writer | Author's Craft

Illustrations To help develop knowledge of how illustrations clarify ideas, have students examine the picture of the second-class cabin. Ask students to compare this room with the one Grace was assigned at the bottom of the ship. Have students look for details in the illustration that develop the description in paragraph 21. In pairs, have students use the extra details (desk, table, lamp, comfortable seating) to compose additional descriptive sentences as if they were the author. For more instruction on Author's Craft, see Read Like a Writer on pp. T64–T65 in the Reading-Writing Workshop Bridge.



- 23 What a sight it was! The people inside were dressed in fine clothes and sitting at tables covered in spotless white linen. The silver knives and forks and the fine glasses gleamed like something from a fairy tale.
- 24 Two boys stood next to Grace and looked longingly through the window too. She recognized them from the third-class decks. Eventually one of them snuck in through the door, grabbed as much cake as he could from a cart, and then ran out again. Somebody at a table yelled, “Stop! Thief!” and several stewards came bustling after the boys. But they were long gone.

CLOSE READ**Vocabulary in Context**

Use a context clue beyond the sentence to determine the meaning of *thief* in paragraph 24.

Underline the context clues that support your definition.



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First Read**Generate Questions**

THINK ALOUD I can imagine Grace standing by the door watching the boy steal cake. This makes me wonder what she must feel when the stewards come looking for the boys. She was told that she doesn't belong there, and now there is trouble. I imagine that Grace, who her aunt says is “too nice for her own good,” probably hasn't ever been in trouble with authority. I wonder what will happen to Grace next. Is she worried about getting into trouble?

Close Read**Vocabulary in Context**

Review the way context clues help readers determine the meaning of a word. Remind students that authors sometimes place clues for readers both before and after the word is used.

Have students determine the meaning of the word *thief* in **paragraph 24**. Have them underline the context clues that support their definition. **See student page for possible responses.**

Ask: *Why do you think the author chose to have the person at the table use the word *thief*?*

Possible response: The phrase “one of them snuck in” and the word “grabbed” are clues that reveal that the boys were not invited into the first-class area for dessert, and the person at the table would know that. Also, because the boy ran out after grabbing a piece of cake, the person at the table knows that he was taking it without permission.

DOK 2

OBJECTIVE

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

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

Text Details Remind students that authors choose what details to include for a specific purpose. Ask students to compare the description in paragraph 23 to Grace's quarters in the bottom of the ship. Ask: *How does the description of the first-class dining hall help the reader understand the story's problem? What if the thieves and Grace were allowed in the dining room? Would it change what happened?* Explain how this description helps the reader understand the great separation between the rich and poor classes at that time.

First Read

Generate Questions

THINK ALOUD The illustrations make me wonder what will happen to Grace. She was in the wrong place, but she didn't do anything wrong. I question why the man is holding Grace, unless maybe he didn't see that the thieves were boys. I also want to find out who the girl is and why she is pointing at Grace. I will read to find the answers to these questions.

Close Read

Correct or Confirm Predictions

Have students scan paragraphs 27–32 and highlight evidence to either correct or confirm their predictions about what plot event is shown in the illustration. See student page for possible responses.

Remind students that a prediction is what we think will happen before we read. Say: *Based on what you have read, explain why your prediction was right, or why you needed to change or correct it.*

Possible response: I thought the girl was accusing Grace of stealing the cake at first. When I read, I had to correct that prediction. The girl said Grace *knows* the thieves.

DOK 2

OBJECTIVE

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

CLOSE READ

Correct or Confirm Predictions

Highlight details that help you correct or confirm a prediction about what plot event is being shown in the illustration.

Chapter Three

- 25 “We’ll never catch them,” said one of the stewards. “I didn’t even see their faces.”
- 26 Some passengers had come out of the dining room—a girl of Grace’s age followed by a man and a woman.
- 27 The girl pointed an accusing finger at Grace. “She knows those thieves!” she said in an American accent. “They were together!”
- 28 Grace stood rooted to the spot, her cheeks burning.
- 29 A steward grabbed Grace’s arm. She tried to pull free, but his grip was too strong.
- 30 “You’d better tell us where we can find your friends,” he said, scowling at her.
- 31 “I don’t have a clue where they are,” said Grace. “And they’re not my friends.”
- 32 “You’re lying,” said the girl. “You were standing right there with them.”



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Possible Teaching Point

Academic Vocabulary | Related Words

Have students find verbs from paragraphs 25–32 and write a list on the board: *catch, followed, pointed*, etc. Ask students to work in pairs to add prefixes or remove suffixes to build other related words. Together have them compile a list of these related forms. Use the Academic Vocabulary lesson on related words on pp. T24–T25 in the Reading-Writing Workshop Bridge for further instruction.



- 33 Grace turned to her, suddenly feeling uncomfortable in her patched dress and scuffed old shoes. The girl's clothing looked brand new and probably cost a fortune.
- 34 "That will do, Catherine," the man said quietly. Grace realized he and the woman must be the girl's parents. He was tall and dark and wore a tailored suit and bow tie. His wife was fair, and her sparkling dress seemed to be something a queen might wear.
- 35 "Your father's right," said the girl's mother. "This is none of our business."
- 36 "I was only trying to help," said the girl. "I mean, stealing is wrong . . ."
- 37 "Maybe they were hungry," said Grace pointedly.



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CLOSE READ

Analyze Plot and Setting

Underline details that help you infer why the girl accused Grace of knowing the thieves.

First Read

Respond

THINK ALOUD After reading Catherine's explanation of how she felt about stealing, I think she is brave for taking a stand. She doesn't know if Grace is friends with the thieves or not. Catherine's opinion about stealing is important, because otherwise, I might think she was just mean to Grace for no reason.

Close Read

Analyze Plot and Setting

Have students scan **paragraphs 33–37**. Ask them to underline details that help infer why the girl accused Grace of knowing the thieves. **See student page for possible responses.**

Remind students that we infer, or make an inference by combining what we know with what the text tells us. Ask: **Based on the details given, what can you infer about the girl's reason for accusing Grace of being a friend of the thieves?**

Possible response: The detail "I mean, stealing is wrong" shows that the girl is not just being mean to Grace but that she wanted to help because stealing is wrong.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

Possible Teaching Point



Read Like a Writer | Author's Craft

Word Choice To highlight the importance of word choice, display the sentence from paragraph 37: "Maybe they were hungry," said Grace pointedly." Explain that some word meanings can be deceiving. Ask: **Does the word *pointedly* mean that Grace's words had sharp points? Why do you think the author chooses to use such an interesting word?**

First Read

Respond

THINK ALOUD I can tell that in this period in history, people were treated differently based on how much money they had. I understand why Grace wants to steer clear of the first-class area because of the way she was treated. Today, if someone has a cheaper room, that person still has freedom to visit other parts of the ship. People are not sectioned off to keep the rich and poor people apart.

Close Read

Analyze Plot and Setting

Have students scan **paragraphs 38–41** and underline details that help them analyze how the family’s return to the dining room affected Grace. **See student page for possible responses.**

Tell students that one way to analyze the plot is to look for the character’s response to a problem. How does it cause the main character to react? In this case, Grace makes a big decision.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

CLOSE READ

Analyze Plot and Setting

Underline details that help you analyze how the family’s return to the dining room affects Grace.

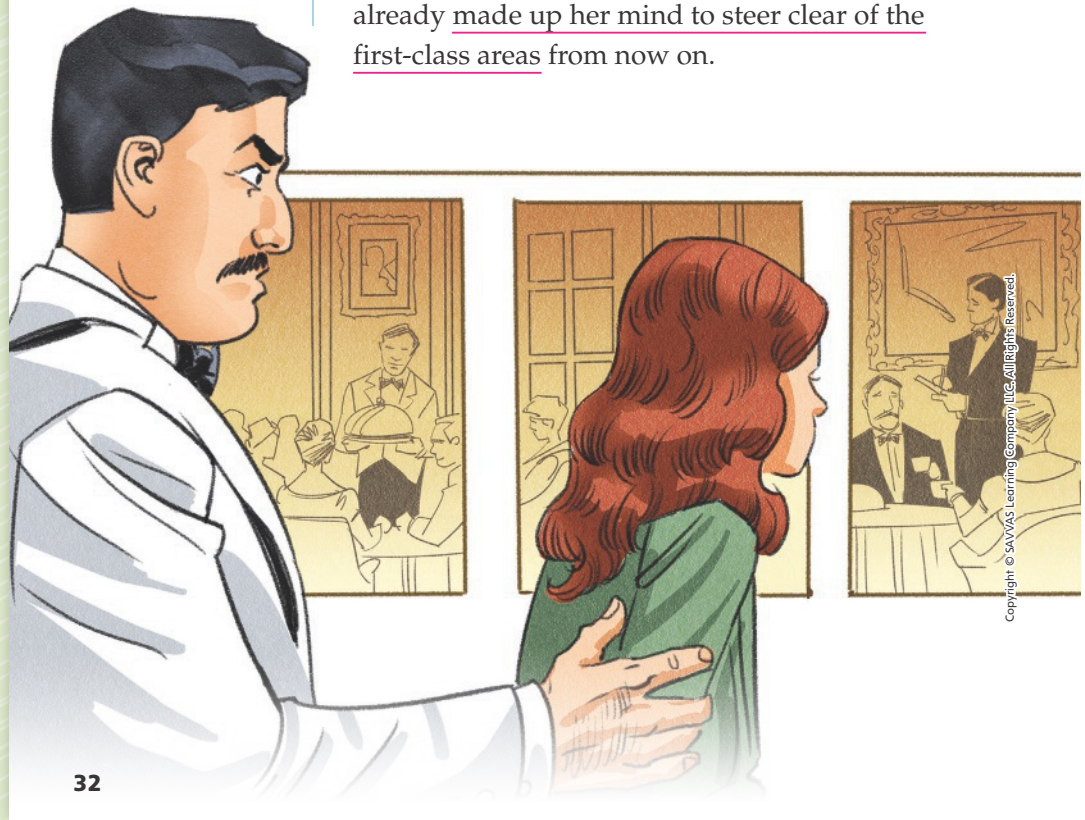
interfered got involved in the matters of others

38 Stealing was wrong, of course, but Grace hated the way this girl, Catherine, had interfered. She expected Catherine to snap something rude back at her now, but she didn’t. She looked down instead, and Grace could see she was blushing.

39 “Come along, Catherine,” the girl’s father said firmly, and they returned to their table in the dining room. The steward finally let go of Grace’s arm.

40 “Go away,” he hissed at her. “And don’t let me see you here again!”

41 He needn’t worry, thought Grace. She had already made up her mind to steer clear of the first-class areas from now on.



32

Possible Teaching Point

Read Like a Writer | Author’s Craft

Sensory Language Remind students that sometimes, using a detail that describes one or all of the senses, such as how things sound, smell, look, taste, or feel, enhances the reader’s experience. Display this sentence from paragraph 40: “‘Go away,’ he hissed at her. ‘And, don’t let me see you here again!’” Encourage students to locate the sensory word (*hissed*). Ask what tone the word *hissed* conveys. Invite students to use other verbs in the sentence to show how the meaning changes: *whispered, yelled, preached, chanted, joked*.



- 42 By the time Grace went to bed that night, the great ship was well on its way across the Atlantic Ocean. Over the next three days, they were lucky with the weather. The sea was so calm it was like a mirror reflecting the bright April sky, and only a few people were seasick.
- 43 Grace missed Auntie Nora terribly, but life on board was interesting, and she was excited about the future. There were people from almost every country in Europe in third class, and they all seemed to get along.
- 44 On the fourth evening some third-class passengers had a party. Grace went along and danced and sang with everyone else. It was late, and she felt tired, but she was having fun.
- 45 Suddenly, there was a sharp bump that threw Grace off balance, followed by a strange scraping noise.
- 46 Everyone stopped dancing and looked at each other.



CLOSE READ

Correct or Confirm Predictions

Highlight details that help you confirm or correct a prediction you made about the experience of hitting an iceberg.

First Read

Connect

THINK ALOUD Using my background knowledge, I can connect to this event and imagine how I would respond to this situation. No one expected there to be trouble with the ship because the *Titanic* was brand new and it had a reputation for being unsinkable. Therefore, I think everyone stopped dancing because they were startled by the bump. I know that when I am in an unexpected situation, I stop what I'm doing and try to figure out what is going on.

Close Read

Correct or Confirm Predictions

Tell students to scan **paragraphs 42–46** and highlight details that help them change or confirm their predictions about the experience of hitting an iceberg. **See student page for possible responses.**

Ask: How did you expect the people to react to the ship's sudden stop? Were you surprised?

Possible responses: Since they were having a party when the ship hit, I think they had a normal response. They stopped and listened, wondering what had happened. Since the people didn't know the extent of the damage, they probably were not scared. These details seem logical to me.

DOK 2

OBJECTIVE

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

CROSS-CURRICULAR PERSPECTIVES

Science



When the *Titanic* sailed in the good weather referenced in paragraph 42, the ship did not experience the extreme rocking motion that could cause many people to experience seasickness. Motion sickness is common when the up-and-down movement of a ship causes an imbalance in the inner ear. During this period of history, ships were not built with the same kinds of stabilizers as they are today. The primary results of seasickness are nausea and vomiting. The only hope was for calm seas to reduce the motion or for the body to adapt after several days.

First Read

Generate Questions

THINK ALOUD I predicted that everyone would want to see what caused the noise since no one expected an accident. As I read, I wonder why everyone went up to the main deck. I ask myself questions about what caused the second- and third-class passengers to go to the main deck so late at night. I wonder just how strong and loud the bump and scraping sounds were. If everyone went to the main deck, the sounds must have been very loud.

Close Read

Correct or Confirm Predictions

Tell students that the setting of a story influences what happens in the plot action, especially in historical fiction. It is the history of that time period that shapes the events.

Have students scan **paragraphs 47–49** and highlight details that help correct or confirm their predictions. Ask students to consider how the setting may influence the plot at this time in the story. **See student page for possible responses.**

Possible response: If the setting was not at sea on the *Titanic*, the main event of hitting an iceberg would not have happened. The problem would be different.

DOK 2

OBJECTIVES

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

Explain the influence of the setting on the plot.

CLOSE READ

Correct or Confirm Predictions

Highlight details that help you correct or confirm a prediction about how the setting would influence the plot of this story about the *Titanic*.

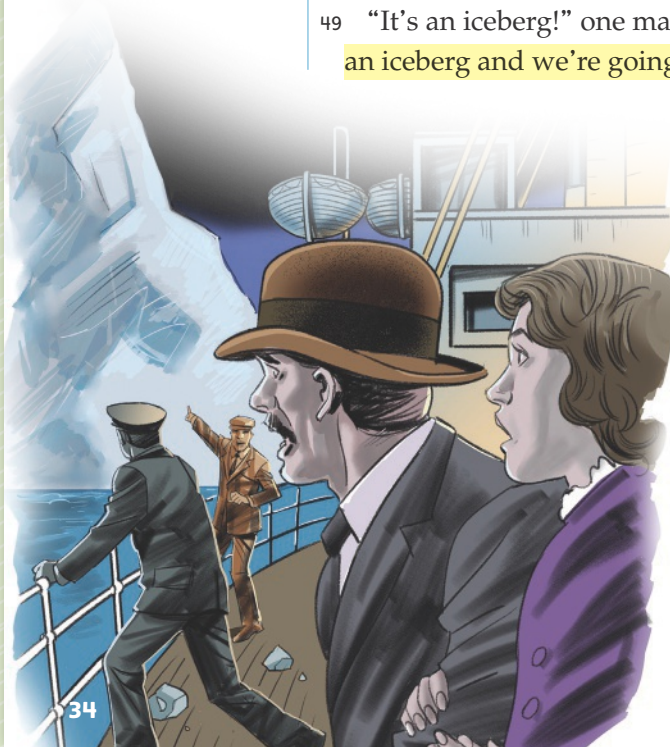
stationary not moving

Chapter Four

47 It was just before midnight. The party-goers headed up through the hallways toward the main deck, and Grace followed them. A lot of other people from the first- and second-class decks were doing the same.

48 On the main deck, a large crowd was quickly gathering by the rail. The night air was freezing, and the stars glittered in the dark sky above them. The sea was strangely calm, and everybody was looking up at something white and glittering and enormous drifting past the stationary ship. Grace had never seen anything like it.

49 “It’s an iceberg!” one man yelled. “We’ve hit an iceberg and we’re going to sink!”



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CROSS-CURRICULAR PERSPECTIVES

Science

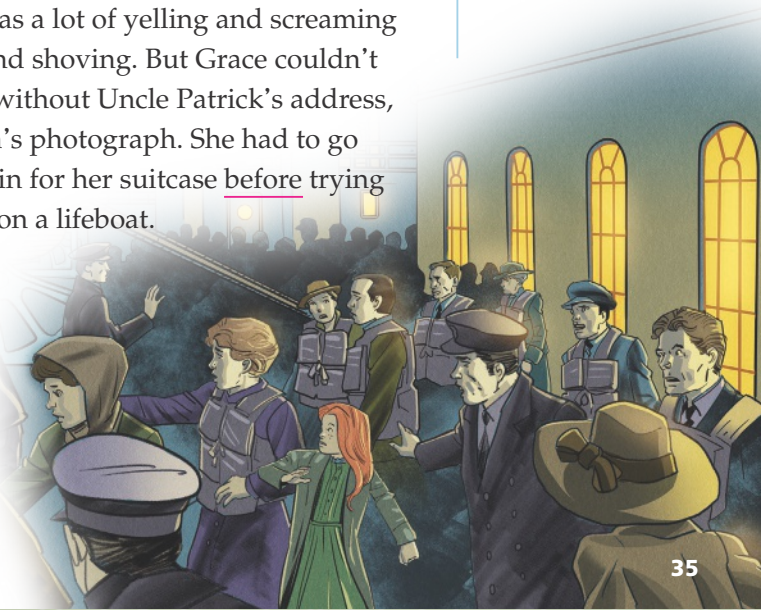


After the devastating loss of 1,500 of the *Titanic*'s 2,200 passengers, government investigations began. The first call for blame was placed on the captain who ran the ship through a known ice field at a “reckless speed.” The case seemed settled. However, when the remains of the *Titanic* were discovered on the ocean floor in 1985, it became the subject for much more investigation. The metal pins that held the steel plates together and the steel body were tested for strength. For that time in ship building, everything checked out. However, most experts agree that the ship was not designed to withstand crashing into an iceberg.



- 50 People in the crowd looked around, worried, and started to mutter to each other. Surely this man was talking nonsense?
- 51 Suddenly the bow of the ship lurched downward with a terrible grinding noise.
- 52 Moments later, one of the crew cried out that the captain had given the order to lower the lifeboats. They were going to abandon ship!
- 53 Grace felt very scared and alone. She thought of Auntie Nora, and tears filled her eyes. She couldn't believe the *Titanic* was sinking—the newspapers had said that the ship was unsinkable! But now lifeboats were splashing down into the sea. As Grace stood motionless in the chaos around her, word spread that there weren't enough lifeboats for everyone on board, and people started to panic.
- 54 Soon there was a lot of yelling and screaming and pushing and shoving. But Grace couldn't leave the ship without Uncle Patrick's address, or Auntie Nora's photograph. She had to go back to the cabin for her suitcase before trying to find a place on a lifeboat.

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35

CLOSE READ

Analyze Plot and Setting

Underline words and phrases that help you explain and analyze the sequence of events in this scene of Chapter Four.

abandon take leave of or desert

First Read

Generate Questions

THINK ALOUD As I follow the sequence of events, I see how the scene gets out of control in a hurry. When the ship's bow goes down and the lifeboats go into the water, it makes me ask if Grace will find a way to safety. I ask myself questions to understand why Grace acted how she did. Why would she go down to the cabin instead of getting on a lifeboat right away? I wonder if she will make it back to the lifeboats in time to get a spot.

Close Read

Analyze Plot and Setting

Remind students that one of the keys of plot development is the sequence, or order, of events. Then have them scan **paragraphs 50–54** and underline words and phrases that explain and analyze the sequence of events. **See student page for possible responses.**

Ask students to think of other words that show a time order of events.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



Because of the many fatalities in the sinking of the *Titanic*, many inquiries followed, both in Great Britain and the United States. Testimony from survivors revealed that an early warning had not been given, leaving many passengers and even crew members unaware until the crisis was advanced. There had been no practice drills for the lowering of lifeboats, and the fact that there were not enough increased the panic. As a result of this tragedy, new laws were instituted. After the sinking, lifeboat drills would be held at the start of each voyage, and every passenger ship now must have lifeboat space for each person.

First Read

Respond

THINK ALOUD In this part of the story, I can see a very strong, determined character in Grace. Despite her tears and fears, she tries very hard to get her personal belongings so she can be reunited with her uncle someday. It seems to me that heroes are brave in spite of their fear. Grace definitely faces a serious problem, and even though she is alone, she tries to fix it.

Close Read

Analyze Plot and Setting

Have students scan **paragraphs 55–59** and underline details that help analyze the problem Grace must overcome. **See student page for possible responses.**

Ask: *What details show how the problem Grace faces keeps getting worse?*

Possible response: Grace had to get downstairs, but the staircases were closed off. The floor shook and the lights flickered before she realized her errand was too dangerous. The hallways were not flat as they had been, but were steep to climb, like a mountain.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

CLOSE READ

Analyze Plot and Setting

Underline details that help you analyze the problem that Grace must overcome.



55 When Grace reached the staircases leading down to the third-class decks, she found they had been closed off. She had to go a different way, but soon she was lost inside the ship's maze of hallways. "Come on, think!" she whispered to herself. "Now where do I go?"

56 Just then, the floor shook beneath Grace's feet, and the ship groaned and creaked around her.

57 The lights flickered above her. Tears streamed down Grace's cheeks as she realized she would have to leave her belongings behind and return to the main deck. She was running out of time and she had never felt so alone. But she pulled herself together, wiped her eyes on her sleeve, and strode quickly toward the stairs.

58 Getting back to the main deck wasn't easy though. All the hallways were at steep angles now, and in some places Grace had to pull herself along the wall, as if she were climbing a mountain. The lights were flickering even more, and everywhere seemed eerily empty. At last, she spotted someone ahead of her—a girl.

59 As Grace got closer to her, she realized it was Catherine, the girl who had gotten her into trouble. Their eyes met, and Grace knew Catherine recognized her too.

36

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Possible Teaching Point

Read Like a Writer | Author's Craft

Mood To help students understand how authors use language to create mood, display paragraph 57. Read the paragraph aloud and ask students to locate words and phrases that convey the mood at this point in the story. Use examples and discuss how each one helps the reader feel the situation: *lights flickered above her; tears streamed down Grace's cheeks; running out of time; never felt so alone*. Ask students to look for more examples as they continue to read.



- 60 Catherine ran up to Grace and grabbed her arm, sobbing uncontrollably.
- 61 “Please, you have to help me!” said Catherine, her voice cracking. “I got separated from my parents and I’m lost. I don’t know what to do . . .”
- 62 “Let go of me,” Grace snapped. She pulled her arm free. “Why should I help you after what you did? You must be joking!” Grace turned away from her.
- 63 “I’m sorry!” Catherine was screaming. “Don’t leave me!”
- 64 Grace stopped with her back to Catherine and closed her eyes. She remembered what Auntie Nora had said. *You’re too nice for your own good sometimes.*
- 65 That was true, but Grace also knew it would be wrong to leave Catherine here alone. She sighed, and turned back.
- 66 All of a sudden the lights went out, plunging them into darkness.

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37

CLOSE READ

Vocabulary in Context

Use context clues within and beyond the sentence to determine the meaning of *snapped*.

Underline the context clues that support your definition.

First Read

Notice

THINK ALOUD This page made me wonder why Grace was still so angry with Catherine. Here they are lost in a sinking ship, all alone, and both facing a life-or-death problem. It seems to me that Grace’s reaction to Catherine is not very heroic. The illustration and text both show that Catherine is desperate and afraid as she pleads with Grace not to leave her. When all the lights go off, it makes me wonder what will happen to both girls.

Close Read

Vocabulary in Context

Have students scan **paragraph 62** and underline the context clues that help determine the definition of *snapped*. **See student page for possible responses.**

Ask: *Why do you think the author uses the word *snapped* to show Grace’s reaction to Catherine grabbing her by the arm?*

Possible response: When she tells Catherine to let go of her, the word *snapped* tells me she is short and fast in her response. She probably uses an unfriendly tone of voice. She jerks her arm away, and that makes the word seem even more unwelcoming.

DOK 2

OBJECTIVE

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

Possible Teaching Point



Read Like a Writer | Author’s Craft

Text Structure To help students understand the use of text structure to achieve the author’s purpose, read paragraph 64. Explain that most stories are in chronological order so that readers can follow the sequence of events. Tell students that sometimes the author goes back to something that happened earlier. Ask why the author refers back to the conversation with Auntie Nora in this part of the story.

First Read

Generate Questions

THINK ALOUD Now that I can tell the girls will get to the main deck, I have questions about how they will get off the ship. Will Catherine find her parents in the crowds? I wonder what will happen to Grace. She took care of Catherine, so will someone take care of her? I will have to read to find the answers.

Close Read

Correct or Confirm Predictions

Remind students that as the setting changes, the plot changes. Explain that readers should be on the alert as the changes take place so they can see the influence on the plot.

Have students scan **paragraphs 67–68** and highlight evidence to correct or confirm a prediction about the setting’s importance to the plot. **See student page for possible responses.**

Ask: *What happens in the setting that could change the next plot events for the girls?*

Possible Response: When they find a staircase to take them to the main deck, there is finally hope that the girls can escape.

DOK 2

OBJECTIVES

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

Explain the influence of the setting on the plot.

CLOSE READ

Correct or Confirm Predictions

Highlight evidence that helps you correct or confirm a prediction you made about how the details of the setting inside the *Titanic* would be important to the plot of the story.

Chapter Five

67 Catherine screamed. Grace knew she would have to take charge, even though she felt terrified herself. The two girls stumbled in the dark as she dragged Catherine along the hallway. After a while they came to an area where the lights were still flickering. But now the floor started to shake, and the hallway seemed to tip even more sharply . . .

68 Grace felt like she was in a nightmare as they turned down hallway after hallway, but at last they came to a staircase that Grace recognized. It would take them to the main deck. They climbed upward—only to discover that things had gotten much worse. The *Titanic* was creaking and groaning like a giant beast in agony, and its front part was now completely under water.



Possible Teaching Point

Read Like a Writer | Author’s Craft

Simile and Personification To help students recognize the author’s use of figurative language, display the following: “The *Titanic* was creaking and groaning like a giant beast in agony.” Discuss how this simile creates a vivid image of the ship. Ask students how comparing the ship to a giant beast makes the *Titanic* seem to come to life.



69 Most of the lifeboats had been launched, but there still seemed to be as many passengers on board the *Titanic* as ever. Grace saw quite a few people struggling into life preservers and jumping into the icy sea far below.

70 “Come on, this way!” Grace said, and she pulled Catherine toward a lifeboat that hadn’t been launched yet. Suddenly a voice called out.

71 “Catherine! Oh, thank goodness we’ve found you.” It was Catherine’s mother, pushing through the crowd. She grabbed her daughter and held her tight.

72 Catherine’s father appeared from the crowd. “We must hurry,” he said. “They won’t be able to launch the lifeboat if they have to wait any longer.”

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CLOSE READ

Analyze Plot and Setting

Underline details about the lifeboats and passengers that help you explain how the setting influences the actions of the characters in this scene of Chapter Five.

appeared became visible or able to be seen

39

First Read

Connect

THINK ALOUD I know that the *Titanic* didn’t have enough lifeboats because no one believed it would sink. Since we have learned that the first-class passengers had more privileges than the other people, I think they probably had access to the lifeboats, first. I wonder if they will be the only survivors.

Close Read

Analyze Plot and Setting

Have students scan **paragraphs 69–72**. Ask them to underline details that explain the role of the setting in influencing the actions of the characters. **See student page for possible responses.**

Ask: *How does the setting change in this part of the story? Why does the shortage of lifeboats affect Grace and Catherine?*

Possible responses: The setting where this part of the plot takes place is the sinking ship with only a few lifeboats. Not everyone can be rescued, because there are not enough lifeboats. Grace and Catherine may not both be able to get off the ship safely.

DOK 2

OBJECTIVE

Explain the influence of the setting on the plot.

Possible Teaching Point



Academic Vocabulary | Related Words

Use the Academic Vocabulary lesson on pp. T24–T25 in the Reading-Writing Workshop Bridge to guide students to build related words from those they already know. Ask students to use print or digital resources to locate words with related words in paragraph 69 (*launched/launching, struggling/struggled, preservers/preserving/preservable*).

First Read

Connect

THINK ALOUD Looking at the illustration, I can see that the way passengers were treated at this time in history will influence the plot events. Grace is alone and is obviously not traveling first-class. With only a few lifeboats to rescue passengers, it seems that it will be a sad ending for many travelers. This makes me wonder how Grace will escape.

Close Read

Correct or Confirm Predictions

Have students scan paragraphs 73–74 and highlight details to correct or confirm a prediction about the people who are allowed into the lifeboats. See student page for possible responses.

Ask: From the evidence you read, who did you predict would be rescued in the lifeboats? Use text evidence to support your response.

Possible response: We learned that first-class passengers had privileges the others did not, which included a place on a lifeboat. So when the crewman looked at Grace very carefully, he must have been able to tell she was not traveling first-class by her clothing. He made a decision, based on that evidence, that she could not be rescued.

DOK 2

OBJECTIVE

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

CLOSE READ

Correct or Confirm Predictions

Highlight details that help you correct or confirm a prediction you made about who would be allowed into lifeboats.

73 The three of them started moving toward the ship's rail, Catherine's father roughly pushing people out of their way. Grace followed, and found herself at last looking down into a lifeboat. It was almost full, but there were still a few free places. A couple of the crew helped Catherine and her parents into the boat through a gate in the rail.

74 Just as Grace was about to climb down into the boat herself, one of the crewmen put his arm out to stop her. "Hold it," he said, looking Grace up and down. "Only first-class passengers are allowed in this lifeboat!"



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Possible Teaching Point

Read Like a Writer | Author's Craft

Illustrations Remind students of the influence of graphic features to emphasize ideas. Ask students to study the illustration and discuss what the author's purpose might be. Point out that the people in the lifeboat are wearing life vests but that Grace does not have one. Ask students to consider how the crewman knew that Grace was not a first-class passenger. Discuss whether the lack of a life vest might have been one of the clues. For more instruction on Read Like a Writer, see pp. T64–T65 in the Reading-Writing Workshop Bridge.



- 75 “Shame on you!” a man yelled behind Grace. Others angrily called out too.
- 76 Grace stood shivering in the cold night air, jostled by the crowd, her eyes filling with tears once more. “But she saved me . . .” Catherine said quietly to her father.
- 77 Catherine’s father stood up, “Let her on,” he said to the crewman. “She’s with us.”
- 78 The man nodded and helped Grace down into the lifeboat.

CLOSE READ

Analyze Plot and Setting

Underline details that help you describe the climax of the story.



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First Read

Respond

THINK ALOUD It took courage for Catherine to speak up for Grace and go against the tradition of separating the rich and poor in that time of history. I think Catherine and her father both are heroes, not only because they did the right thing, but also because they stood up against the rule that the rich were the only ones with privileges.

Close Read

Analyze Plot and Setting

Remind students that the climax is the high point of the plot, before there is a resolution of the problem. We don’t know how things will turn out at the climax. Have students scan **paragraphs 75–78** and underline details that help describe the climax of the story.

See student page for possible responses.

Ask: Which details show the excitement and tension of the climax?

Possible response: When Catherine tells her father that Grace saved her, we suddenly hope that he will do something to rescue the child. Then, he bravely speaks up and says Grace is with them. This is a turning point that leads to the crewman helping Grace into the lifeboat.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

Possible Teaching Point



Read Like a Writer | Author’s Craft

Mood To help students understand how the author’s use of language contributes to mood, display paragraph 75: “‘Shame on you!’ a man yelled behind Grace. Others angrily called out too.” Point out the author’s word choices of *yelled* and *angrily called out*. Ask students how scolding the crewman for stopping Grace impacts the mood. Discuss how the tone here makes the climax even more dramatic. The reader does not know whether or not Grace will be rescued, and people are yelling and demanding that it be done.

First Read

Respond

THINK ALOUD I see in the illustration that Catherine and Grace are holding hands. I think that Catherine learned a lot about people and taking a stand for what is right. First, Catherine stood up against Grace, thinking she was a thief. Now she is standing up for her, because she realizes Grace is a good-hearted person who saved her life. What heroic traits do you see in each of the girls?

If time permits, students could discuss what they have learned about the qualities of heroes.

Close Read

Correct or Confirm Predictions

Have students scan **paragraphs 79–81** and highlight details that help correct or confirm a prediction about how helping Catherine affected Grace’s safety. **See student page for possible responses.**

Ask: How do the underlined details support your prediction?

Possible response: I predicted that Grace would be safe. When Catherine says, “I couldn’t let them leave you behind,” I know I predicted correctly.

DOK 2

OBJECTIVE

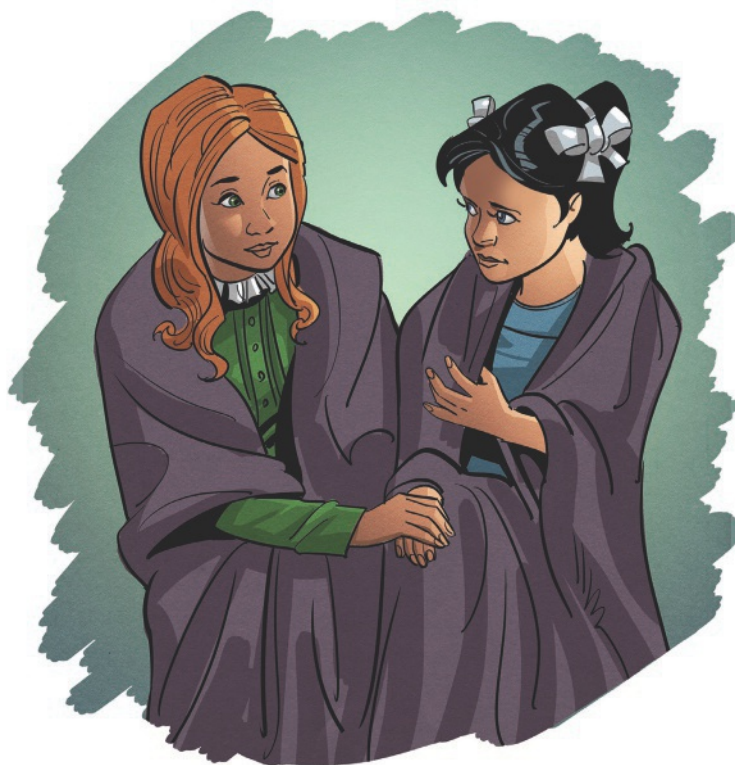
Make, correct, or confirm predictions using text features, characteristics of genre, and structures.

CLOSE READ

Correct or Confirm Predictions

Highlight details that help you correct or confirm a prediction about how helping Catherine would affect Grace’s safety.

- 79 She sat on a bench next to Catherine, who squeezed her hand. “I couldn’t let them leave you behind,” said Catherine. “I’d still be lost if it hadn’t been for you.”
- 80 Grace looked up at Catherine’s parents, who were watching them.
- 81 “Thank you,” Catherine’s mother whispered to her through an exhausted smile.



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Possible Teaching Point

Word Study | Prefixes

Use the Word Study lesson on pp. T26–T27 in the Reading-Writing Workshop Bridge to guide students to build related words from those they already know. Discuss how hopeless Grace’s situation seemed when it appeared that she would not be allowed into the lifeboat. Write the word *impossible* on the board. Using the prefix *im-* and the base word *possible*, ask students to explain the meaning. Explain that the rescue by Catherine’s family made the resolution and the happy outcome *possible*.



82 Just then, the lifeboat was lowered and they splashed down into the sea. The crewmen at the oars rowed them away from the sinking ship. Grace turned around and saw that the *Titanic* was sliding beneath the water in a huge cloud of steam.

83 Catherine's father leaned over. "Don't worry Grace," he said, with a kind expression on his face. "We'll take care of you."

84 As the lifeboat bobbed gently on the waves, Grace wondered what would happen next. She was only halfway to America, but at least she felt safe for now, sitting between Catherine and her parents.

CLOSE READ

Analyze Plot and Setting

A resolution is a story's outcome. Underline details and descriptions that help you analyze the resolution of the story.



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First Read

Generate Questions

THINK ALOUD The resolution of this story makes me wonder what will become of Grace after they are rescued from the lifeboat. I wonder if someone will be able to contact her aunt so that she can locate her uncle in New York. I wonder if Catherine and Grace will become so close that Catherine's parents might adopt Grace. These ideas could make for an interesting sequel.

Close Read

Analyze Plot and Setting

Remind students that after the climax of the story, there will be a resolution in which the story problem is solved. Have students scan **paragraphs 82–84** and underline details and descriptions of characters that help them analyze the resolution. **See student page for possible responses.**

Ask: **Has every problem in the story been resolved? Do other problems still remain?**

Possible response: The detail that the ship finally sank shows that the characters are in a better place in the lifeboat. Grace feels safe at the end of the story, but other problems remain. The ship is sinking, and there are people who were not able to get into lifeboats.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



On April 14, 1912, another large ship, the *Carpathia*, was on its way from New York City toward Europe with 740 passengers. After midnight on April 15, a distress call came to Captain Rostron from the *Titanic*. He immediately began the 58-mile trip at top speed, despite known icebergs in the area. Though *Carpathia* reached the site about an hour after *Titanic* sank, it was able to rescue 705 people stranded in lifeboats. The ship returned to New York City, and the captain was awarded the U.S. Congressional Gold Medal for helping prevent more lost lives.

Respond and Analyze



Below Deck: A
Titanic Story

OBJECTIVE

Use text evidence to support an appropriate response.

My View

Use these suggestions to prompt students' initial responses to reading *Below Deck: A Titanic Story*.

- **Brainstorm** What did you learn about the *Titanic* from reading this story?
- **Discuss** What lessons can you learn from this story?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors choose certain words to convey information about plot and setting. The vocabulary words *abandon*, *appeared*, *enormous*, *interfered*, and *stationary* help explain the plot and setting of *Below Deck: A Titanic Story*.

- Remind yourself of the word's meaning.
- Ask yourself what the author is conveying about the plot and setting.

MODEL AND PRACTICE Model filling out the chart on *Student Interactive* p. 44 using the words *enormous* and *stationary*.

- I will put the word *enormous* in the box on the left. I will write a sentence that uses the word and relates to the story: *Grace boarded the enormous ship.* On the right, I will use the word *stationary* and the sentence *The ship was stationary after it hit the iceberg.*
- Now in the middle box, I have to write what both words describe. They both describe the *Titanic*. The author used the words to convey information about the setting of the story.

ELL Targeted Support Vocabulary Display the words in the Word Bank.

Say the words aloud. Use pictorial support as needed to help students learn the basic vocabulary. **EMERGING**

Have partners take turns devising and reading original sentences using each vocabulary word. **DEVELOPING**

Have students ask and answer questions about the *Titanic* using 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 and text evidence as they complete p. 44 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students find and list unfamiliar words that tell about plot and setting from their independent reading texts. Then have students 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 plot and setting in a story?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T60–T61.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T60–T61.

Check for Understanding MyTURN Have students complete p. 45 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 44–45



VOCABULARY

Develop Vocabulary

In fiction, authors use vivid language to tell about events in the story. These words help readers picture and better understand the plot.

MyTURN Choose two vocabulary words from the word bank and tell how the words are related. Then use each in a sentence about the story.

Word Bank

abandon appeared enormous interfered stationary

Possible responses:

Word	Both words describe...	Word
Word: enormous Sentence: Grace boarded the enormous ship.	the <i>Titanic</i> .	Word: stationary Sentence: The ship was stationary after it hit the iceberg.
Word: abandon Sentence: The passengers had to abandon the ship.	characters' actions after the ship hit the iceberg.	Word: appeared Sentence: Catherine's father appeared from the crowd and hurried his family to a lifeboat.

44

COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. How do you know the text is historical fiction?
DOK 2 It is a made-up story with a plot that includes both fictional events and real events that happened in the past.
2. Why do you think the author includes dialogue in the story?
DOK 2 The dialogue makes the story realistic. The dialogue explains some details in the plot, such as why Grace was allowed onto the lifeboat for first-class passengers.
3. What effect do Catherine's comments in paragraphs 27 and 32 have on events?
DOK 3 Her comments build tension between the two girls. Their conflict causes Grace to be angry with Catherine and to consider leaving Catherine behind instead of helping her find her parents later in the story.
4. Which evidence would be most convincing in an argument that the ship and its crew were unprepared for an emergency?
DOK 3 In paragraph 53, passengers hear that there are not enough lifeboats for everyone on board. In paragraph 54, the author describes the lack of order on the ship by stating, "Soon there was a lot of yelling and screaming and pushing and shoving."

45

Word Study Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of prefixes.

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

Identify the meaning of words with affixes, such as *im-* (*into*), *non-*, *dis-*, *in-* (*not*, *non*), *pre-*, *-ness*, *-y*, and *-ful*.

LESSON 2

Apply Prefixes

APPLY MyTURN Direct students to complete the activity on p. 50 of the *Student Interactive*.

pre-

im-

dis-

non-

in-

High-Frequency Words

Explain that since high-frequency words are ones that appear often in texts but do not follow regular word study patterns, students need to practice reading them.



STUDENT INTERACTIVE, p. 50



WORD STUDY

Prefixes

Prefixes *pre-*, *dis-*, *in-*, *im-*, and *non-* are added to the beginning of base words. In the prefix *pre-*, the *e* usually spells a long *e* sound. In the prefixes *dis-*, *in-*, *im-*, and *non-*, the vowels are all short. Knowing the meaning of a prefix can help you figure out the meaning of a word.

My TURN Read each base word in the left column. Then add the prefix *pre-*, *dis-*, *in-*, *im-*, or *non-* to create a new word, and then define it. Then read each new word.

Base Word	Prefix (meaning)	New Word	Definition
heat	pre- (before)	preheat	heat before
like	dis- (not)	dislike	not like
effective	in- (not)	ineffective	not effective
polite	im- (not)	impolite	not polite
living	non- (not)	nonliving	not living

High-Frequency Words

High-frequency words appear often in texts. Read these high-frequency words: *surface*, *produce*.

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LESSON 2

Apply Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

LESSON 1

Teach Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

 Spiral Review:
Contractions

FLEXIBLE OPTION
LESSON 5

Assess
Understanding

Use the  **QUICK CHECK** on p. T57 to determine small group instruction.

Teacher-Led Options

Strategy Group

DEVELOP VOCABULARY

Teaching Point Readers pay attention to the words authors use to describe the plot and setting of their stories. Those words can help a reader learn more about the plot and setting of the story.

ELL Targeted Support

Tell students they can better understand the plot and setting of a story by looking for words that describe those elements. Have students use visual and contextual support to enhance their understanding of the vocabulary.

Find pictures in the text that represent each vocabulary word. Using the illustrations, help students understand the word meanings.

EMERGING

Have students place a sticky note where each vocabulary word appears in the text. Ask them to identify context clues that help with word meanings. **DEVELOPING**

Have student pairs work together to draw a picture of each word and write an accompanying sentence. **EXPANDING**

Have students write a sentence using each word, then share at least one sentence with the group. Discuss how the words connect to the setting and the plot of the story. **BRIDGING**



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

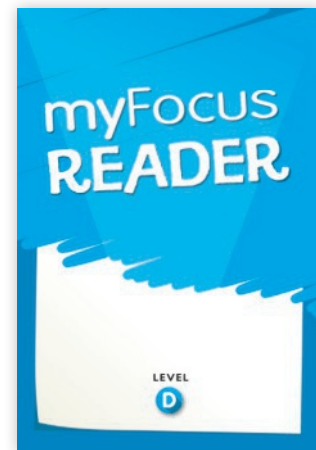
Intervention Activity



myFOCUS READER

Read pp. 30–31, in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on vocabulary that describes plot and setting.

Provide instructional support for comprehension and word study—Prefixes and Academic Vocabulary.



Fluency

Assess 2–4 students



EXPRESSION

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage with appropriate expression. Tell them to use different tones for different kinds of events and to make their reading sound like talking. If needed, model reading with 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. Finally, record each student's performance. 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 identify words the author used to describe the setting and plot. Ask how students figured out unfamiliar words as they read.

Possible Conference Prompts

- What words did the author use to tell about the setting?
- What clues helped you understand the meanings of unfamiliar words?

Possible Teaching Point Readers use an author's choice of words to picture the setting and understand the plot. They might ask, "Why did the author choose this 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*.



Independent/Collaborative

Independent Reading



Students can

- reread or listen to *Below Deck: A Titanic Story* or the *myFocus Reader* text.
- read a self-selected trade book or their Book Club text.
- partner read a text, asking each other questions about the book.

Centers



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

Literacy Activities



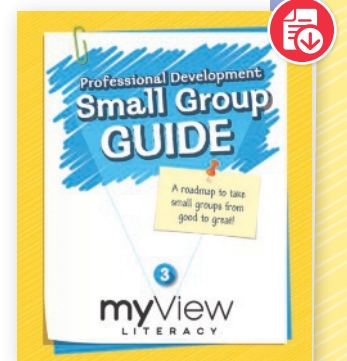
Students can

- complete the graphic organizer on *Student Interactive* p. 44.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 45.
- play the *myView* games.

SUPPORT INDEPENDENT READING

Prompt students to set a purpose for reading. Have them record their purpose in their reading notebook, and review it periodically as they read independently.

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



Whole Group

Share Bring the class back together in a whole group. Ask one or two students to share new vocabulary words they learned from their reading.

Analyze Plot and Setting



Below Deck: A
Titanic Story

OBJECTIVES

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

Explain the influence of the setting on the plot.

Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections

ACADEMIC VOCABULARY

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

- At the beginning of the story, Auntie Nora encourages Grace to go to America because _____.
- Some details that help you distinguish the third-class deck from the other decks are _____.

ELL Access

Discuss with students the importance of understanding the plot and setting of a story. Have a discussion about pictures and words that tell about the setting. Have students draw a storyboard to show the events in the plot.

Minilesson

FOCUS ON STRATEGIES Tell students that plot elements are the sequence, or order, of events that make up the beginning, middle, and end of a piece of fiction. They include a problem, or conflict, story events, and a resolution to the conflict. Often the plot is influenced by the setting of the story, or where and when the story takes place.

- Notice how the author describes the setting. Ask yourself how the setting might influence the sequence of events.
- Explain how the sequence of events unfold around the story's conflict.
- Ask yourself how the story's conflict is resolved and how setting influences the resolution.

MODEL AND PRACTICE Use the Close Read note on p. 23 of the *Student Interactive* to model how to annotate the text to analyze plot and setting.

- I will underline "Things are much better over in America than here in old Ireland" to show where Grace is living. I will also underline the name of the place where Grace boards the ship, Queenstown. Then I'll underline plot details at the top of page 23, which explain that Auntie Nora is sending Grace to live with Uncle Patrick in America because she thinks Grace will have a better future there.
- Have pairs discuss how each chapter builds upon the one before it. Encourage students to make connections between the plot and setting of each chapter in their discussions.

ELL Targeted Support Respond to Questions Tell students that asking and answering questions about plot and setting is a good way to check if they understand a text.

Have students work with a partner to ask and answer yes or no questions about the setting and plot in *Below Deck: A Titanic Story*.

EMERGING/DEVELOPING



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for analyzing plot and setting.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes for Analyze Plot and Setting and then use the text evidence from their annotations to complete the chart on Student Interactive p. 46.

OPTION 2 Use Independent Text Have students make a T-chart with headings *Detail* and *What This Detail Tells about the Plot or Setting*. Have students complete the chart, reminding them to tell whether the detail describes plot or setting.

QUICK CHECK

Notice and Assess Can students explain the plot and setting of a story?

Decide

- **If students struggle**, revisit instruction about analyzing plot and setting in Small Group on pp. T68–T69.
- **If students show understanding**, extend instruction about analyzing plot and setting in Small Group on pp. T68–T69.

STUDENT INTERACTIVE, p. 46



CLOSE READ

Analyze Plot and Setting

The **plot** of a story includes the sequence of events, the conflict, and the resolution. The **setting** includes where and when the story takes place. The setting often influences the plot.

1. **MyTURN** Go to the Close Read notes in *Below Deck: A Titanic Story*, and underline parts that help you analyze plot and setting.
2. **Text Evidence** Use some of the parts you underlined to complete the chart. **Possible responses:**

Setting	Text Evidence about Plot	Connection Between Setting and Plot
Queenstown, Ireland	"That's why she had decided Grace should go to live in New York City."	Grace gets on a ship to America at Queenstown because her aunt wants her to have a better life.
on the ship after it has hit an iceberg	"the floor shook beneath Grace's feet"	Grace needs to get on a lifeboat before the ship sinks.
on the lifeboat, only halfway to America	"We'll take care of you."	Grace is on a lifeboat, but she feels safe.

Use the connections between plot and setting to analyze how each chapter builds on the one before it.

The second and third chapters develop the class-based setting of the ship. This affects important events in the plot, such as when Grace meets Catherine.

Read Like a Writer

OBJECTIVE

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

Explain the Use of Illustrations

Minilesson

FOCUS ON STRATEGIES Authors use graphic features for specific purposes. One type of graphic feature is an illustration. Illustrations are drawings that show additional information to go with the text.

- Authors use illustrations to help readers visualize or understand something.
- Authors use illustrations to emphasize the importance of something.
- Authors use illustrations to help tell parts of a story.

MODEL AND PRACTICE Model explaining the author's use of illustrations by directing students to the top of p. 51 of the *Student Interactive*. Have students follow along as you complete the steps.

1. Identify that the author Tony Bradman uses illustrator Kevin Hopgood's illustration to help readers understand more about the *Titanic*.
2. Have students identify what the illustration on the title page helps the reader understand. Ask students to think about how big the ship looks in relation to the people.
3. Guide students to understand that the author is trying to help the readers visualize and understand the size and power of the *Titanic* by showing how big the ship is in relation to the people.

ELL Targeted Support Analyze Illustrations Have students use illustrations in the story to help them visualize the characters.

Have partners use the illustration near paragraph 11 to describe what Grace and Auntie Nora look like. **EMERGING/DEVELOPING**

Have partners look at the illustration near paragraph 11 and use complex sentences to describe what Grace and Auntie Nora look like. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Direct students to go back to *Below Deck: A Titanic Story* and identify the reasons for the author's use of illustrations. Help guide their understanding by reminding them that authors use graphic features, like illustrations, to emphasize ideas. Then have them focus on a specific example of the author's use of illustrations by completing the activities on p. 51 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 51



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

Authors use graphic features, such as illustrations, to achieve a specific purpose. Illustrations often emphasize ideas.

Model Read the sentence from *Below Deck: A Titanic Story*.

The whole world seemed to be talking about its size and speed and how it would never sink, whatever happened.

illustrated idea

- Identify** The illustration near paragraph 12 shows a crowd of people around the *Titanic*.
- Question** What idea does this illustration emphasize?
- Conclude** It helps me understand the interest in its size.

Read the sentence.

So her cabin—room F57—was at the bottom of the ship, where everything was cramped and there wasn't any fresh air.



MyTURN Follow the steps to analyze the text. Describe how the author uses illustrations to emphasize ideas.

- Identify** The illustration near paragraph 17 shows Grace's cabin on the Titanic.
- Question** What idea does this illustration emphasize?
- Conclude** It helps me understand how small and cramped some of the cabins were on the Titanic.

Word Study Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION 
LESSON 3

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of prefixes.

Identify the meaning of words with affixes, such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.


More Practice

FOCUS ON STRATEGIES Remind students that prefixes are added to the beginning of words. The prefix changes the word's meaning, but not how the word would be read. Students can use the meaning of a prefix to identify the meaning of the new word.

MODEL AND PRACTICE Show students the words *pretest*, *disagree*, *incomplete*, *impatient*, and *nonstop*. Have students read each word and then identify the prefix in each word. Then review the meaning of each prefix and have students identify the meaning of each word.



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



Name _____

Word Study

Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-* are added to the beginning of base words. Knowing the meaning of a prefix can help you determine the meaning of a word.

- pre-* means "before"
- dis-* means "not"
- in-* means "in," "on," or "toward"
- im-* means "into" or "not"
- non-* means "not"

ACTIVITY Add prefixes to each base word to form a new word. Decode, or read, the words.

im- + mature: immature

pre- + approve: preapprove

dis- + appear: disappear

non- + stop: nonstop

in- + accurate: inaccurate

ACTIVITY Read each word. Use its prefix to write the word's definition.

preview: to view before

immobile: not mobile

informal: not formal

prepay: to pay before

disagree: to not agree

nonfiction: not fiction

Grade 2, Unit 2, Week 1
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Word Study, p. 89



FLEXIBLE OPTION ←
LESSON 3

More Practice

LESSON 1

Teach Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

LESSON 2

Apply Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION ←
LESSON 4

 **Spiral Review:**
Contractions

FLEXIBLE OPTION ←
LESSON 5

Assess Understanding

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

Teacher-Led Options

Strategy Group

ANALYZE PLOT AND SETTING

Teaching Point Readers pay attention to the plot and setting of a story to help them understand the story. Work with students to complete the graphic organizer on *Student Interactive* p. 46.

ELL Targeted Support

To familiarize students with new English words, guide a discussion about *Below Deck: A Titanic Story* using words that describe the setting and the plot.

Provide simple cloze sentences about the setting and plot. For example, *The setting of the story was the Titanic, which was _____.* Or, *People in the story were afraid when the Titanic _____.*

Have students answer as a group, and record answers. **EMERGING**

Work with students to generate a list of words that describe the setting, and write these words on a chart for future reference. Then have students discuss the events of the plot, using complete sentences. Record their responses. **DEVELOPING**

Have student pairs generate a list of words describing the setting. Then have the pairs write three sentences about the plot: one sentence each for the beginning, middle, and end of the story. **EXPANDING**

Have student pairs write a paragraph that explains both the setting and the events of the plot. **BRIDGING**



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

Intervention Activity



ANALYZE PLOT AND SETTING

Use Lesson 29, pages T187–T192, in the *myFocus Intervention Teacher's Guide* for instruction on setting and plot structure.

LEVEL D • READ

Lesson 29 Setting and Plot Structure

DIRECTIONS Read the story "Friends to the End." Pay attention to how the parts tell about the bike race.

Friends to the End

- 1 The bike race was about to begin. It was the hottest part of the day, and the sun was glaring down. Still, a big crowd had gathered at the city park to watch the race. A food vendor was busy selling cold drinks to hot people.
- 2 Emma took a sip of water and shaded her eyes from the hot sun. She still had to squint. She wished she had sunglasses, like Yuki did. She and Yuki checked their helmets one last time and pedaled into their lanes. A man guided them into their places at the starting gate. Emma was in Lane 2. Yuki was in Lane 5. They waved to each other and grinned.
- 3 Emma and Yuki had met a few years ago, when they were both novices. Now they were two of the fastest racers in their group. Off the track they were best friends. On the track they still tried hard to beat each other.
- 4 "Riders ready? Watch the gate!" the starter announced. Then the gate came down, and the racers were off.
- 5 Yuki took the lead with Emma close behind. They flew over the hills and around the turns. The other racers could not keep up. They started to drop back. Only one girl stayed close. Her red helmet bobbed up and down as she chased Emma and Yuki. But she was getting tired.
- 6 Emma passed Yuki on the next hill. Then Yuki regained the lead on the next curve, but not for long. Soon Emma was ahead again. Then Yuki inched out in front. They were almost even as they headed into the last lap.

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Fluency

Assess 2–4 students



EXPRESSION

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

ANALYZE PLOT AND SETTING

Talk About Independent Reading Ask students to look back at their T-charts to share what they learned about plot and setting.

Possible Conference Prompts

- How does the author tell us about the setting of the story?
- What main events make up the plot?
- What is the problem that has to be solved, and how is it solved?

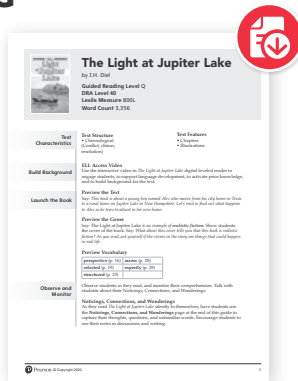
Possible Teaching Point Readers pay attention to the details of a story’s setting and the plot events that make up the beginning, middle, and end of the story.

Leveled Readers



ANALYZE PLOT AND SETTING

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



Whole Group

Share Bring the class back together in a whole group. Have one or two students share details about the setting and plot of the story they are reading.

Independent/Collaborative

Independent Reading



Students can

- reread and listen to *Below Deck: A Titanic Story* 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.

Centers



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

Literacy Activities



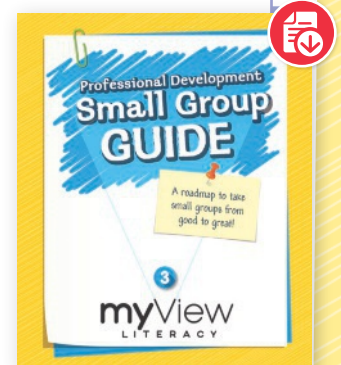
Students can

- complete the graphic organizer on *Student Interactive* p. 46.
- practice this week’s Word Study focus by creating a chart of related words.
- play the *myView* games.
- take turns with a partner reading with appropriate expression.

SUPPORT PARTNER READING

Have partners identify key details from the text that help them understand the plot and setting of their text.

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



Confirm or Correct Predictions



Below Deck: A
Titanic Story

OBJECTIVE

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to confirm and correct predictions. Ask:

- As the *Titanic* sank, did you predict that Grace would be defeated by her fears or not? Explain your answer.
- After the fight in the dining room, did you predict that Grace and Catherine would achieve friendship? Why or why not?

Minilesson

FOCUS ON STRATEGIES Readers pause during and after reading to confirm or correct their predictions.

- Think about the predictions you made about the setting before reading. Ask yourself if your predictions were correct. What were you not able to predict about the setting?
- Think about the predictions you made about the events in the plot. Were they correct or accurate?

MODEL AND PRACTICE Use the Close Read note on p. 22 of the *Student Interactive* to model how to annotate the text to confirm and correct predictions about setting:

- Before reading, I made a prediction about the story's setting, the *Titanic*. I predicted that the *Titanic* was a large boat. Now I am looking for details that I could use to correct or confirm my prediction. In Paragraph 1, I am going to highlight *biggest thing Grace had ever seen*. I will also highlight *looking up at it*. Both confirm that the ship was quite large. The words *She stood by the harbor* help to confirm my prediction that the *Titanic* was a boat. Paragraph 3 mentions some *stairs that had been placed against the side of the ship*. I had not thought about stairs to get onto the ship when I pictured the *Titanic*. I will highlight this detail to remind myself to adjust my prediction.

ELL Targeted Support Confirm or Correct Predictions Tell students that readers use several strategies to help them predict what they will read. Reflecting on their predictions will help students become better readers.

After reading, help students confirm or correct their predictions. Ask students yes or no questions, such as *Did you use the illustrations to make your predictions? Did you use what you already know to make predictions?* **EMERGING/DEVELOPING**

After reading have students look back at the illustrations to confirm or correct their predictions. As a group, have students make a list of questions they could ask themselves before reading to help make better predictions. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for correcting or confirming predictions about plot and setting.

OPTION 1 MyTURN Have students annotate the text using the other Close Read notes for Correct or Confirm Predictions, and then use the text evidence from their annotations to complete *Student Interactive* p. 47.

OPTION 2 Use Independent Text Have students make a three-column chart. Have students list predictions they made while reading. Then have them list text passages in the second column that help to confirm or correct those predictions. In the third column, students should write how that text helped to correct or confirm a prediction.

QUICK CHECK

Notice and Assess Can students correct or confirm predictions?

Decide

- **If students struggle**, revisit instruction for correcting or confirming predictions in Small Group on pp. T76–T77.
- **If students show understanding**, extend instruction for correcting or confirming predictions in Small Group on pp. T76–T77.

STUDENT INTERACTIVE, p. 47



READING WORKSHOP

Correct or Confirm Predictions

Before reading, readers make **predictions**, or tell what they think will happen next, using clues from the text and characteristics of the genre. During and after reading, they use text details to **correct or confirm** their predictions.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you correct or confirm your predictions.
2. **Text Evidence** Use some of your highlighted text to correct or confirm predictions about the plot and setting. **Possible responses:**

My Prediction	Related Text Evidence	Correct or Confirm Prediction
The <i>Titanic</i> was a big and famous ship.	"The whole world seemed to be talking about its size and speed and how it would never sink."	I was right. The <i>Titanic</i> was a famous ship. I did not know people thought it was unsinkable.
Grace is going to get lost and will need to be rescued.	"they came to a staircase that Grace recognized"; "They climbed upward."	I was not right. Grace was able to find her way out.

Write for a Reader

OBJECTIVE

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

Use Illustrations

Minilesson

FOCUS ON STRATEGIES Writers include graphic features, such as illustrations, for specific purposes. Illustrations give visual information to help readers better understand what is being written about in the text.

- Illustrations help readers visualize, or picture, important story elements, such as setting.
- Illustrations help readers follow parts of the story's plot.

MODEL AND PRACTICE Discuss how students might use a similar technique in their own writing using p. 52 of the *Student Interactive*.

1. Write the following historical setting on the board: Independence Hall, Philadelphia, 1776.
2. Think aloud as you brainstorm how the details of an illustration could show the historical setting: **In 1776, American leaders gathered at Independence Hall in Philadelphia to write the Declaration of Independence. The people in the room were all men.**
3. Help students brainstorm historical events and their settings. Have them think about how to show the setting they chose in an illustration.

ELL Targeted Support Visualize Details Help students understand how to visualize details to include in an illustration.

Have partners work together to visualize details of a common setting (e.g., the lunch room, the gym). Have partners describe the details they would include in an illustration of the setting. **EMERGING/DEVELOPING**

Have partners repeat the above activity, but have them write the details. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to Tony Bradman and Kevin Hopgood's use of illustrations as an example for their own writing. Then guide students to complete the activity on p. 52 of the *Student Interactive*.

Writing Workshop

Have students use illustrations to support their writing from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to meaningfully include illustrations to support and enhance their writing.

STUDENT INTERACTIVE, p. 52



DEVELOP AUTHOR'S CRAFT

Write for a Reader

Writers use illustrations to give visual information. Illustrations help readers better understand important story elements, such as setting.

MyTURN Think about how the illustrations in *Below Deck: A Titanic Story* help you understand the setting. Then decide how you might use illustrations to achieve the specific purpose of helping readers understand the setting of your own historical fiction story.

Graphic features help me write about big ideas!



1. Choose and describe a historical setting from the past.

My chosen historical setting:

Students should identify a setting from a real time and place from the past.

My description of that historical setting:

Student responses should describe a time period and place from the past.

2. Choose a detail from your description that could be illustrated. Explain how you could use that illustration to achieve a specific purpose in a story.

Students should explain how their chosen detail could be used to achieve a specific purpose in a story.

Word Study Spiral Review

OBJECTIVE

Decode compound words, contractions, and abbreviations.

FLEXIBLE OPTION 

LESSON 4



Spiral Review: Contractions

FOCUS ON STRATEGIES Review the strategies from the previous week about reading contractions.

MODEL AND PRACTICE Write the following sentences on the board:
Jasmine and James didn't go to the party because they were sick.
Let's call them and see how they are doing. Have volunteers identify the contractions in the sentences. Ask them which letters are replaced. Then have them read the words.

APPLY Have students work individually to write two sentences: one that uses the words *do not* and one that uses the words *it is*. Then have students exchange their sentences with a partner. Have the partners copy the sentences, replacing *do not* with *don't* and *it is* with *it's*.





ELL Targeted Support

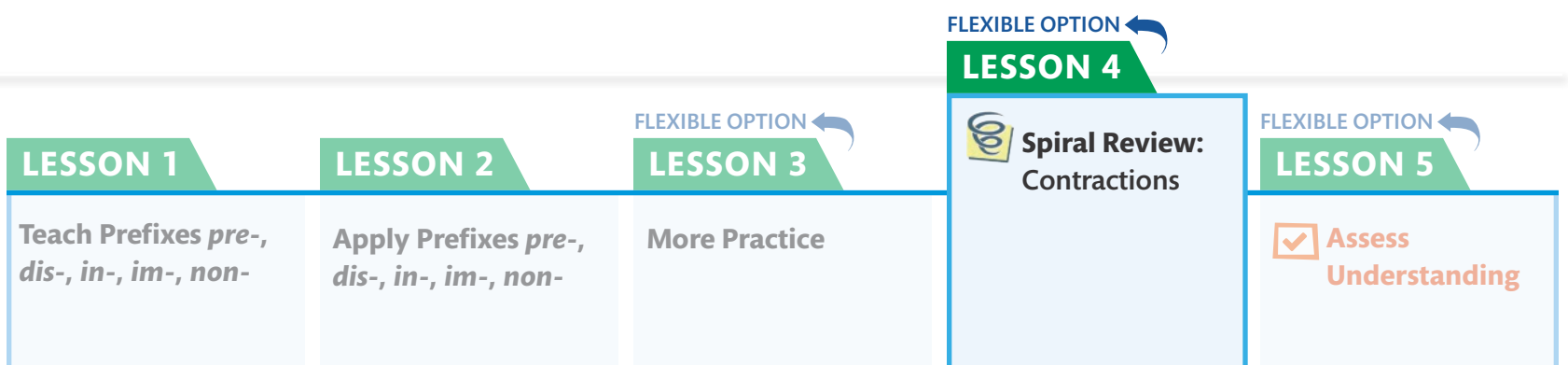
Contractions Write the words *do not* and *don't* on the board. Have students identify which letter the apostrophe takes the place of in the contraction.

EMERGING

Write the words *do not* and *dont* on the board. Have students identify where to place the apostrophe in the contraction. (*don't*) **DEVELOPING**

Write the words *do not* on the board. Have students tell how to combine the words to make a contraction. (*don't*) **EXPANDING**

Write the words *do not* on the board. Have students write the contraction that combines the words. (*don't*) **BRIDGING**



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

Teacher-Led Options

Strategy Group



CORRECT OR CONFIRM PREDICTIONS

Teaching Point As you read, pause and think about whether the predictions you made were correct. Look for evidence in the story to support your conclusions. You should also stop to correct or confirm predictions after you read the whole story. Guide students to find text evidence that confirms their predictions.

ELL Targeted Support

Have students express their predictions and identify which predictions were correct and which needed correction.

Have students complete the following sentences:

My prediction that _____ was right because _____.

My prediction that _____ needed to be changed because _____. **EMERGING/DEVELOPING**

Have student pairs list three predictions they made about the plot and setting. Have students write whether the prediction was confirmed or needed to be corrected, and why. **EXPANDING/BRIDGING**



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

Intervention Activity



CORRECT OR CONFIRM PREDICTIONS

Use Lesson 24, pages T153–T158, in the *myFocus Intervention Teacher's Guide* for instruction on making, correcting, or confirming predictions.

LEVEL D • READ

Lesson 24 Make, Correct, or Confirm Predictions

DIRECTIONS Follow along as your teacher reads the passages. Think about what might happen in each story.

The Homework Assignment

- 1 Mrs. Garcia said, "Turn in your math homework."
- 2 I looked in my backpack, but I could not find it anywhere. I had worked for hours finishing the multiplication problems last night. My palms were beginning to sweat.
- 3 My mom had checked the work for me. We even laughed when she made a mistake that I caught! I remember Dad called us to come to dinner as we finished up. I closed the book and packed my bag.
- 4 That was it! I opened my math book, and there it was, tucked between the pages. What a relief!

A Trip to Grandma's

- 1 Max and Jaime were eager to go to Grandma's house. The boys were too excited to eat breakfast. They helped put the suitcases in the car. Then they hopped in and buckled their seat belts. Dad drove. They were on their way!
- 2 Soon they stopped for lunch. Dad ordered sandwiches and fruit. Max and Jaime only took a few bites of food. Dad said Grandma's house was still hours away.
- 3 When they finally got there, the boys didn't have much energy. They had hardly eaten all day. Grandma decided to make them a snack.
- 4 Max and Jaime ate some granola and dried fruit. They felt a lot better now that they had more energy. The trip to Grandma's was long. But now they were with their favorite person of all—Grandma!

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Reading Literature T • 153

Fluency

Assess 2–4 students



EXPRESSION

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

CORRECT OR CONFIRM PREDICTIONS

Talk About Independent Reading Have students share one of the predictions they made, and the text evidence they used to correct or confirm the prediction.

Possible Conference Prompts

- What was one prediction you made about the plot or setting?
- What details in the text helped you correct or confirm your prediction?

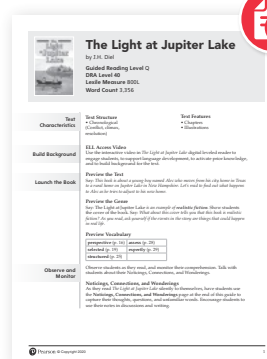
Possible Teaching Point Looking for text evidence to correct or confirm predictions helps you better understand the story.

Leveled Readers



CORRECT OR CONFIRM PREDICTIONS

- For suggested titles, see “Matching Texts to Learning,” pp. T28–T29.
- For instructional support on how to correct or confirm predictions, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together in a whole group. Ask one or two students to share one of their predictions and the text evidence that helped to correct or confirm it.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to another text they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner by reading their texts like a storyteller.

Centers



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

Literacy Activities



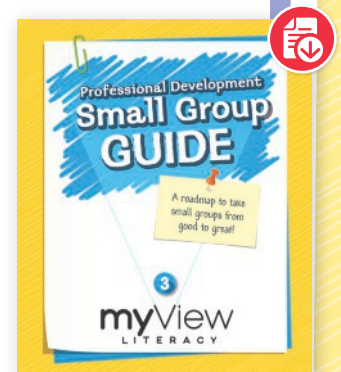
Students can

- complete the graphic organizer on *Student Interactive* p. 47.
- write about their book in their reader's notebook.
- play the *myView* games.
- with a partner, take turns reading a text with appropriate expression.

SUPPORT INDEPENDENT READING

Ask students to make and record predictions about their text before they begin reading independently. Have them identify details that confirm or correct their predictions as they read.

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



Reflect and Share



Below Deck: A
Titanic Story

OBJECTIVES

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

Use text evidence to support an appropriate response.

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

Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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 would a hero respond to defeat?
- How can you distinguish a hero from an ordinary person?

Talk About It

Minilesson

FOCUS ON STRATEGIES Explain to students that when they participate in discussions with other readers, they should make sure to support their opinions with details and quotations from the text.

- Before making a comment, ask yourself what information you have to support your opinion.
- Build on someone else's comment by saying, "That's a good point. I see support for your opinion in _____."

MODEL AND PRACTICE Model supporting opinions with details from the text using the Talk About It prompt on p. 48 in the *Student Interactive*. Encourage students to cite the location of details by stating the page number and chapter.

Grace acted like a hero in *Below Deck*. She was heroic because she showed bravery in helping herself and Catherine escape the lower decks, even though she was afraid. She was also a hero because she did the right thing by choosing to save Catherine's life, even though Catherine was unkind to Grace. The quotation "Grace also knew it would be wrong to leave Catherine here alone" on page 37 in chapter four supports my opinion that Grace was heroic for choosing to do what was right.

Encourage students to express opinions using details from the text in their own discussions. Remind them to cite the location of each detail by stating the page number and chapter.

ELL Targeted Support Express Ideas Give students an example of an opinion based on the infographic on *Student Interactive* pp. 16–17. *The astronauts were heroes because they bravely travelled to the moon, even though they were not sure they were going to be safe.*

Ask students to take turns stating who they consider a hero: *I think _____ is a hero because _____.* **EMERGING/DEVELOPING**

Have student pairs discuss what makes a hero and why, supporting their opinions with reasons and examples. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections between texts.

OPTION 1 Use the Shared Read Have students use evidence from this week's text to support their opinions about what makes a hero. If desired, distribute Collaborative Conversations tips from the *Resource Download Center* to help guide discussions.

OPTION 2 Use Independent Text Students should use their self-selected independent reading texts to discuss and support their opinions about what makes a hero.

QUICK CHECK

Notice and Assess Can students express and support opinions about texts?

Decide

- **If students struggle**, revisit instruction for supporting opinions in Small Group on pp. T82–T83.
- **If students show understanding**, extend instruction for supporting opinions in Small Group on pp. T82–T83.

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. 48



RESPOND TO TEXT

Reflect and Share

Talk About It Grace helped Catherine even though Grace was also afraid and lost. Think about the other characters you have read about this week. Which characters acted like heroes? What motivated them to help others? Use examples from the texts to support your opinion.



Make Thoughtful Comments When discussing your opinion, make sure your comments relate to the topic. Include specific details in the text that support your ideas.

- Identify key details that support your opinion.
- Use quotations to support your opinion. Be specific about where your quotations came from.
- Connect a character's traits to his or her actions.

Use these sentence starters when discussing specific ideas:

Key details that support my opinion include . . .

This quotation from Chapter ___ of *Below Deck* supports my opinion because . . .

Weekly Question

What qualities do we see in heroes?

Word Study Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of prefixes.

Identify the meaning of words with affixes, such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

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 prefixes, provide them with the following words:

nonverbal

dishonest

insecure

immobile

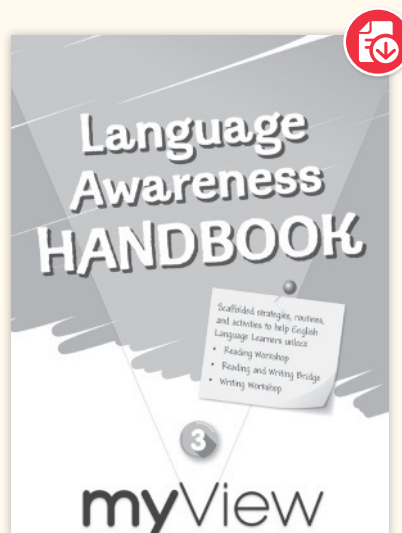
precook

Have students use their knowledge of prefixes to decode each word, and then identify the meaning of each.



Develop Language Awareness

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



FLEXIBLE OPTION

LESSON 5

Assess Understanding

LESSON 1

Teach Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

LESSON 2

Apply Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review: Contractions

Use the  **QUICK CHECK** on p. T79 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Readers have opinions about the characters or events in a story. Skilled readers compare their opinions about one story to another story. Comparing story elements helps students build new ideas and understand bigger themes. Ask a student volunteer to share an opinion about what makes a person heroic. Have students brainstorm a list of characters from different stories that fit this characterization. Remind students to share their opinions with details from the text.

ELL Targeted Support

Have students fill in sentence frames to compare their opinions about *Below Deck: A Titanic Story* to previously read stories. Provide the following sentence starters on the board.

Grace is _____. This makes me think about _____ from _____. **EMERGING**

I liked when _____. It made me think of _____. **DEVELOPING**

Ask students to write their own sentence comparing a character or part of the plot from *Below Deck: A Titanic Story* to another story.

EXPANDING/BRIDGING



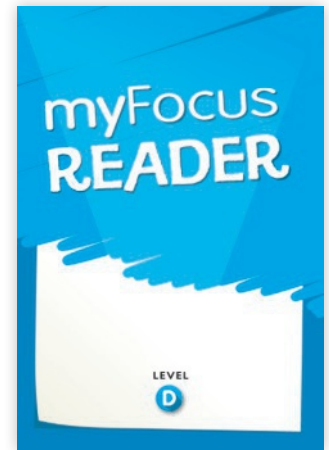
For additional support, see the online *Language Awareness Handbook*.

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 makes a hero and encourages students to use the Academic Vocabulary words.



Intervention Activity



WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, lessons 1–16.

On-Level and Advanced



INQUIRY

Organize Information and Communicate

Students should organize their findings on heroes 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 stating opinions. Have students refer to *Student Interactive* p. 48.

Possible Conference Prompts

- In your opinion, which characters were heroes?
- What details from the text support your opinion?
- What quotation supports your opinion?

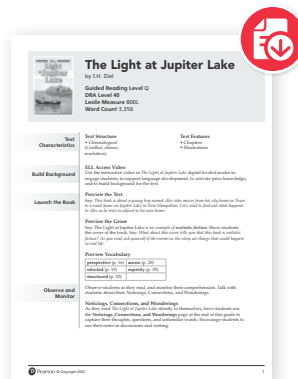
Possible Teaching Point Readers think about their opinions of characters and ask themselves if there are enough details or quotations to support those opinions.

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 in a whole group. Ask one or two students to share their opinions and provide text details or quotations to support those opinions.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to the infographic “Steps on the Moon” 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.
- conduct more research about early space travel based on the infographic.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T476–T477, for

- teacher’s summary of chapters in *The Hero Two Doors Down*.
- 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 historical fiction and analyze plot and setting in historical fiction.
- I can develop knowledge about language to make connections between reading fiction and writing historical fiction.
- I can use elements of narrative text to write a historical fiction story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

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

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

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Poem: Weekly Question T88–T89
- Listening Comprehension: Read Aloud: “Heart Mountain” T90–T91
- Historical Fiction T92–T93
- Quick Check** T93

READING BRIDGE

- Academic Vocabulary: Synonyms and Antonyms T94–T95
- Word Study: Teach Abbreviations T96–T97

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T100–T101
- Strategy, Intervention, and On-Level/Advanced Activities T100
- ELL Targeted Support T100
- Conferring T101

INDEPENDENT/COLLABORATIVE

- Independent Reading T101
- Literacy Activities T101

BOOK CLUB T101 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction Story T358–T359
 - » Compose Characters
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction Story T359
- Conferences T356

WRITING BRIDGE

- Spelling: Spell Abbreviations T360
 - Assess Prior Knowledge** T360
- Language and Conventions: Spiral Review: Subject-Verb Agreement T361

LESSON 2

READING WORKSHOP

SHARED READ

- Introduce the Text T102–T115
 - » Preview Vocabulary
 - » Read: *Granddaddy’s Turn: A Journey to the Ballot Box*
- Respond and Analyze T116–T117
 - » My View
 - » Develop Vocabulary
- Quick Check** T117
- » Check for Understanding

READING BRIDGE

- Word Study: Apply Abbreviations T118–T119
- High-Frequency Words T118

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T120–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

- Historical Fiction Story T362–T363
 - » Compose a Setting
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction Story T363
- Conferences T356

WRITING BRIDGE

- Spelling: Teach Abbreviations T364
- Language and Conventions: Oral Language: Edit for Subject-Verb Agreement T365

LESSON 3

READING WORKSHOP

CLOSE READ

- Analyze Characters T122–T123
- Close Read: *Granddaddy’s Turn: A Journey to the Ballot Box*
- ☑ **Quick Check** T123

READING BRIDGE

- Read Like a Writer: Explain the Author’s Message T124–T125
- Word Study: More Practice: Abbreviations T126–T127 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

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

INDEPENDENT/COLLABORATIVE

- Independent Reading T129
- Literacy Activities T129
- Partner Reading T129

WRITING WORKSHOP

MINILESSON

- Historical Fiction Story T366–T367
 - » Plot: Establish a Problem
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction Story T367
- Conferences T356

WRITING BRIDGE

- Spelling: More Practice: Abbreviations T368 **FLEXIBLE OPTION**
- Language and Conventions: Teach Edit for Subject-Verb Agreement T369

LESSON 4

READING WORKSHOP

CLOSE READ

- Make Connections T130–T131
- Close Read: *Granddaddy’s Turn: A Journey to the Ballot Box*
- ☑ **Quick Check** T131

READING BRIDGE

- Write for a Reader: Emphasize Author’s Message T132–T133
- Word Study: Spiral Review: Prefixes *pre-, dis-, in-, im-, non-* T134–T135 **FLEXIBLE OPTION**

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T136–T137
- Strategy and Intervention Activities T136
- Fluency T136
- ELL Targeted Support T136
- Conferring T137

INDEPENDENT/COLLABORATIVE

- Independent Reading T137
- Literacy Activities T137

WRITING WORKSHOP

MINILESSON

- Historical Fiction Story T370–T371
 - » Plot: Plan a Resolution
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction Story T371
- Conferences T356

WRITING BRIDGE

- Spelling: Spiral Review: Prefixes *pre-, dis-, in-, im-, non-* T372 **FLEXIBLE OPTION**
- Language and Conventions: Practice Edit for Subject-Verb Agreement T373

LESSON 5

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T138–T139
 - » Write to Sources
- ☑ **Quick Check** T139
- » Weekly Question

READING BRIDGE

- Word Study: Abbreviations T140–T141 **FLEXIBLE OPTION**
- ☑ **Assess Understanding** T140

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T142–T143
- Strategy, Intervention, and On-Level/Advanced Activities T142
- ELL Targeted Support T142
- Conferring T143

INDEPENDENT/COLLABORATIVE

- Independent Reading T143
- Literacy Activities T143

BOOK CLUB T143 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction Story T374–T375
 - » Select a Genre
 - » Share Back

INDEPENDENT WRITING

- **WRITING CLUB** T374–T375 **SEL**
- Conferences T356

WRITING BRIDGE

- Spelling: Abbreviations T376
- ☑ **Assess Understanding** T376
- Language and Conventions: Standards Practice T377 **FLEXIBLE OPTION**

Materials

WEEKLY LAUNCH: POEM

DISABILITIES

You Are MY HERO

A hero does not shy away
When action must be taken
He rushes up his courage
And his face goes unshaken.
Selfless and quite humble,
Caring and always kind,
Heroes come in many guises,
But their actions always shine.

Heroes could go unnoticed,
While quietly doing good,
With helping hands and loving words,
They take action when they should.

Can a person be a hero
With no one else to save?
Can a hero be a hero,
Alone, though feeling brave?

Consider those around you,
And what they truly need.
Take someone's hand in yours,
And help them with your deed.

Weekly Question
How can a hero's actions affect other people?

Illustrate To illustrate means "to provide visual information in a drawing or another graphic feature." Think of ways you could be a hero to someone. Illustrate what your actions would look like.

You could be someone's hero. What character traits would you need as a hero?

What does the poet encourage you to do? How can you be a hero to your family and friends?

POEM
"You Are My Hero"

READING WORKSHOP

Historical Fiction Anchor Chart

Purpose

- To entertain using events from the past
- To give information about history
- To show how the past and present are similar and different

Characters

- May be real people from the past or made-up characters
- Are understood through their thoughts, actions, feelings, and dialogue

READING ANCHOR CHART
Historical Fiction

Historical Fiction Anchor Chart

Purpose

- *
- *
- *
- *

Characters

- *
- *

EDITABLE ANCHOR CHART
Historical Fiction

Language and Conventions

Word Study

Use Onomatopoeia

RESOURCE DOWNLOAD CENTER
Additional Practice

Leveled Readers

The Light at Jupiter Lake
by J.H. Dool

Guided Reading Level G
ORA Level 4
Lexile Measure 870L
Word Count 1,336

Test

Characteristics

Text Structure

Test Features

Build Background

Launch the Book

Explore the Genre

Preview Vocabulary

Observe and Monitor

LEVELED READERS
TEACHER'S GUIDE

Words of the Week

High-Frequency Words

building
ocean

Develop Vocabulary

figured
complain
patience
temper
remembered

Spelling Words

A.M.
ASAP
Blvd.
etc.
no
P.M.
P.S.
Rd.
vs.
wt.

Challenge Spelling Words

dept.
hrs.
FYI

Unit Academic Vocabulary

encourage
defeat
distinguish
achieve
command

WEEK 1 LESSON 1
READING WORKSHOP

GENRE & THEME

Listening Comprehension

OBJECTIVE
Listen actively, use relevant background knowledge, and use prior comments.

ELL Language Transfer
Examine the use of the language register in "Heart Mountain".

FLUENCY
Read the text aloud, paying attention to the author's use of language to create a sense of place and time.

THINK ALOUD
Analyze the author's use of language to create a sense of place and time.

Heart Mountain
I clearly remember Palo Alto, where my parents and I lived until 1942. That was before we were ordered to meet at a church across the city. We had only a box with a couple of other Japanese-Americans, armed guards watching on the whole time. I do remember the guards made me stand, and my stomach flipped over every time the bus went over a bump. By the time we got to Wyoming, there was a lot of bumps on the road.

My mother was a great reader, the whole way, until we saw the mountain looming above the horizon. My parents tried to make it sound like we were going on a vacation. But once we entered the compound, we were surrounded by barbed wire, a railroad for bringing in our supplies, and other inmates at work. I remember the guards making me stand, and my stomach flipped over every time the bus went over a bump. By the time we got to Wyoming, there was a lot of bumps on the road.

That winter, we will build a tent to live in. The tent was not a tent, and it was not a tent. It's like that the first time I saw snow, it was snowing. My tent had no. The tent, well, well, well, well, well, well, and no tent are the same. He turned me the hand, blue with cold, covered in the white snow. But after a while or two of listening to our barracks, no one wanted to look at a snowflake over again.

READ ALOUD
"Heart Mountain"



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Aloud is a powerful tool for building students' reading comprehension skills. It allows students to hear a model of how to read and think about a text, and it provides an opportunity for students to ask questions and share their thoughts.

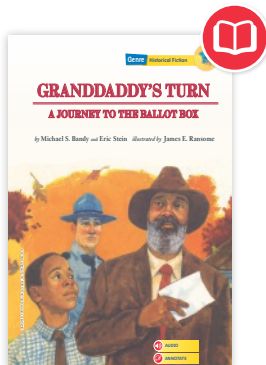
PLANNING
Select a text from the Read Aloud Trade Book Library or the school or district library.
Read the text aloud to the class.
Determine the reading level.
Select a text that is appropriate for the students' reading level and interests.

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 the students to share their thoughts on the cover.
Discuss any vocabulary essential for understanding.

DURING READING
Read the text aloud to the class, pausing frequently to ask questions and encourage students to share their thoughts.
Ask questions to guide the discussion and draw attention to the text.
Use Think Aloud to model strategies and make use of student comprehension and content knowledge.
Have students make connections to their own experiences, text they have read or learned in the past, or the world.

AFTER READING
Encourage and allow students to share thoughts about the story.
Facilitate a discussion by modeling the "Think Aloud" strategy of the story.
Choose one or two students to share their thoughts.

INTERACTIVE READ ALOUD LESSON PLAN GUIDE



SHARED READ
Granddaddy's Turn: A Journey to the Ballot Box

BOOK CLUB

Titles related to Spotlight Genre and Theme: T478-T479

Mentor STACK

Writing Workshop T355

LITERACY STATIONS

SCOUT

Assessment Options for the Week

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

Assessment GUIDE

myView LITERACY

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.

The student understands the role of heroes in shaping the culture of communities, the state, and the nation.

ACADEMIC VOCABULARY

Language of Ideas Academic Vocabulary helps students understand ideas. After you discuss the poem, ask: *What does the poem say that heroes can achieve with the good that they do? How does the poem encourage you to be a hero to other people?*


- encourage
- defeat
- distinguish
- achieve
- command

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: *What makes a hero?* Point out the Week 2 Question: *How can a hero's actions affect other people?*

Direct students' attention to the poem on pp. 60–61 of the *Student Interactive*. Explain that a poem is a piece of writing that usually has figurative language and is written in separate lines of text. The lines in a poem often have a repeated rhythm and sometimes rhyme.

Have students read the poem and discuss the effects that heroes can have on a community and what kinds of deeds make a person a hero. 

Use the following questions to guide discussion:

- Which qualities of a hero do you think are important?
- What person do you know in real life who has the qualities the poem talks about?
- How does this poem suggest that ordinary people become heroes?

WEEKLY QUESTION Reread the Week 2 Question: *How can a hero's actions affect other people?* Tell students they just learned a few ways that the actions of heroes affect others and a few qualities of heroes. Explain that they will read about more heroes this week.

ILLUSTRATE Have students draw their responses to the Illustrate activity on *Student Interactive* p. 61 and share their notes with the class.



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 Use Visual Support Read aloud the poem and point out the visual element of a young person in a cape. Tell students to listen closely as you read about the qualities of a hero in the poem.

Preview the visual and discuss how it relates to the idea of a hero. Preview key vocabulary: *unshaken, humble, quietly*. Ask: **Why are heroes humble? Why do some heroes help people quietly?** **EMERGING**

Preview the visual and discuss how it relates to the idea of a hero. Preview key vocabulary: *rustle, unshaken, humble, quietly*. Ask: **How can a hero help people quietly? What makes a hero humble?** **DEVELOPING**

Preview the visual. Discuss how it relates to the topic. Preview key vocabulary: *rustle, unshaken, humble, quietly, consider*. Ask: **What does a hero do when scary things happen? How can a hero find out what people need?** **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 60–61



WEEKLY LAUNCH: POEM

INTERACTIVITY

You Are MY HERO

A hero does not shy away
When action must be taken!
He rustles up his courage
And she faces fear unshaken.

Selfless and quite humble,
Caring and always kind,
Heroes come in many sizes,
But their actions always shine.

Heroes could go unnoticed,
While quietly doing good,
With helping hands and loving words,
They take action when they should.

Can a person be a hero
With no one else to save?
Can a hero be a hero,
Alone, though feeling brave?

Consider those around you,
And what they truly need,
Take someone's hand in yours,
And help them with your deeds.

WEEK 2
Weekly Question

How can a hero's actions affect other people?

Illustrate To illustrate means "to provide visual information in a drawing or another graphic feature." Think of ways you could be a hero to someone. Illustrate what your actions would look like.

You could be someone's hero. What character traits would you need as a hero?

What does the poet encourage you to do? How can you be a hero to your family and friends?

Listening Comprehension

OBJECTIVE

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

ELL Language Transfer

Cognates Point out the Spanish cognates in “Heart Mountain.”

- guard : *guardia*
- bus : *autobús*
- mountain : *montaña*
- horizon : *horizonte*
- vacation : *vacaciones*

FLUENCY

After completing the Read-Aloud Routine, display “Heart Mountain.” 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. Invite partners to practice expressive reading.

THINK ALOUD

Analyze Historical Fiction

I notice that the narrator says that her family and other Japanese Americans had to leave their city and were put on a bus to Heart Mountain in Wyoming. I know that Heart Mountain is a real place where Japanese Americans were forced into internment camps. Historical fiction is set in real places and relates real events. It also reveals how characters feel about these events. The author shows how the camps affected Japanese Americans who were forced to leave their homes during World War II and were imprisoned in the camps because of their ethnicity.

Historical Fiction

Tell students you are going to read a historical fiction story aloud. Have students listen as you read “Heart Mountain.” Explain that students should listen actively, paying careful attention to the characters in the story as you read. Prompt them to ask relevant questions to clarify information and to make pertinent comments.

START-UP

READ-ALOUD ROUTINE

Purpose Have students actively listen for elements of historical fiction.

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

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

Heart Mountain

I barely remember Palo Alto, where my parents and I lived until 1942. That was before we were ordered to meet at a church across the city. We piled onto a bus with a crowd of other Japanese Americans, armed guards watching us the whole time. I do remember the guards made me scared, and my stomach flopped over every time the bus went over a bump. By the time we got to Wyoming, there were a lot of bumps on the roads.

My mother says I cried nearly the whole way, until I saw the mountain looming above the horizon. My parents tried to make it sound like we were going on a vacation. But once we entered the compound, surrounded by barbed wire, I realized that something was not normal. My father stared ahead as we carried in our small bags. My mother would not lift her head as she walked. “Rose, this will all work out. I’m sure it’s not for long,” my father said. My mother still would not lift her head.

That winter, we all found it hard to lift our heads. The snow never ended, and it blew sideways. It’s true that the first time I saw snow, it was amazing. My father told me, “See, Mai, snowflakes are beautiful, and no two are the same.” He showed me his hand, blue with cold, covered in little white stars. But after a day or two of shivering in our barracks, no one wanted to look at a snowflake ever again.

*“Heart Mountain,” continued*

Just as the snow clumped together, we all clumped together. The camp was so crowded. At every meal, people muttered, “Sorry, sorry,” for getting their elbows in each other’s plates. When spring came, I could see farmers through the barbed wire fence, plowing huge fields. The tractors were so far away that they looked like toys. How vast freedom was, and how small I felt behind the fence, under guard.

I will never forget the day we finally left Heart Mountain in 1945. When we pulled out of the compound, I watched the barracks slowly get smaller and smaller in the bus window. But the mountain never seemed to get smaller. My father still talked as if we were going home after a long vacation. I know now he was trying to help us feel better. It was all he could do.

Sometimes, when I walk up the hill to our apartment in San Francisco, I think of that mountain. We never climbed it, but we lived in its shadow. Every weekend, my father brings flowers into the apartment, a burst of color. It makes my mother lift her head and smile. But you can still see the dark shadow of Heart Mountain in her eyes.

WRAP-UP**Historical Elements**

Real Events

Narrator’s Feelings

Use a T-chart to help students note details about real events in the story and the details that relate to Mai’s feelings about those events.

THINK ALOUD

Analyze Historical Fiction I notice that the narrator says that the camp was very crowded. The internment camps were overcrowded, and the winters were extremely cold. I also see that Mai’s mother is still affected by her time in the internment camp. This tells me that people who were imprisoned in these camps still felt the effects of this terrible experience even years later. Historical fiction helps readers learn about real historical events by describing the feelings of characters who go through the events.

ELL Access

To help prepare students for the oral reading of “Heart Mountain,” read aloud this short summary: Mai and her family are forced by armed guards to leave their home in Palo Alto, board a bus, and go to Heart Mountain in Wyoming. They have to live in an internment camp at Heart Mountain, where it is crowded and cold. The camp is surrounded with barbed wire and guarded all the time. When Mai and her family are able to leave, the experience stays with her. In their new home in San Francisco, her parents are affected by the experience in the internment camp, and Mai thinks about it, too.

FLEXIBLE OPTION
INTERACTIVE**Trade Book Read Aloud**

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

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





SPOTLIGHT ON GENRE

Historical Fiction

LEARNING GOAL

I can learn more about historical fiction and analyze characters in historical fiction.

OBJECTIVE

Read on-level text with purpose and understanding.

LANGUAGE OF THE GENRE

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

- major characters
- setting
- historical event
- plot

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 students add specific text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to historical fiction:

- history : *historia*
- major : *mayor*

Minilesson

FOCUS ON STRATEGIES Major characters in historical fiction can teach powerful lessons or provide guidance to shape our lives. They also face real problems that affected people in that time and place. The story provides readers with insight into the lives of people living in that time period. As they read, tell students to think about what might be fact and what might be fiction in the story.

- Ask yourself whether the major characters seem like real people who might have lived in that time. How do you know?
- What major issues were discussed in this historical fiction text?
- Look for details that tell whether the setting is in a realistic location and whether the plot includes historical events. Does the story happen during a real time in history? How do you know?

MODEL AND PRACTICE Model determining if a story is historical fiction: In “Heart Mountain,” Mai says that her family is taken from Palo Alto, a real city, and transported by bus to an internment camp at Heart Mountain. The setting is a real place and the time is real. Heart Mountain was an internment camp in Wyoming and was open from 1942 to 1945. I also notice that Mai is afraid of the armed guards and realizes that being kept under guard in barracks behind barbed wire is not normal. I ask myself, *why was this family placed in an internment camp? Why did the author use historical fiction to tell the story?*

Talk about historical fiction stories with which students are familiar. Discuss the characters, settings, and plots in the stories and whether the stories seem like they happened in a real time and place in history.



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students identify important issues captured in historical fiction.

OPTION 1 Use the Anchor Chart Have students work with a partner to identify important lessons in historical fiction. Determine if students understand why authors write historical fiction.

OPTION 2 Use Independent Text Have students use a three-column chart to record details about how and why characters respond to the time, place, and events in the text.

QUICK CHECK

Notice and Assess Can students identify historical fiction?

Decide

- **If students struggle**, revisit instruction about historical fiction in Small Group on pp. T100–T101.
- **If students show understanding**, have them continue practicing the strategies for reading historical fiction in Small Group on pp. T100–T101.

TURN, TALK, AND SHARE Have students complete the Turn and Talk activity on p. 62 of the *Student Interactive*. Call on volunteers to share their purpose with the class.

STUDENT INTERACTIVE, pp. 62–63



GENRE: HISTORICAL FICTION

READING WORKSHOP

Learning Goal

I can learn more about historical fiction and analyze characters in historical fiction.

Spotlight on Genre**Historical Fiction**

In **historical fiction**, characters

- Live in a setting that is a real place
- Can be real people or fictional characters
- Face real problems that people experienced in the time and place in which the story is set

Establish a Purpose The **purpose**, or reason, for reading historical fiction may be for enjoyment or to learn about people and events from the past.

My PURPOSE

TURN and TALK With a partner, discuss different purposes for reading *Granddaddy's Turn: A Journey to the Ballot Box*. For instance, you may want to find out what the title means. Establish your purpose for reading this text.

Notice what characters think, say, and do.



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Historical Fiction Anchor Chart

↓ Purpose

- ★ To entertain using events from the past
- ★ To give information about history
- ★ To show how the past and present are similar and different

↓ Characters

- ★ May be real people from the past or made-up characters
- ★ Are understood through their thoughts, actions, feelings, and dialogue

63

Academic Vocabulary

LEARNING GOAL

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

OBJECTIVES

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

Identify, use, and explain the meaning of antonyms, synonyms, idioms, homophones, and homographs in a text.

ELL Language Transfer

Cognates Encourage Spanish speakers to apply knowledge of their native language as a strategy to help them understand and remember the Academic Vocabulary words. Point out the following cognates:

- distinguish : *distinguir*
- command : *comandar*

WEEKLY STANDARDS PRACTICE



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

Synonyms and Antonyms

Minilesson

FOCUS ON STRATEGIES A synonym for a word is another word that has the same or nearly the same meaning. An antonym for a word has the opposite meaning. Knowing synonyms and antonyms can help you understand the meaning of different words. You can use resources, such as a dictionary or a thesaurus, to help you learn synonyms and antonyms.

MODEL AND PRACTICE Model this strategy using the example on p. 83 of the *Student Interactive*.

- Read the word *encourage*. Then say: *The word encourage means “to give hope or confidence.” To help me better understand the word encourage, I’m going to think of some synonyms and antonyms for the word. Urge and cheer have similar meanings to encourage. Discourage and hinder are words that have opposite meanings to encourage.*
- Model finding and confirming the definition of a word and locating synonyms and antonyms by looking up *encourage* in a print or online dictionary and thesaurus.

ELL Targeted Support Academic Vocabulary Have students practice the strategy of using synonyms to show their understanding of Academic Vocabulary heard in the classroom.

Read aloud these sentences: *My team suffered a defeat in the game. My team suffered a loss in the game.* Have students identify the synonym for *defeat*. **EMERGING**

Read aloud the first sentence above. Then display the sentence as a sentence frame: *My team suffered a _____ in the game.* Have students complete the sentence frame with a synonym for *defeat*. (loss) Then have students say the sentence aloud. **DEVELOPING**

Read aloud the first sentence above. Have students rewrite the sentence with a synonym for *defeat*. (loss) Repeat the activity with the synonyms *command* and *direct*. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students follow the same strategy as they complete p. 83 of the *Student Interactive*. Remind students that they will use these Academic Vocabulary words throughout this unit.

STUDENT INTERACTIVE, p. 83



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

Synonyms and Antonyms A synonym is a word that has the same or nearly the same meaning as another word. An antonym is a word that means the opposite of another word.

Learning Goal

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

MyTURN For each sample thesaurus entry below.

1. **Define** each entry word.
2. **Identify** two synonyms and antonyms for each word.
3. **Confirm** and **explain** your definitions, synonyms, and antonyms using your glossary or a print or online dictionary or thesaurus.

encourage, v.	to give hope to keep trying
Synonyms:	Possible response: urge, cheer
Antonyms:	Possible response: discourage, hinder
defeat, n.	a loss; a setback
Synonyms:	Possible response: a downfall, a letdown
Antonyms:	Possible response: a victory, a success
distinguish, v.	tell the difference between two things
Synonyms:	Possible response: set apart, separate
Antonyms:	Possible response: combine, join
achieve, v.	succeed at something or reach a goal
Synonyms:	Possible response: finish, gain
Antonyms:	Possible response: lose, begin
command, v.	direct or give an order
Synonyms:	Possible response: demand, order
Antonyms:	Possible response: follow, obey

Word Study Abbreviations

OBJECTIVE

Demonstrate and apply phonetic knowledge by decoding compound words, contracts, and abbreviations.

LESSON 1

Teach Abbreviations

FOCUS ON STRATEGIES Abbreviations are shortened forms of longer words and phrases. Abbreviations usually contain letters from the longer word or words, and most end with a period. Abbreviations are read the same way as the full word.

MODEL AND PRACTICE Display the following words in one column, and their abbreviations in a second column: *Doctor, Dr.; Street, St.; Mister, Mr.; Junior, Jr.* Point to each abbreviation, and have students read it.



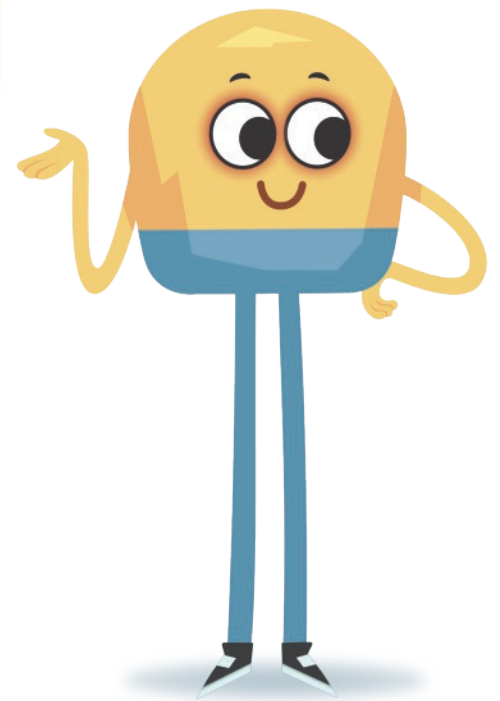
ELL Targeted Support

Use Abbreviations Write the abbreviations *Mr.* and *Mrs.* on chart paper. Guide students to say the full words aloud. Have students point to the capital letters and periods. **EMERGING**

Write the abbreviations *Mr.* and *Mrs.* and the words *Mister* and *Missus* on the board. Have students read the words. Then have them point out which word goes with which abbreviation. **DEVELOPING**

Display *Mister* and *Missus*. Have students read the words. Then have students write the abbreviations for each word. **EXPANDING**

Say *Mister* and *Missus*. Have students repeat the words. Then have students write the abbreviations for each word. **BRIDGING**



LESSON 1

Teach Abbreviations

LESSON 2

Apply Abbreviations


FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

 **Spiral Review:**
Prefixes *pre-*, *dis-*,
in-, *im-*, *non-*

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 in SavvasRealize.com.



Genre Realistic Fiction

Text Elements

- Some new vocabulary
- Plot outside typical experience

Text Structure

- Chronological



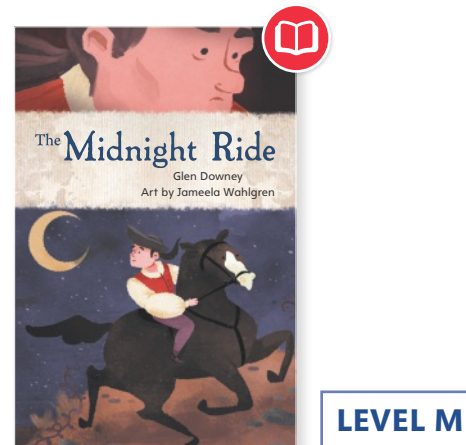
Genre Procedural

Text Elements

- Most content carried by text
- Multisyllabic words

Text Structure

- Description



Genre Historical Fiction

Text Elements

- Most content carried by text
- Multisyllabic words

Text Structure

- Chronological

Guided Reading Instruction Prompts

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

Identify Historical Fiction

- How can you tell this story is historical fiction?
- What is the problem in the story?
- Is the setting a real place in a real time in the past?
- Could the events in the plot happen in this time and place?

Develop Vocabulary

- What context clues lead us to the meaning of the word ____? What does the word mean?
- What does the word ____ tell us about the character's feelings?
- What new or interesting words did the author use?

Analyze Characters

- How does the character feel about the events in the story? Where in the text did you learn that?
- What evidence can you find to describe the character's feelings?
- How do the character's actions and/or feelings about the events change? Show me evidence in the text that tells why.



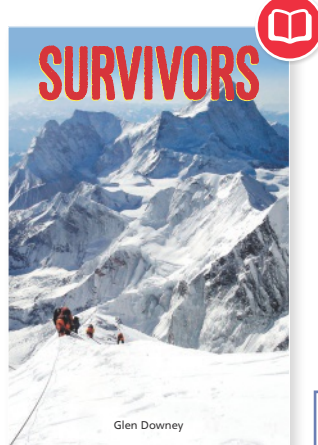
LEVEL N

Genre Mystery**Text Elements**

- Multiple characters to understand
- Sentences of varying length and complexity

Text Structure

- Chronological



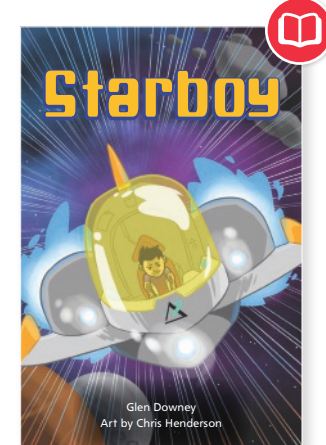
LEVEL O

Genre Informational Text**Text Elements**

- Multiple subtopics
- Some content builds on prior knowledge

Text Structure

- Compare and Contrast



LEVEL P

Genre Science Fiction**Text Elements**

- Characters revealed by what they say and do
- Suspense builds through plot events

Text Structure

- Chronological

Make Inferences About Characters

- What event might have changed the character's feelings and/or behavior?
- Why did the character choose to act that way?
- Thinking about other characters you know, why might a person think or act that way?

Compare Texts

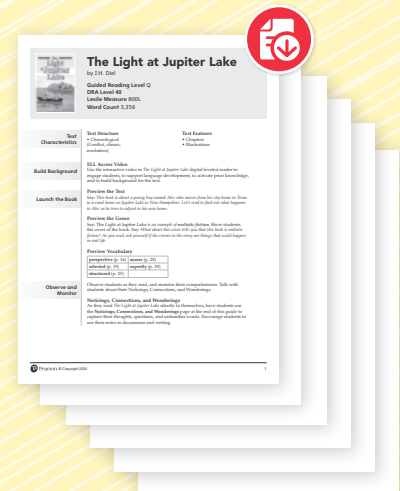
- What connections can you make to other books?
- What did the author do to make this book interesting?

Word Study

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

Leveled Reader Teacher's Guide

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



Use the  **QUICK CHECK** on p. T93 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY HISTORICAL FICTION

Teaching Point When you are reading historical fiction, you can better understand a character if you think about how someone you know might feel or act during that time and place in the past. Review the anchor chart on *Student Interactive* p. 63.


ELL Targeted Support

Tell students that historical fiction tells a story with major and minor characters in a setting from a historical time period. The plot includes realistic problems. The characters usually face a problem that is eventually solved.

Display a T-chart. List definitions of historical fiction elements on one side. Provide students with strips naming the corresponding elements. Tell students to place the strips next to the correct definitions. Echo-read the chart with students. **EMERGING**

In addition to the activity above, have students complete the following sentence frames using the story “Heart Mountain” *The _____ for this story is _____. The _____ is named _____. The _____ takes place in _____. **DEVELOPING***

Have students describe the characters, setting, problems, and events in “Heart Mountain.” Ask them to explain how they know that the setting is historically accurate. **EXPANDING/BRIDGING**

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

Intervention Activity

IDENTIFY FICTION

Use Lesson 21, pp. T133–T138, in the *myFocus Intervention Teacher’s Guide* for instruction on the characteristics of historical fiction.

LEVEL D • READ

Lesson 21 Genre: Fiction

DIRECTIONS Read each story. Pay attention to the way the ideas and events are organized. Think about who each story is about, where and when it takes place, and who tells the story.

A Forever Home

- 1 The day had come. Sarah really wished Max could stay. The hardest part of fostering was sending animals to their new homes. Usually it was sad, but it wasn’t a huge deal. Sarah had her dog Matilda. They were constant companions. But there was something special about Max.
- 2 He was so little. He was so scared when he first came to live with Sarah. He would sit near only Sarah and Matilda. He would climb right into Sarah’s lap. He would snuggle up under Matilda’s big floppy ear. Sarah and Matilda loved Max.
- 3 Max went everywhere with them. They took him to the park and to the river. They also took him to adoption events. At this last event, someone submitted an application to adopt Max. Sarah was worried.
- 4 “But he is my dog,” Sarah insisted, despite her mother’s reminders that they couldn’t keep every dog they fostered. Max was different.
- 5 The day came for Max to go. Sarah, Matilda, and her mom drove Max to his new home. He looked confused when they drove away without him. Sarah’s heart broke, and Matilda would not quit whining.
- 6 Sarah went to bed early, crying herself to sleep with Matilda by her side.
- 7 Early the next morning, Sarah woke up to slobbery licks on her face. “Max! Cut it out!” she said. She sat straight up in bed. “MAX!!!!”
- 8 Sarah’s mom peeked in. “You were right, Sarah. Max is your dog. And it looks like he is Matilda’s, too.” The dogs were snuggled up together, wagging their tails like crazy.

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On-Level and Advanced

INQUIRY

Question and Investigate Have students use the poem on *Student Interactive* pp. 60–61 to generate questions about how the actions of heroes affect individuals and communities. Then choose a heroic action 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 HISTORICAL FICTION

Talk About Independent Reading Have students share what they have learned about the major and minor characters in the book they are reading and the characteristics of historical fiction that helped them understand the story.

Possible Conference Prompts

- Who are the major and minor characters?
- How did the historical setting affect the characters and plot of the story?

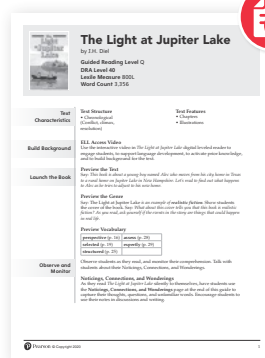
Possible Teaching Point The characters in historical fiction react to problems that real people would have in the time and place where the story is set.

Leveled Readers



IDENTIFY HISTORICAL FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T98–T99.
- For instructional support on how to find the characteristics of historical fiction, see *Leveled Reader’s Teacher’s Guide*.



Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



Students can

- write about their reading in a reading notebook.
- retell for a partner.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T478–T479, for

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

Whole Group

Share Bring the class back together in whole group. Invite one student to share some observations from his or her chart or the Turn, Talk, and Share discussion. Reinforce the reading strategies used by the volunteer.

Introduce the Text



OBJECTIVES

Read on-level text with purpose and understanding.

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

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

Shared Read Plan

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

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

Preview Vocabulary

- Introduce the vocabulary words on p. 64 in the *Student Interactive*. Have students share what they already know about the words. Define the words as needed.

figured: believed or thought

complain: express a feeling of unhappiness about something

patience: the ability to wait without getting upset

temper: a person's state of mind or feelings of anger

remembered: thought of something that occurred in the past

- Understanding the meanings of these words will help you better understand *Granddaddy's Turn*. As you read these words, think about how important they are to what happens in the story. Also try to make personal connections to the story when you read these words.

Read

Discuss the First Read Strategies. Prompt students to skim this historical fiction text and establish a purpose for their first reading, such as learning about how some Black Americans were treated when they tried to vote.

FIRST READ STRATEGIES

NOTICE Ask students to pay attention to the title. Explain what a ballot and ballot box are. Have students think about how knowing what ballots and ballot boxes are is important to understanding the story.

GENERATE QUESTIONS Tell students to generate questions by asking themselves what the author wants readers to understand. Have students write down these questions before, during, and after reading.

CONNECT Tell students to connect the challenges to other challenges that people may experience because they are viewed as different. How might those challenges affect your *patience* or *temper*?

RESPOND Have students respond by summarizing the text independently or with a partner.

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



ELL Targeted Support Concept Mapping Tell students that they will better understand words if they identify related words, ideas, and images and write their own definitions. Use pictures or pantomime to clarify the meaning of the weekly vocabulary words.

Have student pairs create a word map for a vocabulary word. Tell pairs to use ideas or images to express the meaning of their word. Then give students simplified definitions or sentence frames that they can use to write a definition. Ask students to share their definitions with the class. **EMERGING/DEVELOPING**

Challenge student pairs to use word maps to define all the vocabulary words. Suggest they also find the word in the text they are about to read. **EXPANDING/BRIDGING**

ELL ACCESS

Background Knowledge To help students understand the story's context and connect to the characters, ask students to share what they already know about elections and voting. Ask: *What do you know about elections for presidents? In the United States today, can everyone vote in an election? What are some reasons that people want to vote?* Have students discuss these questions with a partner and then share their thoughts with the group.

STUDENT INTERACTIVE, pp. 64-65



Meet the Author



Michael S. Bandy and **Eric Stein** have written books for children, as well as scripts for television and movies. Their book *White Water* tells the story of a young African American boy in the 1960s. This story is set during the same time period.

Granddaddy's Turn

Preview Vocabulary

As you read *Granddaddy's Turn: A Journey to the Ballot Box*, notice what these vocabulary words tell about the characters.

figured	complain
patience	temper
	remembered

Read

Before you begin, skim the text and establish a purpose for reading. Follow these strategies when you read this **historical fiction** text the first time, in order to deepen your understanding.

<p>Notice</p> <p>how knowing about ballots and ballot boxes is important to understanding the story.</p>	<p>Generate Questions</p> <p>by asking yourself what the author wants readers to understand.</p>
<p>Connect</p> <p>this text to yourself and other people you know.</p>	<p>Respond</p> <p>by summarizing the text.</p>



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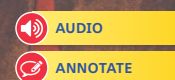
Genre Historical Fiction



GRANDDADDY'S TURN

A JOURNEY TO THE BALLOT BOX

by Michael S. Bandy and Eric Stein illustrated by James E. Ransome



First Read

Notice

THINK ALOUD The round illustration shows a boy who lives on a farm. The boy is telling the story. He is the narrator. Everything the narrator says is in past tense, which is a hint that he is older now and remembering experiences with his grandfather.

Close Read

Make Connections

Remind students that what characters think, say, or do helps readers connect them to similar characters in other stories. Ask: *What details make you think that Granddaddy is like some adult characters in other texts you have read?* Have students scan paragraphs 3–5 and highlight the details. **See student page for possible responses.**

Ask: *How does this connection help you better understand Granddaddy's character?*

Possible Response: What Granddaddy would say to make the narrator hurry up and do his chores reminds me of parents in other stories who say similar things because they are responsible for taking care of their children. This makes me think that Granddaddy takes care of his grandson and is like a father to him.

DOK 3

OBJECTIVE

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

CLOSE READ

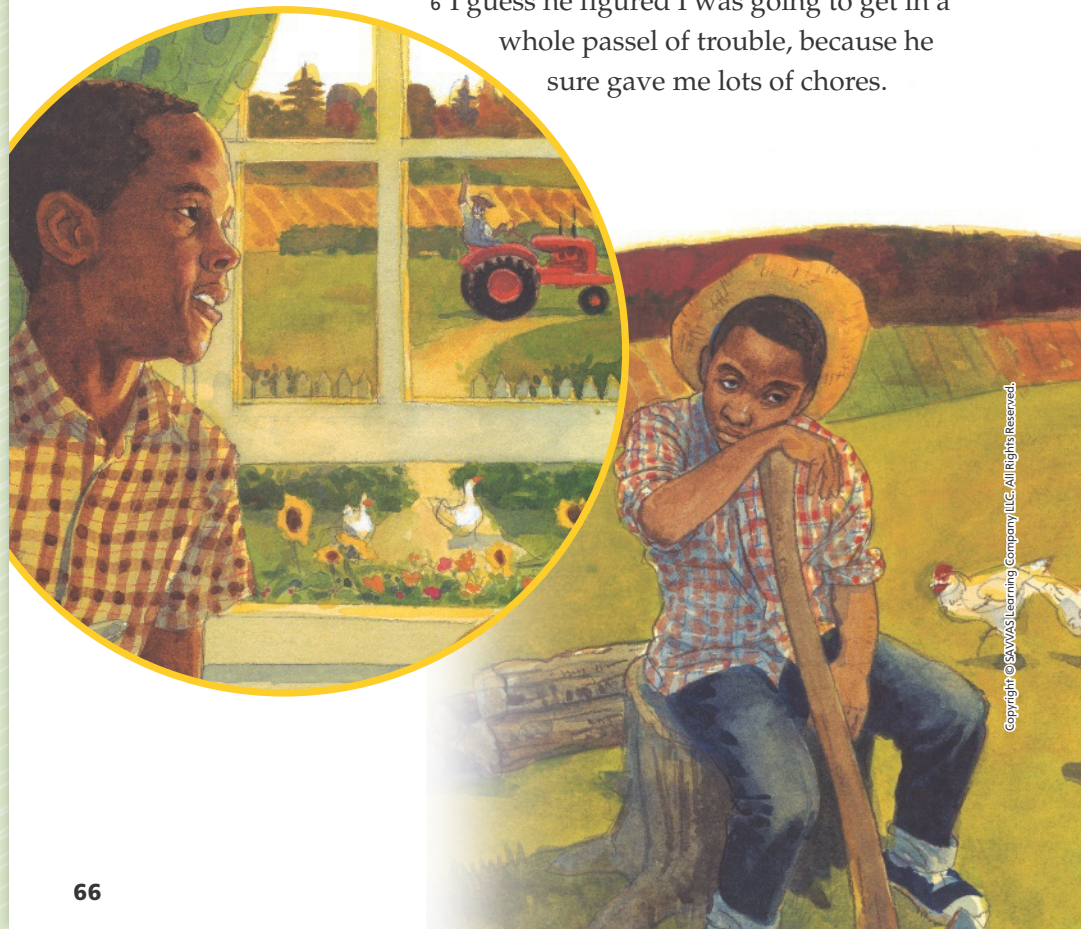
Make Connections

Highlight details that help you connect Granddaddy to adult characters in other texts you have read.

figured believed or thought

- 1 Where we lived, I didn't need an alarm clock.
- 2 I woke up to the *cock-a-doodle-doo* of my pet rooster and the *chucka, chucka, chucka* of my granddaddy's tractor.
- 3 **"Hurry up, boy"** he would shout.
- 4 "I'm coming, Granddaddy," I'd say.
- 5 **"We got work to do,"** my granddaddy would say. "Hard work will keep you out of trouble."

6 I guess he figured I was going to get in a whole passel of trouble, because he sure gave me lots of chores.



BUILD CONTENT KNOWLEDGE

Voting



When United States citizens reach the age of 18, they can vote. That is how we choose, or elect, our leaders. We vote for President, senators, representatives, mayors, judges, even school board members.

To vote, we need a ballot, which has the names of all the people running for, or who want, the different jobs mentioned above. Sometimes there are lots of jobs available, so there is a long list of names on the ballot. When the voter has chosen all the people they want, they put their ballots in a box. This box is called a ballot box.

Voting has changed over time. In Granddaddy's day, people used paper ballots and had an actual box to put their ballots in. Today, some people use computers and do not have paper ballots. Some people mail their ballots, and then an election official places it in the ballot box after it has been noted that this person has mailed in their ballot.

Voting has not always been easy for all people, as shared in this story.

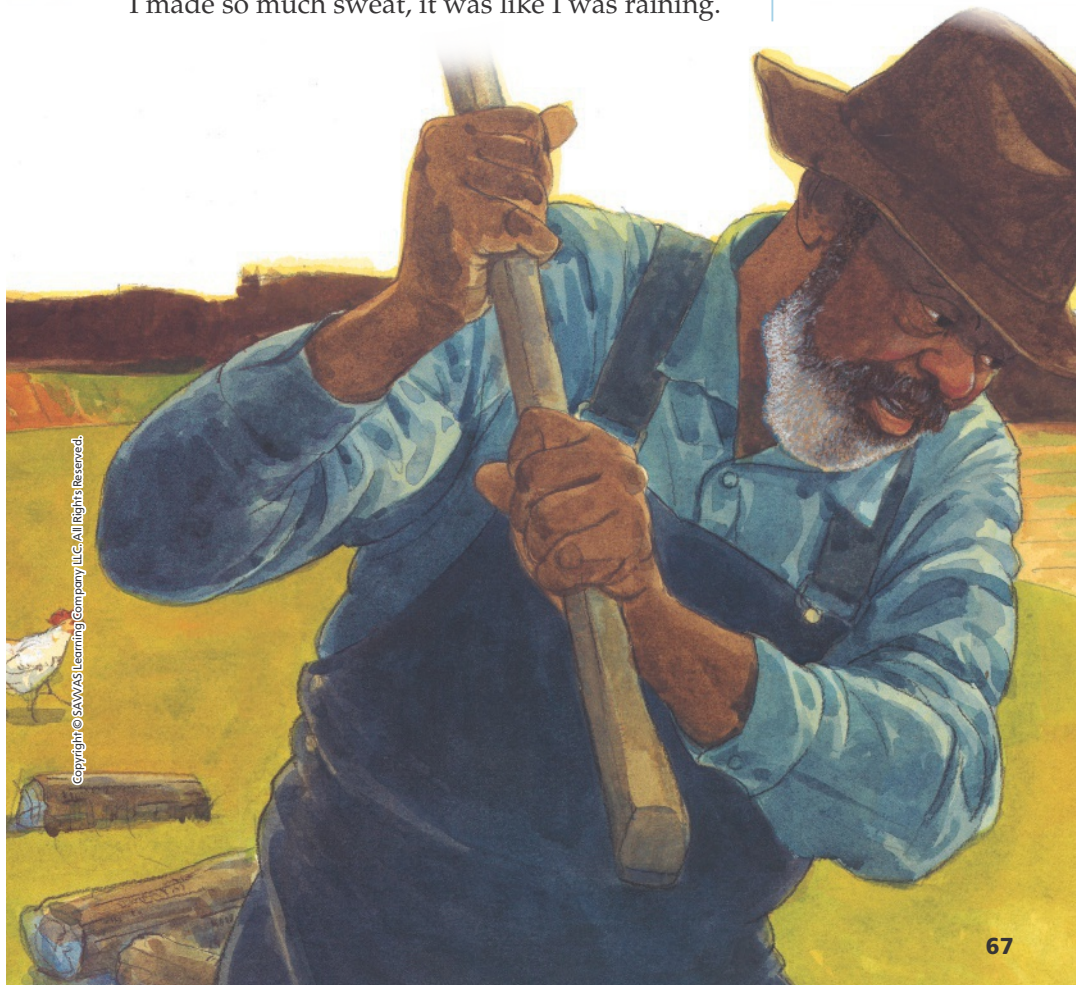


- 7 We fed the animals. We milked the cows. And we worked in the fields.
- 8 My granddaddy was a big, strong man—who always said he “didn’t take nothing off nobody.” He could do anything—plow fields, chop wood, and dig fence posts, all without breaking a sweat.
- 9 Not like me! Sometimes when I did my chores, I made so much sweat, it was like I was raining.

CLOSE READ

Make
Connections

Highlight details that help you connect Granddaddy to a hard-working person you know.



First Read

Generate Questions

THINK ALOUD Reading about how hard the narrator and Granddaddy work makes me wonder about what life was like when Granddaddy would have lived. In historical fiction, I know that some things are facts and some things are fiction. I know that farming, chopping wood, and taking care of animals is very hard work. Granddaddy is strong and should be remembered for his strength.

Close Read

Make Connections

Have students scan **paragraph 8** and highlight details that help them connect Granddaddy to a hardworking person they know. **See student page for possible responses.**

Point out to students that Granddaddy may remind them of a person they know in a number of ways.

Ask: *What characteristics or traits of the person you know do you think Granddaddy also may have?*

Possible Response: The person in my life I’m thinking of always does the right thing and works hard, even if other people make things difficult. I think Granddaddy is the same way because he would say he “didn’t take nothing off nobody.” That means that he doesn’t let what other people say and do bother him or get in his way.

DOK 3

OBJECTIVES

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

Make inferences and use evidence to support understanding.

Possible Teaching Point



Read Like a Writer | Voice

Call students’ attention to the phrase “We got work to do” in paragraph 5. The way the writers wrote how Granddaddy talks honors Granddaddy’s speech. Explain that sometimes people in different regions of the country or from different cultural backgrounds have different ways of communicating.

First Read

Connect

THINK ALOUD I read that Granddaddy and the narrator loved to go fishing. They spent a lot of time together, both working and playing. This tells me that they had a close relationship. This makes me think about the people I love to spend time with and the people who are important in my life.

Close Read

Vocabulary In Context

Have students locate the phrase “right away” in **paragraph 11**. Ask them to use context clues within the sentence to determine the meaning of the phrase and underline the clues. **See student page for possible responses.**

Ask: **How do your underlined clues support your definition?**

Possible Response: Granddaddy would say “Patience” to remind the narrator not to get upset about having to wait for a fish to bite, so “right away” means “at once” or “immediately.”

Ask: **What does “right away” help you understand about the narrator?**

Possible Response: The narrator knows he was not as patient as his granddaddy. He also may think that he was being unreasonable or acting like a little kid by complaining, and I think he is poking fun at himself a bit.

DOK 2

OBJECTIVES

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

Synthesize information to create new understanding.

CLOSE READ

Vocabulary in Context

Use context clues within the sentence to determine the meaning of the phrase *right away* in paragraph 11.

Underline the context clues that support your definition.

complain express a feeling of unhappiness about something

patience the ability to wait without getting upset

- 10 We worked together a lot. But we played a lot, too. We really loved to go fishing.
- 11 Sometimes I would complain when I didn't get a bite right away, but my granddaddy always said, “Patience, son, patience.”



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Possible Teaching Point



Academic Vocabulary | Synonyms and Antonyms

To reinforce the meaning of the word *patience* in paragraph 11, ask students to identify a synonym, or word with a similar meaning, using a dictionary or thesaurus. Discuss which synonym best fits the context of the story. (*self-control, persistence*) Then have students think of or look up an antonym, or word with the opposite meaning. For further instruction, use the Academic Vocabulary lesson on pp. T94–T95 in the Reading-Writing Workshop Bridge.



- 12 One morning while we were eating breakfast, my grandmother brought out a surprise for my granddaddy. She had cleaned and ironed his suit. I didn't understand that, since he only wore his suit to church—and it wasn't a church day.
- 13 “It’s our time, and you got to look your best!” my grandma said.
- 14 My granddaddy was so excited, he leaped up from the table and gave her a big hug.
- 15 “What’s going on, Granddaddy?” I asked.
- 16 “You’ll see,” he said with a big, beaming smile.
- 17 I didn’t like neckties too much, but since my granddaddy was wearing one, I guess I was, too.
- 18 “Y’all be careful, now,” my grandma said. “And don’t forget to take pictures,” she said as she handed my granddaddy the camera.

CLOSE READ

Analyze
Characters

Underline details that help you explain the relationship between the narrator’s grandmother and Granddaddy.

First Read

Generate Questions

THINK ALOUD Because Grandmother surprised Granddaddy with his cleaned and ironed suit, something important is going to happen. I wonder what Grandmother is talking about when she says, “It’s our time.” This comment seems important, that whatever Granddaddy is going to do is important.

Close Read

Analyze Characters

Remind students that readers can learn about characters’ relationships by analyzing how they interact, or act toward each other. What they say and do are clues to how they feel about one another.

Have students scan **paragraphs 12–14** and underline details that help explain the relationship between the narrator’s grandmother and Granddaddy. **See student page for possible responses.**

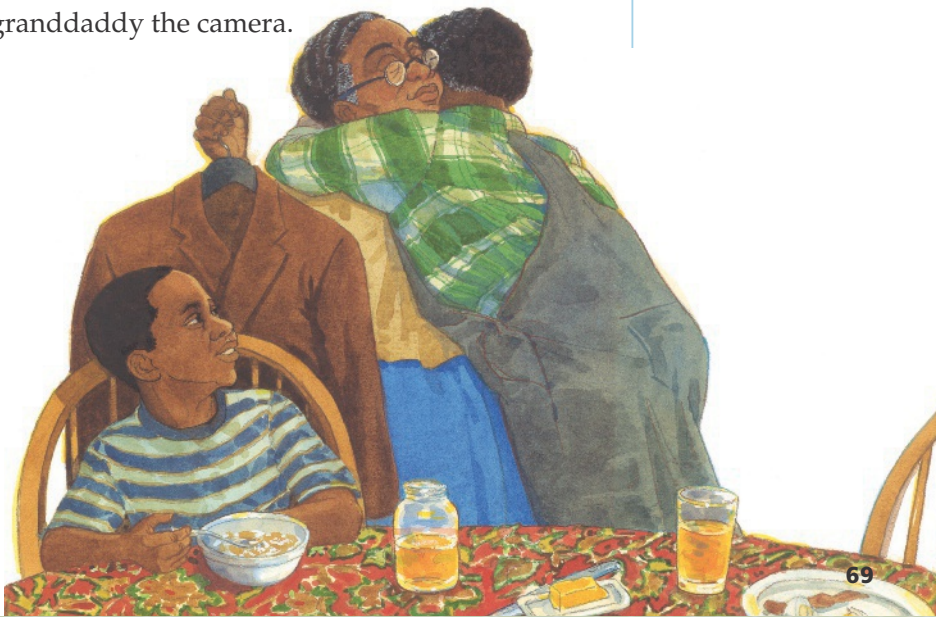
Ask: **Based on these details, how would you explain the relationship between these characters?**

Possible Response: Each knows the other well, and they care deeply about one another. The grandmother knows that wearing a clean suit today will make Granddaddy happy so she cleans and irons it, and she is right. He is “so excited” that he hugs her. I think he also hugs her to thank her and make her happy, too.

DOK 2

OBJECTIVE

Explain the relationships among the major and minor characters.



Possible Teaching Point



Read Like a Writer | Author’s Craft

Dialogue To develop students’ understanding of plot and dialogue, have them look back at the remembered conversation on p. 66. Ask: **How often do you think Granddaddy and the narrator have this conversation? Why do the authors use the word *would*?** Then point out the phrase “One morning” in paragraph 12 and ask: **What is different about this conversation? What is the first real event in the story?** Have students share their ideas about why authors use dialogue to present important events in stories.

First Read

Notice

THINK ALOUD When Granddaddy repeats “Patience, son, patience,” I know the narrator really is not a patient boy! I also wonder where they are going. The narrator knows it is someplace special, but he doesn’t know where. I think this journey to wherever they are going is important to the story. I wonder how this journey is connected to the title of the book?

Close Read

Make Connections

Have students scan **paragraph 21** and highlight details that help them connect the narrator to a character in another text they have read who felt excited about going to an event. **See student page for possible responses.**

Ask: How does the narrator’s excitement remind you of another character who felt excited about an unknown event? What tells you that the narrator’s guess about where they are going is wrong?

Possible Response: The other character was excited because she did not know what the event was—it was a surprise. I think one reason the narrator is so excited is because he does not know where he and Granddaddy are going. The narrator guesses that they are going to the county fair. But, when the narrator asks where all the rides and animals are, we learn that his guess is wrong and that the special event is something else.

DOK 3

OBJECTIVE

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

CLOSE READ

Make Connections

Highlight details that help you connect the narrator to a character in another text you have read who feels excited about going to an event.

19 We walked and walked—it seemed like a hundred miles. I asked my granddaddy where we were going again.

20 “Patience, son, patience,” he reminded me with a smile.

21 *Oh, boy!* I thought. *We must be going to the county fair.* I walked faster. I couldn’t wait to get there. I could almost hear the music and smell the barbecue.

22 “Where are all the rides and animals?” I asked my granddaddy.



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Possible Teaching Point



Read Like a Writer | Author’s Craft

Hyperbole Point out the phrase “it seemed like a hundred miles” in paragraph 19. Tell students that it could take between one and a half to two hours to drive 100 miles on a highway, and ask whether they believe that the narrator and Granddaddy really would walk this distance. Explain that authors may exaggerate or overstate something to make a point or be humorous, just as people do in real life. Such statements are called *hyperbole*.



- 23 He laughed and said, “What are you talking about, son?”
- 24 “I thought we were going to the county fair,” I said.
- 25 “Take a look around,” my granddaddy said. “This is better than any old fair.”
- 26 Then I saw the VOTE HERE sign and shouted to my granddaddy, “Are you voting today?”
- 27 “Yes, I am,” my granddaddy proudly replied.

CLOSE READ**Analyze Characters**

Underline details that reveal how Granddaddy and the narrator feel about voting. Explain what these details tell you about their relationship.

First Read**Connect**

What do we know about the characters and what has happened so far?

Possible Response: As I am reading, I think about what I know about the rights of African Americans in this country. I also think about how I connect to this story. Did people in my family always have the same rights as others?

Close Read**Analyze Characters**

Have students scan **paragraphs 25–27** and underline details that reveal how Granddaddy and the narrator feel about voting. **See student page for Possible responses.**

Say: Explain what these details tell you about Granddaddy and the narrator’s relationship.

Possible Response: The details show that they are very close and discuss important things with each other, like voting. The narrator shouts, “Are you voting today?” because he is excited for Granddaddy. I can conclude that Granddaddy has probably already told him how proud he will be to vote. This is why Granddaddy tells him to “Take a look around.” He expects the narrator to recognize why “This is better than any old fair” as soon as he sees the “VOTE HERE” sign.

DOK 2

OBJECTIVES

Explain the relationships among the major and minor characters.

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.



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Possible Teaching Point**Academic Vocabulary | Synonyms and Antonyms**

Ask students how they can define the word *replied* in paragraph 27. Discuss how the narrator’s preceding question is a clue that *answered* and *responded* are synonyms for *replied* that describe its meaning. Then have students think of antonyms, or words for the opposite action. For further instruction, use the Academic Vocabulary lesson on pp. T94–T95 in the Reading-Writing Workshop Bridge.

First Read

Notice

THINK ALOUD The illustration helps me understand that before this day, only white people were allowed to vote in the town. I also see that the narrator and Granddaddy are the only people in line who are not white. I also read that no one in the narrator's family has ever voted before. Since the laws had changed, I wonder if Granddaddy will vote. Will someone stop him from voting?

Close Read

Analyze Characters

Have students scan **paragraphs 28–32** and underline details that help them understand why Granddaddy and the narrator stay calm as others cut in line in front of them. **See student page for possible responses.**

Say: Explain why Granddaddy and the narrator act as they do. Use your underlined evidence to support your answer.

Possible Response: They let others go ahead of them because “That’s just how things worked,” so I think they are used to being treated unfairly. Granddaddy also may think that losing his temper could hurt his chance to be the first in the family to vote. He says, “Takes patience to get what you’ve got coming to you” because he believes voting is worth waiting longer in line, and the narrator follows his lead.

DOK 2

OBJECTIVES

Explain the relationships among the major and minor characters.

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

CLOSE READ

Analyze Characters

Underline details that help you explain why Granddaddy and the narrator stay calm as others cut in line in front of them.

28 Nobody in my family had ever voted before.

Where we lived, some people were allowed to vote and some people were not. I never knew anyone who had voted before.

29 But I heard my teacher say that some new laws had changed all that.

30 I hoped that was true, because I didn’t want us to get in trouble.

31 It felt like we were standing in line forever, and every time we seemed to get a little closer, someone would cut in line in front of us. That’s just how things worked where we lived.

32 It didn’t seem to bother my granddaddy, though. He said, “Patience, son. Takes patience to get what you’ve got coming to you!”



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BUILD CONTENT KNOWLEDGE

Voting Rights



In the 1960s, Black Americans were supposed to have their human rights protected. This included the right to vote. But laws in the country prevented Black Americans from voting. Black Americans were forced to take reading tests. Black Americans were forced to read from a book, sometimes a very difficult book, to prove they could read. If they could not, they were not allowed to vote. Sometimes even if they could read, they were not allowed to vote.

Because these tests were not fair, laws were made to outlaw these tests. The goal was to ensure that all people who are 18 years old or older can vote.



- 33 When we finally got to the front of the line, my granddaddy proudly signed a paper and was handed a ballot.
- 34 He clutched the ballot to his chest and said, “Son, this is the happiest day of my life.”
- 35 I took the camera from him and said, “Smile, Granddaddy.”
- 36 “Now, come on—let’s go vote,” he said.
- 37 But before we could even walk to the voting booth, a deputy stopped us and asked my granddaddy, “What are you doing, Uncle?”
- 38 Where we lived, if the white folks didn’t know your name, they usually called you either Uncle or George—or Auntie if you were a lady.
- 39 “I’m voting today, sir,” my granddaddy replied.

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CLOSE READ

Make
Connections

Highlight details that help you connect the deputy to a character in another text who does not treat all people equally.

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First Read

Connect

THINK ALOUD Granddaddy decided he would not let the rude actions of others change how he acted. How might the story change if Granddaddy had responded differently when people cut in front of him in line? How might you have acted?

Close Read

Make Connections

Elicit from students that it was unfair for the deputy to stop Granddaddy and the narrator. Have students scan **paragraphs 37–38** and highlight details that help them connect the deputy to a character in another text who does not treat all people equally. **See student page for possible responses.**

Ask: *How does connecting the deputy to another character help you infer the deputy’s attitude toward Granddaddy and the narrator?*

Possible Response: Another character I read about was a store manager who was rude to some customers and very nice to others. Both the deputy and the manager treated people unfairly. I think the deputy looks down on Granddaddy and the narrator and thinks he does not need to show them as much respect as the white people in line.

DOK 3

OBJECTIVES

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

Make inferences and use evidence to support understanding.

Possible Teaching Point



Read Like a Writer | Author’s Craft

Word Choice To help students understand social discrimination, elicit the ways English speakers politely address adults they do not know when speaking to them, such as Mister, Ma’am, Miss. Point out that Granddaddy calls the deputy “sir.” Ask: *How do you think Granddaddy feels when he is called Uncle or George instead of “mister” or “sir”? What do the authors want readers to understand from how the characters address one another?*

First Read

Generate Questions

THINK ALOUD What happens to Granddaddy is wrong. And this happened to many Black people when they tried to vote. Was it illegal for the deputy to ask Granddaddy to read the book? The narrator seems to think it might be when he says “that man wasn’t playing by the rules.” He didn’t ask anyone else to read the book. How would you feel if you were Granddaddy?

Close Read

Analyze Characters

Have students scan **paragraphs 40–44** and underline details that help them explain the deputy’s feelings about Granddaddy’s plan to vote. **See student page for possible responses.**

Ask: **Based on these details, what conclusion can you draw about how the deputy feels about Granddaddy voting? Explain.**

Possible Response: The deputy is furious about Granddaddy trying to vote and determined to stop him. He is so angry that he slams the book on the table even before he knows whether Granddaddy can read it or not. To make sure Granddaddy can’t vote, the deputy rips up the ballot instead of just throwing it away. The detail that the deputy probably “wasn’t playing by the rules, but he was in charge” also suggests that he acted as if he was right to do what he did, even if it was not legal.

DOK 2

OBJECTIVES

Explain the relationships among the major and minor characters.

Evaluate details read to determine key ideas.

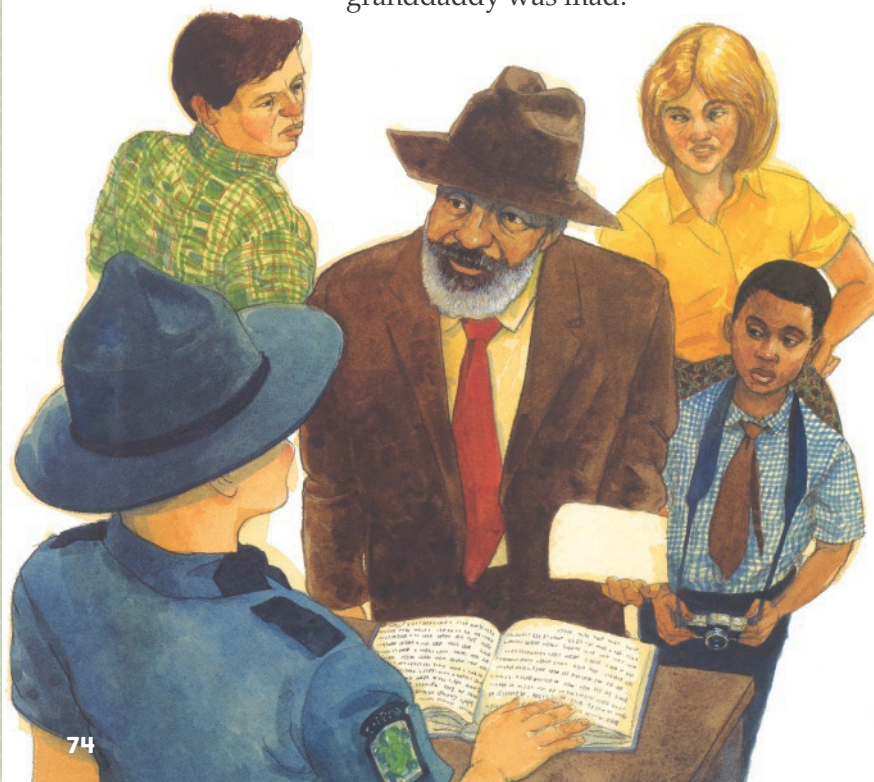
Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

CLOSE READ

Analyze Characters

Underline details that help you explain the deputy’s feelings about Granddaddy’s plan to vote.

- 40 The deputy got out a big, thick book and slammed it on the table. He opened it to a page with words that looked longer than crawfish.
- 41 “Can you read this, Uncle?” the deputy asked.
- 42 My granddaddy just stared at the pages and shook his head. “No, sir, I can’t,” he replied.
- 43 The deputy slammed the book shut, saying, “Well, Uncle, if you can’t read this, then you can’t vote.” He tore up my granddaddy’s ballot and threw it on the ground.
- 44 I was pretty sure that man wasn’t playing by the rules, but he was in charge. I could see my granddaddy was mad.



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BUILD CONTENT KNOWLEDGE

Voting Rights



Historically, voting has been difficult for many people of color. Some people knew they would not be able to vote, even if it was legal for them to do so. Because of this, they did not try to vote. Others tried to vote and were not allowed to. Those who tried to vote but could not had to make a decision about how they would react. They had to decide if they would argue with the people who denied, or didn’t allow, them the right to vote. But that was dangerous during this time. Arguing about your right to vote could put your life, and even the lives of your family, in danger. Just because some people decided not to argue, it didn’t mean that they were not angry. Not arguing was the safest thing to do. But while Black Americans and other people of color often kept themselves safe, they also took action. Many protested and worked to change laws as well as people’s minds about voting rights for all Americans.



- 45 As we headed back down the road toward home, **my granddaddy didn't say a word**. But I saw something I'd never seen before—my big, strong granddaddy had **tears in his eyes**.
- 46 “Don't worry, Granddaddy. I'll vote for you one day,” I said to him.
- 47 Granddaddy passed away before he ever got a chance to vote.
- 48 I never forgot that day he tried to vote. My granddaddy was **so mad**, he might've lost his temper. But he knew better than me how important that day was. Even though it wasn't his time to vote that day, he **looked to the future**.

CLOSE READ

Make
Connections

Highlight details that help you connect Granddaddy's feelings to the feelings of a character in another text you have read who was treated unfairly.

temper a person's state of mind or feelings of anger

First Read

Respond

Granddaddy's response to not being allowed to vote is very moving. The narrator sees his “big, strong” granddaddy has tears in his eyes. Why do you think Granddaddy leaves even though he was “so mad”? What do you think about Granddaddy?

Possible Response: At this time, Black Americans put their lives in danger if they showed anger. I think Granddaddy didn't want to put his grandson and himself in danger. I think Granddaddy was wise. I think he deserves respect.

Close Read

Make Connections

Elicit from students that some people in Granddaddy's situation might have reacted differently. Then have students scan **paragraphs 46 and 48** and highlight details that help them connect Granddaddy's feelings to the feelings of a character in another text they have read who was treated unfairly. **See student page for possible responses.**

Ask: How would you compare or contrast Granddaddy's response to unfair treatment with the response of a character from another story?

Possible Response: Granddaddy is forced to accept the deputy's unfair decision because the deputy is in a position of power. Without losing his temper, Granddaddy takes the narrator home and hopes he will be allowed to vote in the future. I connect this to another story with a character who is angry and frustrated.

DOK 3

OBJECTIVE

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



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Possible Teaching Point



Read Like a Writer | Author's Craft

Tone Remind students that they can infer an author's tone, or attitude toward the subject, from the author's choice of words. Tell students that illustrations also can support tone through the image that is selected, the colors used, and other means. Then ask students to describe the authors' tone on this page, and encourage them to use a dictionary or thesaurus to find words that are more specific than *sad*.

First Read

Generate Questions

Think about what the authors want readers to understand about the story from this page. What are some questions you can ask to check your understanding?

Possible Response: Is the narrator voting for the first time because he is now old enough to vote? How is his experience different from or the same as his granddaddy's experience? How do I know that the narrator is thinking of Granddaddy as he votes? How do you think the narrator feels as he votes?

Close Read

Make Connections

Have students scan **paragraph 49** and highlight details that help them connect the narrator with characters in other texts they have read who value something special. **See student page for possible responses.**

Say: **Based on the story and the connections you made, explain how the narrator is not taking what he values for granted, meaning he knows that others before him did not always have the right to vote.**

Possible Response: The narrator values the right to vote, and he is not taking it for granted. He is looking forward to voting and is remembering how much it meant to Granddaddy. This is what characters do when they do not take things or people for granted. They think about them, thank them or tell them how much they mean to them, or do something to show how important they are.

DOK 3

OBJECTIVE

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

CLOSE READ

Make Connections

Highlight details that help you connect the narrator with characters in other texts you have read who value something special.

remembered thought of something that occurred in the past

49 When I went to vote for the first time, I remembered what my granddaddy always said: "Patience, son, patience." He was right. **The day finally came.** And I knew that—just like my granddaddy—I **would never take it for granted.**



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Possible Teaching Point

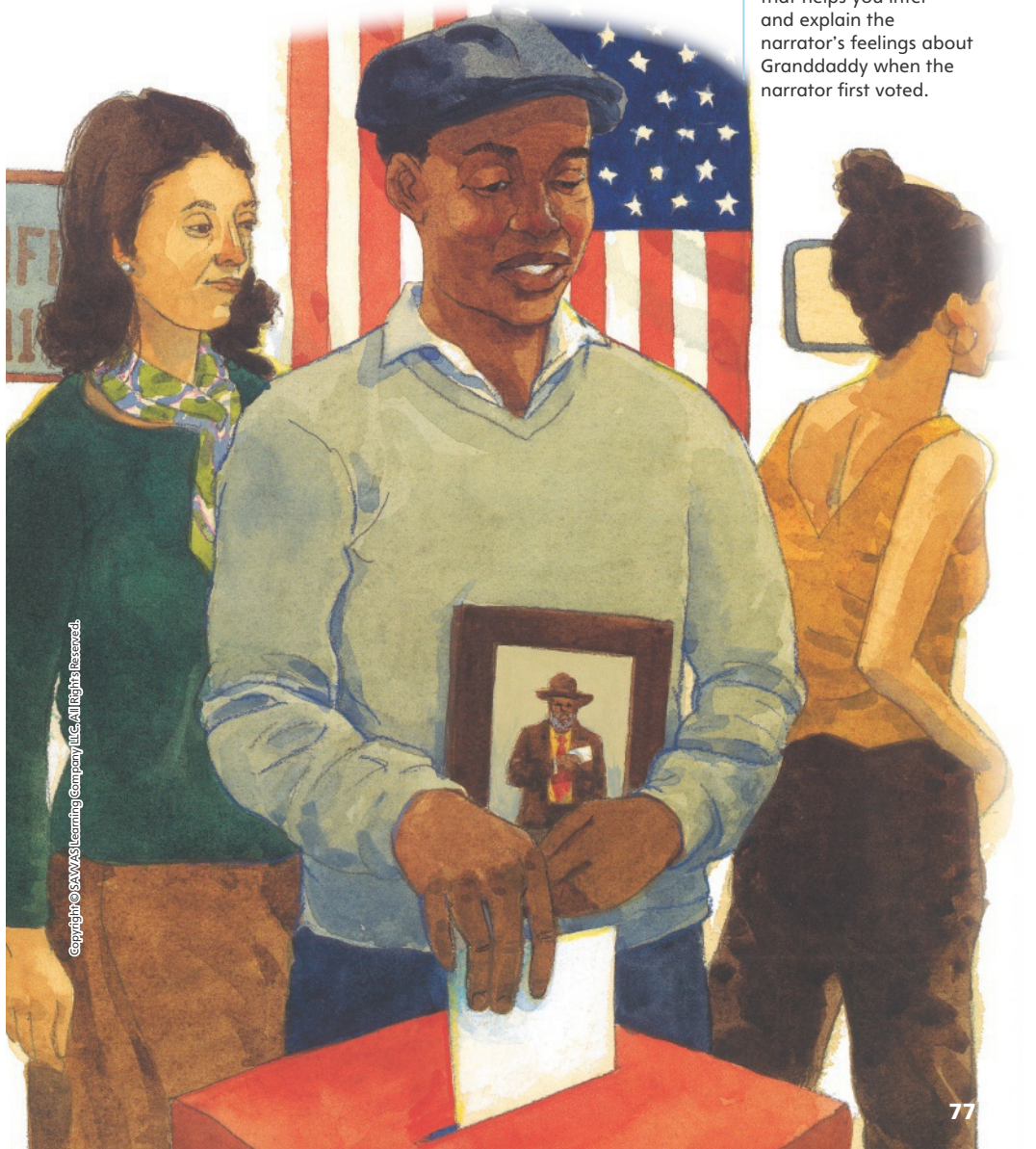


Read Like a Writer | Author's Craft

Repetition Call students' attention to the phrase "Patience, son, patience." Elicit that this is a favorite saying of Granddaddy's that the narrator has remembered twice before, and ask students to share their ideas about why this detail is so important to the story. Use the Read Like a Writer lesson on pp. T124–T125 in the Reading-Writing Workshop Bridge to teach students how to identify the message the authors express by repeating the word *patience* throughout the text.



50 With his picture in my hand, I put my ballot in the box, smiled, and said to myself, *Now it's Granddaddy's turn.*



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CLOSE READ

Analyze Characters

Underline evidence that helps you infer and explain the narrator's feelings about Granddaddy when the narrator first voted.

First Read

Connect

To better understand how the narrator is feeling when he votes, I will think about connections I can make to people I know and to characters or ideas in other texts. What connections can you make?

Possible Response: I could connect the narrator to another person I know or character who is influenced by a special person in his or her life.

Close Read

Analyze Characters

Ask: Which details show how the narrator feels about Granddaddy at this moment? Have students scan **paragraph 50** and underline evidence that helps them infer and explain the narrator's feelings about Granddaddy when the narrator votes. **See student page for possible responses.**

Say: Use your evidence to explain the narrator's feelings at the end of the story.

Possible Response: The narrator feels as if he is helping Granddaddy achieve his dream of voting by voting himself. When he puts his ballot in the box, he thinks, "Now it's Granddaddy's turn." The detail that he is holding the picture he took of Granddaddy also suggests that he feels they are voting together.

DOK 2

OBJECTIVES

Explain the relationships among the major and minor characters.

Make inferences and use evidence to support understanding.

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

Possible Teaching Point



Read Like a Writer | Author's Craft

Word Choice Call students' attention to the italicized phrase *Now it's Granddaddy's turn*, and elicit that the title of the selection is taken from this phrase. Then ask students to share and explain their ideas about what the authors' message is for the entire story. Ask guiding questions, such as: **What do you think is the meaning of the title, given the key details in the story?**

Respond and Analyze



OBJECTIVES

Identify, use, and explain the meaning of antonyms, synonyms, idioms, homophones, and homographs in a text.

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

Make inferences and use evidence to support understanding.

Evaluate details read to determine key ideas.

Synthesize information to create new understanding.

Respond using newly acquired vocabulary as appropriate.

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

My View

Begin by asking students: *What did you think about Granddaddy's Turn?* or *What part of this story surprised you or most made you think?*

- **Connect** Granddaddy has a lot of self-respect and decency. He does not let the actions of others change who he is, even when he is angry. Do you know anyone like that? How are their actions like Granddaddy's?
- **Discuss** Voting is a right that everyone should have. How do you think you would have reacted if you were told you could not vote?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that most words have synonyms—other words that have similar meaning. Authors carefully choose the words they put into the text from the synonyms they could use. The vocabulary words *figured*, *complain*, *patience*, *temper*, and *remembered* tell us about characters' thoughts, feelings, and actions in *Granddaddy's Turn*.

- Remind yourself of the word's meaning. Think of synonyms for the word.
- Ask yourself what the authors want you to know about the character based on the words they use.

MODEL AND PRACTICE Model filling out the chart on p. 78 of the *Student Interactive* using the word *figured*.

- The word *figured* has synonyms such as *believed*, *thought*, and *considered*.
- The story says that Granddaddy *figured*, or believed something. I will write a sentence about something he figured.

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. 78 of the *Student Interactive*. Their sentences should accurately use each word as used in *Granddaddy's Turn*.

OPTION 2 Use Independent Text Have students look through an independent reading text to find and list unfamiliar words that tell about a character. Ask them to look for context clues that help them determine the meaning of each word and to explain why the author might have chosen that particular word instead of another synonym.

QUICK CHECK

Notice and Assess Can students identify how specific vocabulary words are used to define characters in *Granddaddy's Turn*?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T120–T121.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T120–T121.

Check for Understanding MyTURN Have students complete p. 79 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 78–79



VOCABULARY

Develop Vocabulary

In *Granddaddy's Turn*, the author chooses specific words to tell the reader what the grandfather thought and said and how he acted when he was not allowed to vote.

MyTURN Complete the chart using words from the word bank. Write a synonym for each word. Then write a sentence that uses the word to describe something that happened in the story.

Word Bank				
figured	complain	patience	temper	remembered

Possible responses:

Word	Synonym		Sentence
figured	believed	→	Granddaddy figured that hard work was good for the boy.
complain	whine	→	The boy would complain when he did not catch fish right away.
patience	endurance	→	Granddaddy's patience helped him wait in line to vote.
temper	anger	→	Even though he was treated unfairly, Granddaddy did not lose his temper.
remembered	recalled	→	The boy remembered Granddaddy when he grew up and voted for the first time.

COMPREHENSION

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. How can the reader tell that *Granddaddy's Turn* is historical fiction?

DOK 2 The story takes place in the past, and the characters face real problems that people experienced in the time and place in which the story is set.

2. What is the most likely reason that the authors chose to tell the story from the grandson's point of view?

DOK 2 Telling the story from the grandson's point of view allowed the authors to show how important voting was to both Granddaddy, who was denied the right to vote, and the grandson, who was able to vote.

3. Which text details would you select to support the key idea that Granddaddy was a patient man?

DOK 2 Granddaddy told the boy, "Patience, son, patience" many times and remained patient when fishing, walking, standing in line, and waiting for the right to vote.

4. What is the author's message? Connect this message to problems in society today.

DOK 3 The author's message is that some people had hope and patience even though they were treated unfairly. This message might inspire people who are treated unfairly today to have hope and patience.

Word Study Abbreviations

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding compound words, contracts, and abbreviations.

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

LESSON 2

Apply Abbreviations

APPLY MyTURN Direct students to complete the activity on p. 84 of the *Student Interactive*.

Dept.

Mt.

St.

Mrs.

Jr.

Dr.

High-Frequency Words

Explain that since high-frequency words are ones that appear often in texts but do not follow regular word study patterns, students need to practice reading them.



STUDENT INTERACTIVE, p. 84



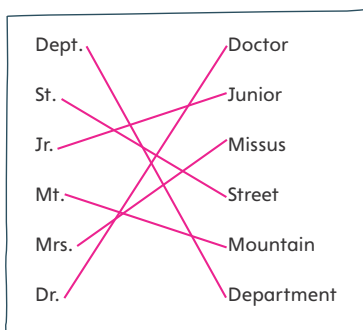
WORD STUDY

Abbreviations

Abbreviations are shortened forms of longer words and phrases. If you see an abbreviation in something that you are reading, you would read the word for which it stands. For example, if you see the abbreviation *St.*, you would read it as the word *Street*.

He lives on Highland Ave. Ave. = Avenue
Mr. Hall is my neighbor. Mr. = Mister

My TURN Read each abbreviation. Then draw a line from the abbreviation to the word or phrase it stands for.



High-Frequency Words

High-frequency words often do not follow regular word-study patterns. Read these high-frequency words: *building, ocean*. Try to identify them in your reading.

84

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LESSON 2

Apply Abbreviations

LESSON 1

Teach Abbreviations

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Prefixes *pre-*, *dis-*, *in-*,
im-, *non-*

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T117 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point Authors choose specific words to describe the thoughts, feelings, and actions of different characters. Have students look back in *Granddaddy's Turn* for words that describe characters and think of synonyms for those words.

ELL Targeted Support

Tell students they can better understand characters by thinking about the words that tell what a character thinks, feels, and does.

Choose pictures from a magazine or book that illustrate the words *figured* (believed), *complain*, *patience*, *temper*, and *remembered*. Ask students leading questions to help them match words and pictures. **EMERGING**

Write the vocabulary words listed above and choose pictures from magazines or books that illustrate their meanings. Have students match words and pictures and then identify synonyms that describe the pictures. **DEVELOPING**

Have pairs of students brainstorm synonyms for *figured*, *complain*, *patience*, *temper*, and *remembered*. **EXPANDING**

Have students define and find synonyms for *figured*, *complain*, *patience*, *temper*, and *remembered*. Have them write sentences using the words correctly. **BRIDGING**



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

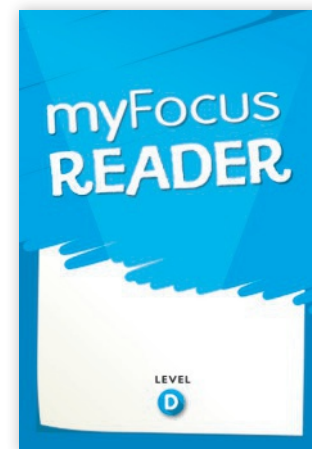
Intervention Activity



myFOCUS READER

Read pp. 32–33 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how heroic actions can affect others.

Provide instructional support for comprehension and word study—Synonyms/Antonyms and Academic Vocabulary.



Fluency

Assess 2–4 students



PROSODY

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage with appropriate expression. Tell them to pay attention to the punctuation, pausing for commas and stopping for end punctuation. Direct them to read the passage three times, making their reading sound like talking. If needed, model reading that observes punctuation and uses appropriate expression.

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 words the author used to describe a character’s thoughts and actions and why the author might have used those words.

Possible Conference Prompts

- What words did the author use to tell about the character’s thoughts and actions? Why do you think the author used those words?
- What are some synonyms for those words?

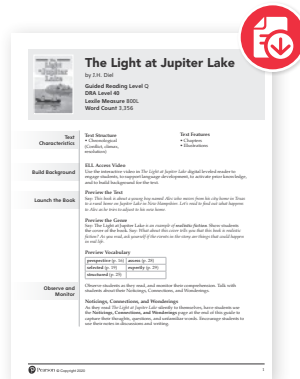
Possible Teaching Point Readers pay attention to the words authors use in order to learn more about the characters in a story.

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T98–T99.
- For instructional support on how to develop vocabulary, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Invite volunteers to share some new vocabulary words they learned from their reading, offer some synonyms for those words, and explain why the author may have chosen those words.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *Granddaddy’s Turn* or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a book; ask each other questions.

Centers



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

Literacy Activities



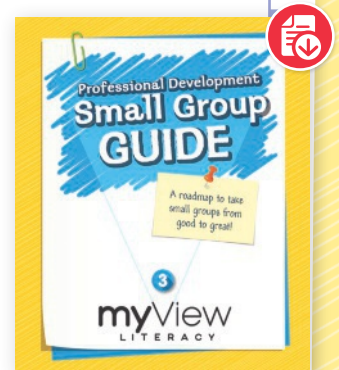
Students can

- complete the graphic organizer on *Student Interactive* p. 78.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 79.
- play the *myView* games.
- take turns reading with a partner, observing punctuation and using appropriate expression.

SUPPORT PARTNER READING

Keep partners on track by suggesting intriguing book titles for them if they cannot agree on a book to read.

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



Analyze Characters



OBJECTIVES

Explain the relationships among the major and minor characters.

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

ACADEMIC VOCABULARY

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

- We often think that heroes defeat powerful enemies, but heroes may _____.
- Some qualities that distinguish a hero are _____.

Encourage students to use the Academic Vocabulary as they analyze and discuss their reading throughout the week.

ELL Access

Define for students major characters in a story (the ones who appear most often and are central to the plot) and minor characters those who support the main characters). Discuss the importance of understanding both types of characters and how all characters interact. Students may benefit from making a web that shows relationships between characters, especially between major and minor characters.

Minilesson

FOCUS ON STRATEGIES Readers learn about characters' traits, or qualities, through what they say and think as well as how they act and interact. Some characters are main, or major, characters; they are central to the plot and usually appear most often in the story. Some are supporting, or minor characters; they may not be ever present in the story, but their role often advances the plot. A minor character's role might be small, but it can still be very significant. Skilled authors spend time developing all of their characters.

- Pay attention to the relationships and interactions between characters—whether they are major or minor characters.
- Notice the actions and reactions of characters as the story develops.
- Look for text evidence about how characters feel about each other.

MODEL AND PRACTICE Use the Close Read note on p. 69 of the *Student Interactive* to model how to annotate the text to effectively analyze characters.

- The story has been mostly about Granddaddy and the narrator. The grandmother enters as a minor character on page 69. I can tell she loves and wants to help Granddaddy because she cleans and irons his suit. Granddaddy responds by excitedly giving her a hug. Their actions reveal information about their relationship as well as their individual traits. I will underline these details in paragraphs 12 and 14.
- Have pairs of students find another detail on p. 69 that shows the character traits of Granddaddy and the grandmother or describes their relationship. (paragraph 18)

ELL Targeted Support Analyze Characters Tell students they need to think about all the characters in a story, not just the characters that appear most often.

Tell students that if they were writing a story about their families the family members that live with them might be major characters. Ask students: **What people come in and out of your life?** (neighbors, teachers, cousins) Explain that these are minor characters. Have students categorize major and minor characters in stories they know. **EMERGING/DEVELOPING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategy for analyzing characters.

OPTION 1 MyTURN Have students annotate the text using the Close Read notes for Analyze Characters and then use the text evidence from their annotations to complete the graphic organizer on p. 80 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students make notes in a notebook about how different pairs of characters interact in a text they are reading. For each pair, ask them to write down words or actions in the text that show the characters' traits and relationships.

QUICK CHECK

Notice and Assess Can students tell how various major and minor characters interact with each other?

Decide

- **If students struggle**, revisit instruction about analyzing characters in Small Group on pp. T128–T129.
- **If students show understanding**, extend instruction about analyzing characters in Small Group on pp. T128–T129.

STUDENT INTERACTIVE, p. 80



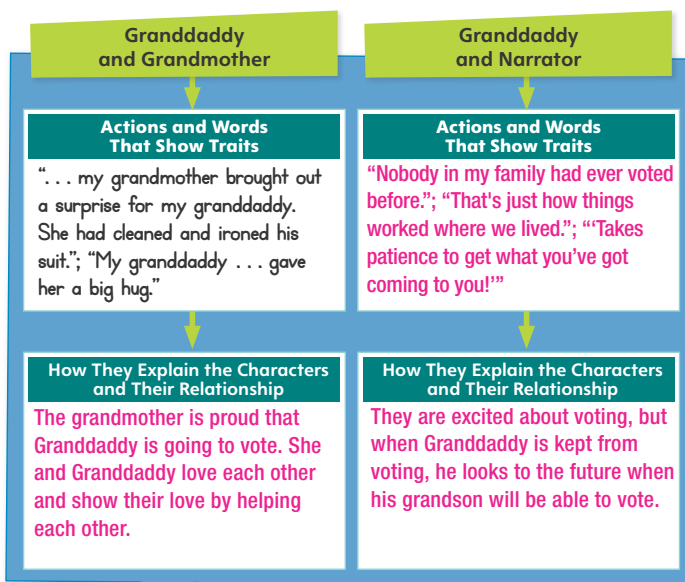
CLOSE READ

Analyze Characters

When you **analyze characters**, you think about what the characters' words and actions reveal about their traits, or qualities and experiences. You also notice details that explain the relationships among the major and minor characters.

1. **MyTURN** Go to the Close Read notes in *Granddaddy's Turn*. Underline parts that help you analyze characters.
2. **Text Evidence** Use some of the parts you underlined to complete the graphic organizer.

Possible responses:



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Read Like a Writer

OBJECTIVE

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

Explain the Author's Message

Minilesson

FOCUS ON STRATEGIES Authors write for specific purposes. They use their writing to tell readers a message.

- Authors want readers to understand their message.
- Authors may repeat words or important ideas to help readers remember their message.

MODEL AND PRACTICE Model explaining the authors' use of repetition to emphasize their message by directing students to the top of p. 85 of the *Student Interactive*. Have students follow along as you complete the steps.

1. Have students identify the word that is repeated in the text. (*patience*) Encourage students to think about why the authors repeat this word.
2. Guide students to understand that the authors repeat the word *patience* to emphasize their message that it is sometimes necessary to respond with patience when you are angry and treated unfairly.
3. Identify how Michael S. Bandy and Eric Stein's use of repetition helps readers understand the importance of having patience.

ELL Targeted Support Understand Repetition To help students better understand how to appropriately use repetition, have them work with a partner.

Read these sentences aloud: *Working hard is important. Many successful people work hard.* Help students identify the repeated idea. **EMERGING**

Have partners complete the sentence frame in a way that repeats the main idea of the first sentence: *Working hard is important. Many successful people ____.* (*work hard*) **DEVELOPING**

Display the following sentence: *Working hard is important.* Have partners write another sentence that repeats this idea. **EXPANDING**

Have partners work together to write a paragraph that uses repetition of key words and phrases to emphasize an idea. **BRIDGING**



ASSESS UNDERSTANDING

Apply

My TURN Direct students to go back to *Granddaddy's Turn* and identify the authors' message. Help guide their search by reminding them that authors may use repetition to emphasize their message. Then have students focus on a specific example of repetition to understand the authors' message by completing the activities on p. 85 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 85



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

An author's message is the idea he or she is expressing to the reader. Analyze key details to determine the author's message.

Model Read the passage from *Granddaddy's Turn*.

He said, "Patience, son. Takes patience to get what you've got coming to you!"

Repetition emphasizes a message.

- Identify** Michael S. Bandy and Eric Stein emphasize their message by repeating the word *patience*.
- Question** What message are the authors expressing?
- Conclude** The authors' message is that sometimes it is necessary to have patience when treated unfairly.

Read the passage.

When I went to vote for the first time, I remembered what my granddaddy always said: "Patience, son, patience." He was right. The day finally came.



My TURN Follow the steps to explain the author's message.

- Identify** Michael S. Bandy and Eric Stein emphasize their message by repeating the word *patience*.
- Question** What message are the authors expressing?
- Conclude** The authors' message is that as adults, we might remember the lessons taught to us as children and the wisdom of others.

Word Study Abbreviations

OBJECTIVE

Demonstrate and apply phonetic knowledge by decoding compound words, contracts, and abbreviations.

FLEXIBLE OPTION 

LESSON 3


More Practice

FOCUS ON STRATEGIES Remind students that abbreviations are shortened forms of longer words and phrases but that abbreviations are read as if they are the entire words. When students see the abbreviation *Rd.* in text, they would read it as *Road*.

MODEL AND PRACTICE Display the following abbreviations: *Mrs., Dr., Ave., Mr., Dept., Aug., Dec.* Have students decode each one.



APPLY Have students complete *Word Study* p. 90 from the *Resource Download Center*.



Name _____

Word Study

Abbreviations are shortened forms of longer words and phrases.

- Abbreviations usually contain letters from the words they shorten.
- Many abbreviations start with a capital letter and end with a period.

Read Read the abbreviations in the word box. Then write the abbreviation for each word on the line next to it. Reread the words.

Dr.	Mrs.	Mr.	Rd.	St.	Ave.	Sr.	Jr.
-----	------	-----	-----	-----	------	-----	-----

- Mister Mr.
- Avenue Ave.
- Junior Jr.
- Senior Sr.
- Missus Mrs.
- Doctor Dr.
- Road Rd.
- Street St.

Write Rewrite the following names using abbreviations. Read the names.

- Missus Ramirez Mrs. Ramirez
- Doctor Saul Dr. Saul
- Marvin Johnson Senior Marvin Johnson Sr.
- Main Street Main St.

Grade 2, Unit 2, Week 2
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Word Study, p. 90



FLEXIBLE OPTION ←
LESSON 3

More Practice


LESSON 1

Teach Abbreviations

LESSON 2

Apply Abbreviations

FLEXIBLE OPTION ←
LESSON 4

 **Spiral Review:**
Prefixes *pre-*, *dis-*, *in-*,
im-, *non-*

FLEXIBLE OPTION ←
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T123 to determine small group instruction.

Teacher-Led Options

Strategy Group

ANALYZE CHARACTERS

Teaching Point Readers pay attention to the way characters speak, think, and act to better understand them. Work with students to complete the graphic organizer on *Student Interactive* p. 80.

ELL Targeted Support

To help students internalize new English words, guide them in using verbs and adjectives to describe characters' actions and relationships.

Have students choose one character from the story and decide whether the character is a major character or a minor character. Ask students to find words that describe what their character does in the story. **EMERGING**

Have students choose one character from the story and decide whether the character is major or minor. Ask students to find words that the author uses to describe the character.

DEVELOPING

Have students choose one character from the story and ask students to find quotes and words that their character says. Ask: **What do the things that the character says tell you about the character? What do you learn about the character from other characters?**

EXPANDING/BRIDGING



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

Intervention Activity



ANALYZE CHARACTERS

Use Lesson 28, pp. T181–T186, in the *myFocus Intervention Teacher's Guide* for instruction on describing characters.

LEVEL D • READ

Lesson 28 Describe Characters

DIRECTIONS Read "Brett's Adventure" silently. Then listen as your teacher reads the passage aloud. Listen for information that describes the character Brett.

Brett's Adventure

- 1 Brett, the only dog on the sidewalk, felt excited and nervous. The two feelings were all mixed up inside her as she jogged several blocks from home.
- 2 "Nobody here knows who I am," she thought, "and nobody at home knows where I am!"
- 3 Brett had enjoyed exploring the neighborhood. Now she wondered if she should trot onto a porch and wait for a person to notice her. The other option was to keep moving—but for what?
- 4 Freedom started to feel lonely. Therefore, Brett decided to approach a house. She chose the two-story red-brick home with six steps up to the door. A cement landing outside the door had room for her to sit. She would use good manners and wait for a person to come to the door.
- 5 It was getting to be time for people to come home from work and school. A car went by. Then a few more cars drove down the block, turning left or right or going straight at the corner. The flow of cars grew steady. Brett held her head high, as if she owned the house where she waited.
- 6 "I look confident and friendly," she said to herself. Time passed.

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Fluency

Assess 2–4 students



PROSODY

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

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 CHARACTERS

Talk About Independent Reading Have students look back at the sticky notes to share how words and actions show the characters' traits and give details about their relationships.

Possible Conference Prompts

- How does the author tell us about characters and the ways they interact?
- What can you learn about each character from his or her relationships with other characters?

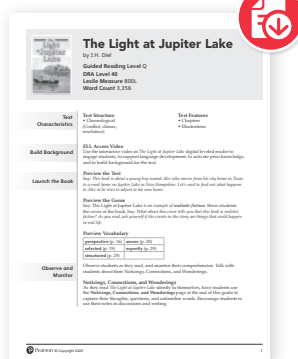
Possible Teaching Point Readers pay attention to the interactions between characters and what that shows them about the characters.

Leveled Readers



ANALYZE CHARACTERS

- For suggested titles, see “Matching Texts to Learning,” pp. T98–T99.
- For instructional support on how to analyze characters, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together in whole group. Invite one or two students to share how characters interact in the story they are reading. Ask them to give evidence from the text. Celebrate what they discovered.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *Granddaddy’s Turn* or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- discuss the relationships of characters in their book.

Centers



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

Literacy Activities



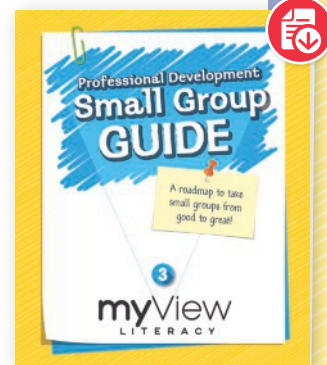
Students can

- complete the graphic organizer on *Student Interactive* p. 80.
- create a chart of synonyms for words about thoughts and actions.
- play the *myView* games.
- read a passage with appropriate expression.

SUPPORT PARTNER READING

As students read aloud during partner reading, have them focus on reading dialogue with expression, changing the pitch and tone of their voice to express the emotions of the characters.

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



Make Connections



Granddaddy's Turn

OBJECTIVE

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

ACADEMIC VOCABULARY

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

- When you read that a character achieved a goal, how can you connect that to something you have achieved?
- How do you react when someone important to you encourages you when you're feeling defeated?

Minilesson

FOCUS ON STRATEGIES Readers think as they read, making connections between the text and their own experiences, other texts, or what they know about society. These connections help readers better understand the text they are reading. They will also help readers begin to grasp broader themes.

- As you read, think about experiences, other texts you have read, or what you know about society that relates to the text you are reading.
- These connections with personal memories will help you to better visualize, understand, and remember the text.

MODEL AND PRACTICE Use the Close Read note on p. 66 of *Granddaddy's Turn* to model using details that connect to memories of personal experiences and other text.

- Granddaddy and the narrator are living on a farm. I know a farm takes a great deal of work, and Granddaddy is trying to get the narrator to hurry and get started. I remember other stories where adults try to get young people to hurry because there is so much to do. I will highlight those details in paragraphs 3 and 5, and I'll see if the narrator responds to Granddaddy like the young people did in the other stories I read.

ELL Targeted Support Make Connections Tell students that as active readers read, they connect the text to what they know and to texts they have read before. Model how personal experience can help them make a connection. Read aloud, for example, *Granddaddy's Turn*, p. 67, paragraph 8.

After reading, have students answer yes or no questions to make personal connections to the text, such as: *Who do you like to spend time with? Does it make you feel happy? Do you learn new things?* **EMERGING**

After reading, have students finish the following sentence frame: I like to spend time with _____ because _____. **DEVELOPING**

After reading, have students work in small groups to share connections they made between the character in the story and characters in other texts they have read. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use strategies for making connections between texts.

OPTION 1 MyTURN Have students annotate the text using other Close Read notes for Make Connections and then use the text evidence from their annotations to complete p. 81 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students make a T-chart with details about a character in the text in one column and a short note about a connection to a personal experience, another text, or something they know about society in the other column.

QUICK CHECK

Notice and Assess As students read about a character, can they link a memory of a personal experience, another text, or prior knowledge about society to that character?

Decide

- **If students struggle**, revisit instruction for making connections in Small Group on pp. T136–T137.
- **If students show understanding**, extend instruction for making connections in Small Group on pp. T136–T137.

STUDENT INTERACTIVE, p. 81



READING WORKSHOP

Make Connections

Readers **make connections** between the text they are reading and other texts. To make these connections, notice details in the text you are reading and describe how they remind you of ideas in other texts you have read.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you make connections.
2. **Text Evidence** Use some of the highlighted text to make connections to characters and ideas in other texts. **Possible responses:**

Details About a Character in <i>Granddaddy's Turn</i>	How the Details Connect to Other Texts I Have Read
"Hurry up, boy"; "We got work to do."	Students may describe a character who is an elder caring for a younger person and teaching him or her about responsibility.
"Oh, boy!"; "I walked faster. I couldn't wait to get there."	Students may describe a character who is excited and anxious for a special day to arrive.
". . . my granddaddy didn't say a word"; "tears in his eyes"; "so mad"; "looked to the future"	Students may describe a character who has been treated unfairly and has had to cope with that unfair treatment.

Write for a Reader

OBJECTIVE

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

Emphasize Author's Message

Minilesson

FOCUS ON STRATEGIES Writers write for the purpose of sharing a message with readers. They want to be sure their message stands out and that readers understand it.

- Writers emphasize their message in some way to make it stand out.
- Writers may use repetition to make their message stand out.
- Writers plan their message before they write.

MODEL AND PRACTICE Discuss how students might use a similar technique in their own writing, using p. 86 of the *Student Interactive*. Model as an example:

1. Ask students to think about why working hard is important.
2. Think aloud as you brainstorm ways to emphasize the message about the value of hard work. *I want readers to identify the message that working hard is important. I could repeat the phrase "working hard is important." Or I could make sure that one of my main characters demonstrates the traits of being a hardworking person.*
3. Have students brainstorm ideas for a story that could share the message about the value of hard work. Guide them to think about techniques that would help them emphasize this message.

ELL Targeted Support Use Repetition Help students think of words that could help describe someone who works hard.

Have students work in pairs to list words that describe a hardworking person. Then have pairs write one sentence using a word. Challenge students to write another sentence repeating their idea, but stating it in a different way. Students may choose to use a different word or apply a different sentence structure. Help students see that ideas can be repeated in many ways.

EMERGING/DEVELOPING

Have students create a list of words and phrases. Then ask them to work in pairs to write a sentence for each term on the list. Challenge students to repeat their ideas but use more complex sentences. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to Michael S. Bandy and Eric Stein's use of repetition to emphasize their message as an example for their own writing. Then guide students to complete the activity on p. 86 of the *Student Interactive*.

Writing Workshop

Have students use techniques to emphasize the message in their writing from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to use techniques, such as repetition, to emphasize the message in their writing.

STUDENT INTERACTIVE, p. 86



DEVELOP AUTHOR'S CRAFT

Write for a Reader

To make sure their message is understood, writers craft their language to make their message stand out.

MyTURN Consider how the authors used repetition in *Granddaddy's Turn* to help you recognize the message. Think of a way to tell readers about the value of hard work. Plan how to emphasize this message in your writing.

Think about what is important to repeat.



1. What message could you tell readers about the value of hard work? What details or techniques could you use to make this message clear in your writing?

Possible response: I could repeat character traits, such as *determination* or *courage*. I could repeat words that show the value of hard work, such as *pride*, *improve*, or *for the good of all*.

2. Write a passage about a character who works hard to reach a goal. Emphasize your message about hard work in your writing. Then briefly explain the message within the text.

Student responses should tell a story about a character who achieves something through hard work. Student responses should also emphasize their message to make it apparent, and briefly explain this message.

Word Study Spiral Review

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of prefixes.

Identify the meaning of words with affixes, such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FOCUS ON STRATEGIES Review the strategies from the previous week about forming words with prefixes.

MODEL AND PRACTICE Show students the words *precook*, *disagree*, *incomplete*, *immobile*, and *nonsense*. Have students identify the prefix in each word. Then review the definition to define the word.

APPLY Have students work independently to find words that have the prefixes *pre-*, *dis-*, *in-*, *im-*, or *non-* in a story they recently read. Have them write each word, underline the prefix, and circle the base word. Challenge them to find a word for each prefix.





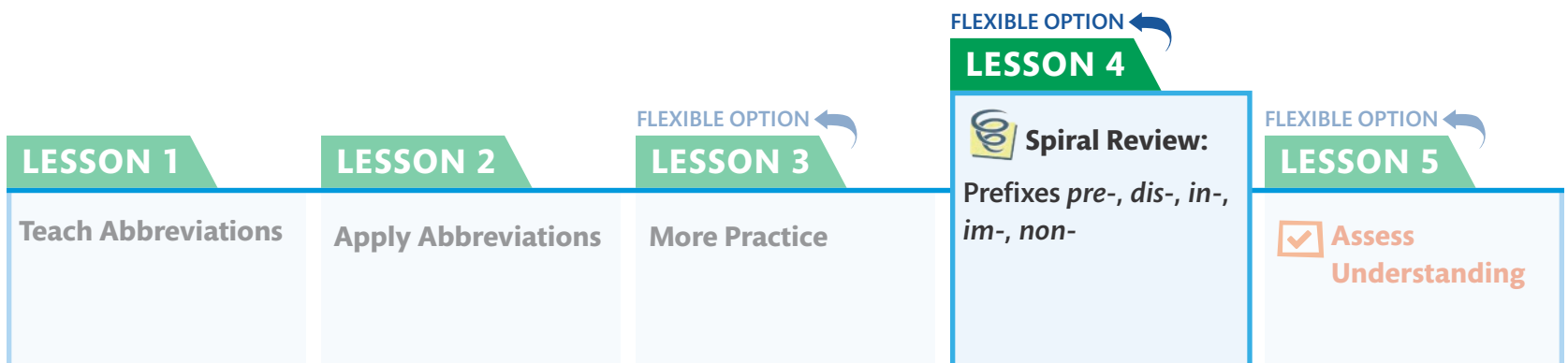
ELL Targeted Support

Prefixes Display the words *nonsense*, *preheat*, and *disappear*. Have students identify the prefixes in each word. **EMERGING**

Display the word *sense* and the prefix *non-*. Have students show where to add *non-* to *sense* and say the new word. Repeat with (*pre-*) *heat* and (*dis-*) *appear*. **DEVELOPING**

Display the words *sense*, *appear*, and *heat* and the prefixes *non-*, *pre-*, and *dis-*. Have students add the prefixes to the correct words. **EXPANDING**

Display the words *sense*, *appear*, *heat*, *view*, *obey*, and *dairy* and prefixes *non-*, *pre-*, and *dis-*. Have students add prefixes to create six new words. **BRIDGING**



Use the  **QUICK CHECK** on p. T131 to determine small group instruction.

Teacher-Led Options

Strategy Group



MAKE CONNECTIONS

Teaching Point You can understand a character better if you can build connections between the character and your own knowledge and experiences. Help students draw connections to their own personal experiences.

ELL Targeted Support

Help students make connections with the text. Model using synonyms and descriptions to convey ideas while speaking when the exact English words are unknown. Have students practice these learning strategies during their discussions.

Read aloud a rich paragraph. Ask students: **What TV show, movie, song, or story does this text remind you of?** **EMERGING**

Have students tell a partner about their connection to the text by completing a cloze sentence: *This text about ____ reminds me of ____.* (my aunt, my cousin, and so on)

DEVELOPING

Have partners ask and answer questions about who or what a portion of the text reminds them of and why. *This text about ____ reminds me of ____ because ____.* **EXPANDING**

Have pairs read paragraphs from *Granddaddy's Turn* and tell each other what the text reminds them about from their own experiences. Students can then complete the graphic organizer on *Student Interactive* p. 81. **BRIDGING**



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

Intervention Activity



MAKE CONNECTIONS

Use Lesson 26, pp. T167–T172, in the *myFocus Intervention Teacher's Guide* for instruction on making connections.

LEVEL D • READ

Lesson 26 Monitor Comprehension

DIRECTIONS Read the following story.

Race Day

1 Every year the students at Teton General Elementary School eagerly awaited the arrival of race day. There were races for each grade. Then there was the final race among the winners of all the grades. This was no regular foot race. It was a car race. The teams built their own cars for race day. Charlie was excited to learn who was on his team.

2 *This year will be different*, Charlie thought. *My teammates will like my idea this time.* In years past, Charlie's ideas were not very popular.

3 In first grade, Charlie's job was to figure out what the team should use to build the car. He thought construction paper would be great, but the rest of his team said, "NO!" Charlie hung his head. They were right. It was a bad idea. Another team used construction paper, and their car blew the wrong way in the breeze.

4 In second grade, Charlie's job was to decorate the car to show how fast it was. "Let's paint it yellow with black spots—like a cheetah!" he exclaimed. His team said, "NO!" They painted the car red with a lightning bolt. It looked pretty cool. It was better than a spotted car. This year was time for Charlie to shine.

5 Mr. Zane called out the team names. Charlie, Jason, Julia, and Thandar sat around a table and shared ideas. At first, Charlie was quiet. He didn't want Thandar to make fun of him. She wasn't mean, but she was very smart.

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Reading Literature T • 167

Fluency

Assess 2–4 students



PROSODY

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

ORAL READING RATE AND ACCURACY

Use pp. 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

MAKE CONNECTIONS

Talk About Independent Reading Have students use sticky notes or a T-chart to discuss a character in the text and a connection to a personal experience or to another text.

Possible Conference Prompts

- What about this character reminds you of your own life or something you’ve read?
- How does that connection help you understand the character better?

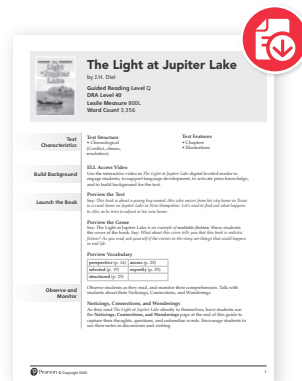
Possible Teaching Point You can understand a character better when you can associate the character with past experiences, something you know about society, or other texts.

Leveled Readers



MAKE CONNECTIONS

- For suggested titles, see “Matching Texts to Learning,” pp. T98–T99.
- For instructional support on how to make connections, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Invite volunteers to share a passage of text about a character and describe a connection they made with the character. Celebrate their insights.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to another text they read.
- read a trade book or their Book Club text.
- practice fluent reading with a partner by reading their texts with expression.

Centers



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

Literacy Activities



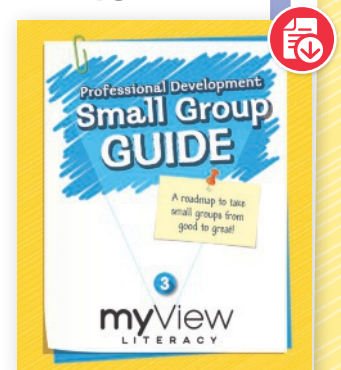
Students can

- complete the graphic organizer on *Student Interactive* p. 81.
- write in their reader's notebook about several connections they made between their book and personal experiences.
- play the *myView* games.
- with a partner, take turns reading a text with appropriate expression.

SUPPORT INDEPENDENT READING

Have students write descriptions of characters from their independent reading and other texts on strips of paper. Have students make connections among characters by taping similar descriptions into loops to form character chains.

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



Reflect and Share



Granddaddy's Turn

OBJECTIVES

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

Write a response to a literary or informational text that demonstrates an understanding of a text.

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

ACADEMIC VOCABULARY

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

- How have the heroes in your texts encouraged other characters?
- What goals might you achieve because you remember a hero's character and actions?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Explain to students that when they reflect on historical fiction, their writing will be more vivid and interesting if they include personal connections they have made with the texts.

- As you read, you make connections with texts by remembering personal experiences, other texts, and your knowledge about society. Include those connections in your writing.
- Include new information you discovered or new lessons you learned and your reaction to them.

MODEL AND PRACTICE Model including personal connections using the Write to Sources prompt on p. 82 of the *Student Interactive*.

Both Grace in *Below Deck* and Granddaddy in *Granddaddy's Turn* were treated unfairly by people who had more power than they did. I have read other texts about injustice and have been angry, and I was upset about it in these stories. I was glad that events in the plots worked out in favor of Grace and Granddaddy's grandson. I can put my reactions into a comparison of the two texts.

ELL Targeted Support Compare Ideas Give students an example of a content-related idea based on the poem on pp. 60–61 of the *Student Interactive*: Heroes come in different shapes and sizes and have different characteristics. Then ask students to follow along as you read the poem.

Have partners use sentence frames to compare characteristics of a hero. Display these sentence frames: *The poem says that a hero is _____. In other texts I've read, the hero was _____.* **EMERGING/DEVELOPING**

As students listen, have them write characteristics the poem says a hero has. Have small groups share what they heard and then describe characteristics of heroes in other texts they have read. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections between texts.

OPTION 1 Use the Shared Read Have students discuss evidence from this week’s texts about what heroes are like and compare these characteristics with the characteristics of heroes and heroic people in other texts they have read.

OPTION 2 Use Independent Text Ask students to compare characteristics of heroes in their self-selected independent reading texts with characteristics of heroes in other texts they have read.

QUICK CHECK

Notice and Assess Can students compare heroes across texts?

Decide

- **If students struggle**, revisit instruction for making text comparisons in Small Group on pp. T142–T143.
- **If students show understanding**, extend instruction for making text comparisons in Small Group on pp. T142–T143.

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

STUDENT INTERACTIVE, p. 82



RESPOND TO TEXT

Reflect and Share

Write to Sources You have read two historical fiction texts. How did reading historical fiction help you understand more about people and events from the past? Use evidence from these texts and your independent reading to describe personal connections to texts. For example, perhaps an event you read about in a text also happened to someone you know.



Describe Personal Connections to Texts Before you write your response, consider how you feel about the characters and events in the texts and what you already know about the topics.

Then, freewrite about the texts in this unit and your independent reading. Ask yourself questions such as:

What did I learn about these people and events from the past?

How do I feel about these historical events?

Finally, use what you wrote during freewriting to describe a personal connection you can make to the texts. Write your response on a separate sheet of paper.

Weekly Question

How can a hero’s actions affect other people?

My VIEW

Write About It For additional practice developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

The narrator states, “The day finally came. And I knew that—just like my granddaddy—I would never take it for granted.” Why will the narrator not take his right to vote “for granted”? Use text evidence to support your opinion.

Word Study Abbreviations

OBJECTIVE

Demonstrate and apply phonetic knowledge by decoding compound words, contracts, and abbreviations.

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 abbreviations, provide these:

Dr.

Mt.

Mrs.

Dept.

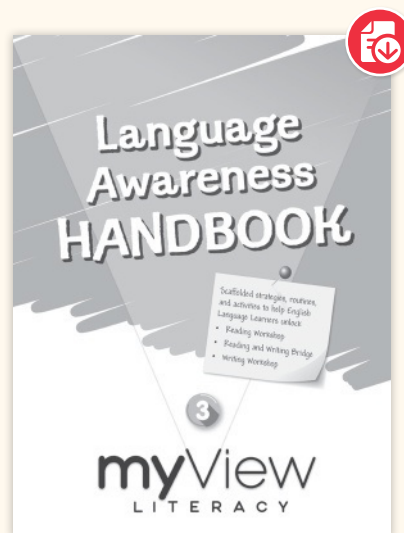
Sr.

Help students decode each abbreviation.



Develop Language Awareness

For additional practice with abbreviations, complete the activity on p. 33 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to understand abbreviations.



LESSON 1

Teach Abbreviations

LESSON 2

Apply Abbreviations

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

Spiral Review:
Prefixes *pre-*, *dis-*, *in-*,
im-, *non-*

FLEXIBLE OPTION

LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T139 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Critical readers think about what different authors say about a big idea, such as heroes, and compare that information with what they know and have read about the topic. Create a three-column chart with a column labeled *You Are My Hero*, another column labeled *Granddaddy's Turn*, and a third column labeled *What I Know and Have Read About Heroes*.

ELL Targeted Support


Have students complete cloze sentences to talk about themselves and the poem “You Are My Hero” on pp. 60–61 of the *Student Interactive*.

Write students’ ideas on the board as they finish these cloze sentences several times with single-word ideas: *The poem says a hero is _____. I can be a hero if I am _____. **EMERGING***

Have students finish these cloze sentences by writing in their notebooks multiple ideas for what they can do to be a hero: *The poem says a hero is _____. I can be a hero if I _____. **DEVELOPING***

Have pairs of students discuss and then write in their notebooks multiple ideas for what they can do to be a hero: *The poem says a hero is _____. I can be a hero if I _____. I would _____. **EXPANDING***

Have pairs of students discuss and then write in their notebooks multiple ideas to finish these sentences: *The poem says a hero is _____. I think ____ (person) is a hero because _____. **BRIDGING***

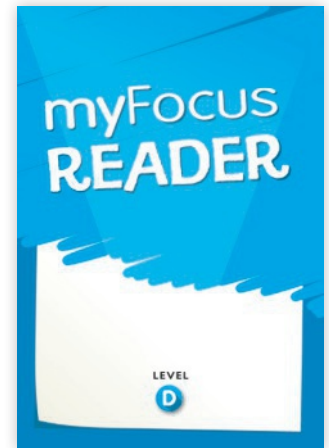
 For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



myFOCUS READER

Reread pp. 32–33 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 the ways a hero’s actions affect other people and that encourages students to use the Academic Vocabulary words.



Intervention Activity



WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher’s Guide*, Lessons 1–16.

On-Level and Advanced



INQUIRY

Organize Information and Communicate

Students should organize their findings on the effects of heroes’ actions into an effective format.

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

See *Extension Activities* on 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 heroes from the interactions of characters in various texts.

Possible Conference Prompts

- How would you describe interactions between major and minor characters?
- What connections did you make with the characters based on personal experiences and other texts you have read?

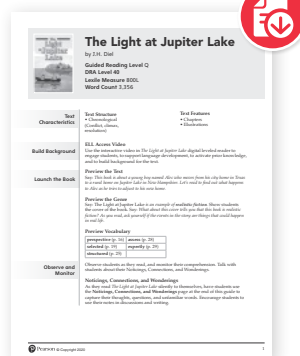
Possible Teaching Point Readers think about other texts they have read to make connections between characters and their actions.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T98–T99.
- For instructional support on how to compare texts, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share connections they made between heroic characters in various texts and people in their own lives. Encourage students to describe how the relationships are similar. Celebrate their discoveries.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to the poem “You Are My Hero.”
- 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 superheroes in the media and discuss realism and fantasy, comparing superheroes’ qualities with those of real human heroes.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T478–T479, for

- teacher’s summary.
- 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 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 historical fiction and infer themes in historical fiction.
- I can develop knowledge about language to make connections between reading fiction and writing historical fiction.
- I can use elements of narrative text to write a historical fiction story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

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

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

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Infographic
- Weekly Question T148–T149
- Listening Comprehension: Read Aloud “Everyday Superheroes” T150–T151
- Historical Fiction T152–T153
- Quick Check** T153

READING BRIDGE

- Academic Vocabulary: Context Clues T154–T155
- Word Study: Teach Suffixes *-ful*, *-y*, *-ness* T156–T157

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T160–T161
- Strategy, Intervention, and On-Level/Advanced Activities T160
- ELL Targeted Support T160
- Conferring T161

INDEPENDENT/COLLABORATIVE

- Independent Reading T161
- Literacy Activities T161

BOOK CLUB T161 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction T382–T383
 - » Develop an Introduction
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T383
- Conferences T380

WRITING BRIDGE

- Spelling: Suffixes *-ful*, *-y*, *-ness* T384
 - Assess Prior Knowledge** T384
- Language and Conventions:
 - Spiral Review: Subject-Verb Agreement T385

LESSON 2

READING WORKSHOP

GENRE & THEME

- Introduce the Texts T162–T177
 - » Preview Vocabulary
 - » Read and Compare Texts
- Respond and Analyze T178–T179
 - » My View
 - » Develop Vocabulary
- Quick Check** T179
- » Check for Understanding

READING BRIDGE

- Word Study: Apply Suffixes *-ful*, *-y*, *-ness* T180–T181
- High-Frequency Words T180

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T182–T183
- Strategy and Intervention Activities T182
- Fluency T182
- ELL Targeted Support T182
- Conferring T183

INDEPENDENT/COLLABORATIVE

- Independent Reading T183
- Literacy Activities T183

WRITING WORKSHOP

MINILESSON

- Historical Fiction T386–T387
 - » Develop an Event Sequence
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T387
- Conferences T380

WRITING BRIDGE

- Spelling: Teach Suffixes *-ful*, *-y*, *-ness* T388
- Language and Conventions:
 - Oral Language: Simple Verb Tenses T389

LESSON 3

READING WORKSHOP

CLOSE READ

- Infer Theme T184–T185
- Close Read: *Little House on the Prairie* and *By the Shores of Silver Lake*
 - ✔ **Quick Check** T185

READING BRIDGE

- Read Like a Writer: Describe Hyperbole T186–T187
- Word Study: More Practice: Suffixes *-ful, -y, -ness* T188–T189

FLEXIBLE OPTION

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T190–T191
- Strategy and Intervention Activities T190
- Fluency T190
- ELL Targeted Support T190
- Conferring T191

INDEPENDENT/COLLABORATIVE

- Independent Reading T191
- Literacy Activities T191
- Partner Reading T191

WRITING WORKSHOP

MINILESSON

- Historical Fiction T390–T391
 - » Create An Audio Recording of a Story
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T391
- Conferences T380

WRITING BRIDGE

- Spelling: More Practice: Suffixes *-ful, -y, -ness* T392
- Language and Conventions: Teach Simple Verb Tenses T393

FLEXIBLE OPTION

LESSON 4

READING WORKSHOP

CLOSE READ

- Compare and Contrast Texts T192–T193
- Close Read: *Little House on the Prairie* and *By the Shores of Silver Lake*
 - ✔ **Quick Check** T193

READING BRIDGE

- Write for a Reader: Use Hyperbole T194–T195
- Word Study: Spiral Review: Abbreviations T196–T197

FLEXIBLE OPTION

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T198–T199
- Strategy and Intervention Activities T198
- Fluency T198
- ELL Targeted Support T198
- Conferring T199

INDEPENDENT/COLLABORATIVE

- Independent Reading T199
- Literacy Activities T199

WRITING WORKSHOP

MINILESSON

- Historical Fiction T394–T395
 - » Compose Dialogue
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T395
- Conferences T380

WRITING BRIDGE

- Spelling: Spiral Review: Abbreviations T396
- Language and Conventions: Practice Simple Verb Tenses T397

FLEXIBLE OPTION

LESSON 5

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T200–T201
 - » Write to Sources
 - ✔ **Quick Check** T201
 - » Weekly Question

READING BRIDGE

- Word Study: Suffixes *-ful, -y, -ness* T202–T203
- **Assess Understanding** T202

FLEXIBLE OPTION

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T204–T205
- Strategy, Intervention, and On-Level/Advanced Activities T204
- ELL Targeted Support T204
- Conferring T205

INDEPENDENT/COLLABORATIVE

- Independent Reading T205
- Literacy Activities T205

BOOK CLUB T205 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction T398–T399
 - » Describe Events with Details
 - » Share Back

INDEPENDENT WRITING

- Select a Genre T398
- Conferences T380

WRITING BRIDGE

- Spelling: Suffixes *-ful, -y, -ness* T400
 - ✔ **Assess Understanding** T400
- Language and Conventions: Standards Practice T401

FLEXIBLE OPTION

Materials

WEEKLY LAUNCH: INFOGRAPHIC

AMERICAN HEROES

For a United States president performing duties as the nation's top leader requires courage. Presidents face unexpected problems that call for difficult decisions. Many Americans consider some presidents to be heroes.

GEORGE WASHINGTON
Before he was elected president, George Washington led the military as Americans fought for independence from England. As the first president of the United States, Washington planned for the highest office would work. The judicial branch of government was formed during his presidency. The branch includes the courts and judges who interpret the laws.

FRANKLIN ROOSEVELT
President Franklin D. Roosevelt, the thirty-second president, helped the United States recover from the Great Depression, when people did not have jobs or enough money. He was known for Fireside Chats, radio messages that comforted and encouraged Americans.

ABRAHAM LINCOLN
Abraham Lincoln, our sixteenth president, led the United States during the Civil War. The outcome of the Civil War determined that the Northern and Southern states would remain united as one country. He is remembered for issuing the Emancipation Proclamation, which led to the end of slavery.

Weekly Question
How do challenges turn ordinary people into heroes?

Turn and Talk
Take turns reading aloud each section with your partner. Discuss the main idea and key details of each section. What challenges did these three presidents face? How did they show courage when facing those challenges? What can you infer about heroic traits these men had?

INFOGRAPHIC
American Heroes

READING WORKSHOP

HISTORICAL FICTION ANCHOR CHART

SETTING
realistic historical setting with factual or made-up details

PLOT
fictional plot that weaves together historical and fictional events

CHARACTERS
may be fictional or real people involved in the events of the time period

READING ANCHOR CHART
Historical Fiction

HISTORICAL FICTION ANCHOR CHART

SETTING

PLOT

CHARACTERS

EDITABLE ANCHOR CHART
Historical Fiction

Language and Conventions

Word Study

Use Onomatopoeia

RESOURCE DOWNLOAD CENTER
Additional Practice

Leveled Readers

The Light at Jupiter Lake
by J.H. Choi

Guided Reading Level G
ORA Level 4
Lexile Measure 350L
Word Count 1,336

Text
Characteristics
Text Structure
Text Features

Build Background
ELL Access Yields
Launch the Book

Observe and Monitor
Notice, Connections, and Wonderings

LEVELED READERS
TEACHER'S GUIDE

Words of the Week

High-Frequency Words

nothing
scientists

Develop Vocabulary

horribly
furious
insisted
terribly
disturbed

Spelling Words

readiness
cloudy
stormy
peaceful
eagerness
illness
freshness
happiness
graceful
frightful

Challenge Spelling Words

plentiful
billyow
fierceness

Unit Academic Vocabulary

encourage
defeat
distinguish
achieve
command

Interact with Sources

OBJECTIVES

Make inferences and use evidence to support understanding.

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

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

ACADEMIC VOCABULARY


Language of Ideas Developing familiarity with Academic Vocabulary creates opportunities for learning. After discussing the infographic, ask: [What did President Lincoln achieve for our country?](#) [How did President Roosevelt encourage the American people during the Great Depression?](#)

- encourage
- defeat
- distinguish
- achieve
- command

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: *What makes a hero?* Point out the Week 3 Question: *How do challenges turn ordinary people into heroes?*

Direct students' attention to the infographic on pp. 94–95 in the *Student Interactive*. Explain that an infographic is a source that gives information using pictures and words. Have students take turns reading aloud the infographic, and then discuss the main idea and key details. 

Use the following questions to guide discussion:

- Which president did you find the most interesting?
- What are the similarities and differences between the challenges each president faced?
- What are other examples you can think of in which other presidents or political leaders turned into heroes?

WEEKLY QUESTION Reread the Week 3 Question: *How do challenges turn ordinary people into heroes?* Tell students that they just learned about three presidents who were courageous and heroic in the face of unexpected challenges to our country. Explain that this week they will learn about more ordinary people who became heroes.

TURN, TALK, AND SHARE Have students discuss the questions on p. 95 of the *Student Interactive*.



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 Use Visual Support Read aloud the text and preview the visuals. Discuss how each relates to the topic.

Preview key vocabulary: *heroes, presidents, duties, leader, problems, laws, speeches, chats*. Ask: **Who was the first president of the United States?** **EMERGING**

Preview key vocabulary: *heroes, presidents, courage, unexpected, decisions, challenges, independence, united, recover*. Ask: **How did President Lincoln show he was a hero?** **DEVELOPING**

Preview key vocabulary: *judicial, interpret, established, influential, comforted, encouraged*. Ask: **What was happening in the United States when President Roosevelt was in office?** **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 94–95



WEEKLY LAUNCH: INFOGRAPHIC

INTERACTIVITY

American HEROES

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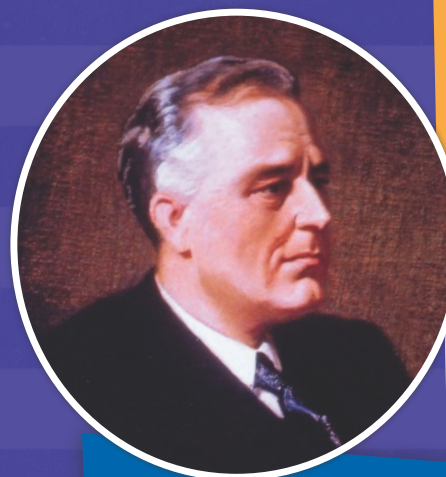


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President Franklin D. Roosevelt, the thirty-second president, helped the United States recover from the Great Depression, when people did not have jobs or enough money. He was known for Fireside Chats, radio messages that comforted and encouraged Americans.

WEEK
3

Weekly Question

How do challenges turn ordinary people into heroes?

Turn and Talk Take turns reading aloud each section with your partner. Discuss the main idea and key details of each section. What challenges did these three presidents face? How did they show courage when facing these challenges? What can you infer about heroic traits these men had?

Listening Comprehension

OBJECTIVE

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

ELL Language Transfer

Cognates Point out the Spanish cognates in “Everyday Superheroes.”

- September : *septiembre*
- hospital : *hospital*
- favorite : *favorito*
- article : *artículo*

FLUENCY

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

THINK ALOUD

Analyze Historical Fiction

I notice that this story takes place during an earlier time in history, in 1952. The outbreak of polio was a real historical event that happened, but the characters in this story are not real people who lived. This story is historical fiction because it is a made-up story about fictional people living during a real event in history.

Historical Fiction

Tell students you are going to read a historical fiction story aloud. Have students listen as you read “Everyday Superheroes.” Explain that students should listen actively, paying careful attention to the genre and theme of the story. Prompt them to ask questions to clarify information and follow agreed-upon discussion rules.

START-UP

READ-ALoud ROUTINE

Purpose Have students actively listen for elements of historical fiction.

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

REREAD the text aloud, pausing to model Think Aloud strategies related to the genre and theme of the story.

Everyday Superheroes

“Honestly, Danny, I wish you would stop that!” said Danny’s mother as he kicked the living room wall out of boredom.

It was September 1952, the end of Danny’s worst summer ever. The whole country was worried about the spread of a disease called polio, which could leave children unable to breathe or walk. The town swimming pool and movie theater were closed to prevent the disease from spreading. Danny’s mom told him to stay inside, away from other kids who might have the polio virus. Now even school was starting a month late so kids wouldn’t be together during the “polio season.”

But the worst thing about polio was that Danny’s best friend and neighbor, John, had gotten it early in the summer. He’d been in the hospital ever since, which meant he and Danny didn’t get to spend the summer doing their favorite activities together: reading superhero comics, listening to superhero radio shows, and playing superheroes using sheets and towels off the clothesline as capes.

When school finally started, Danny still felt down. School just wasn’t the same without John there.

*“Everyday Superheroes,” continued*

Danny would spend his time drawing pictures of superheroes for John, and Danny’s mom would deliver them to John’s mom along with casseroles.

Months passed, and on a cold winter day Danny’s mom told him the best news: John was coming home! Danny rushed home from school that day and ran straight to John’s house.

When he got inside, though, he was stunned. John was sitting in a big metal wheelchair. He explained to Danny that he wouldn’t be able to go to school because the school had too many stairs.

“That’s not right,” said Danny. “They should build a ramp at the school.”

Danny shared his ramp idea with the principal the next day. “I’m sorry, Danny, but we just don’t have the money to build a ramp,” the principal said.

So Danny set out to raise the money. He and some other children held hot chocolate and bake sales. They put on a spring talent show and sold tickets to raise money. After an article came out in the local newspaper about Danny’s fundraising, the butcher, the owner of the menswear store, and even the mayor donated to the ramp fund.

The ramp wasn’t built until the next school year, but on the first day of school John rolled up smiling excitedly. “Danny,” he said, “You may not wear a cape, but you’re my superhero.”

THINK ALOUD

Analyze Historical Fiction Even though the characters in this story are fictional, I can learn a lot about life in 1952 from reading about them. For example, I learned that children listened to the radio and created drawings for entertainment—because in 1952, most people didn’t own televisions yet. But I also learned that children then liked to do some of the same things that children like to do today: read about and pretend to be superheroes.

ELL Access

To help prepare students for the oral reading of “Everyday Superheroes,” read aloud this short summary:

In 1952, a disease called polio made people worry. Polio can make children unable to breathe or walk. Danny’s best friend John gets polio and has to stay in the hospital all summer.

Danny misses John. When John leaves the hospital he has to use a wheelchair. The school doesn’t have enough money to build a ramp for his wheelchair. Danny helps raise money. John thanks Danny for his help and calls him his superhero.

WRAP-UP**THEN AND NOW**

1952

Today

Use a T-chart to help students compare parts of everyday life that were the same or different than they are today.

FLEXIBLE OPTION
INTERACTIVE**Trade Book Read Aloud**

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

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





SPOTLIGHT ON GENRE

Historical Fiction

LEARNING GOAL

I can learn more about historical fiction and infer themes in historical fiction texts.

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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

LANGUAGE OF THE GENRE

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

- settings
- characters
- plot
- theme

FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank poster-size anchor chart in the classroom.
- Have students work with you to add to the class anchor chart.
- Have them add specific text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to historical fiction:

- historical : *histórico*
- events : *eventos*
- theme : *tema*

Minilesson

FOCUS ON STRATEGIES A historical fiction story is a realistic story that takes place in the past. This type of fiction uses real historical facts and details, but the characters and some of the events are fictional.

- Ask yourself whether the story is set in the present or in the past. Look for details that explain the time period.
- Think about whether the story is about fictional people who lived during real historical events. Do the characters behave in a realistic way for the time period?
- Think about what the story teaches you about life in the past. What is the central message, or theme, the author presents in this story?

Students should set a purpose for reading the assigned text. Setting a purpose will help a reader determine what they want to learn from the text.

MODEL AND PRACTICE Model determining that a story is historical fiction. In “Everyday Superheroes,” the author tells us that it is September 1952, so we know it takes place at a different time in history. We learn real details about life in that time period, most importantly that people were worried about the spread of a dangerous disease called polio. But even though polio was real, the characters and some of the events are fictional.

Talk about other historical fiction texts students have read. Ask them which parts of the texts are based on historical facts and which are fictional.

ELL Targeted Support Learn Vocabulary Help students learn new vocabulary that they may find useful when discussing historical fiction.

Introduce common words associated with history, such as *past*, *period*, and *ago*. Use gestures and pictorial support to build meaning. Have students fill in sentence frames, such as: *Danny lived long _____. It was a scary time _____.* *In the _____, people could get polio.* **EMERGING/DEVELOPING**

Have student pairs use a word bank of words, such as *ago*, *once*, *past*, *then*, and *during* to write 2–3 sentences about “Everyday Superheroes.”

EXPANDING/BRIDGING

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify historical fiction.

OPTION 1 Use the Anchor Chart Have students work with a partner to discuss the characteristics of historical fiction. Circulate to determine if students show understanding.

OPTION 2 Use Independent Text Have students make two separate lists about their texts: one list of real events and people, and the other list of fictional events and people.

 **QUICK CHECK**

Notice and Assess Can students identify historical fiction texts?

Decide

- **If students struggle**, revisit instruction about historical fiction in Small Group on pp. T160–T161.
- **If students show understanding**, have them continue practicing the strategies for reading historical fiction in Small Group on pp. T160–T161.

TURN, TALK, AND SHARE Have students complete the Turn and Talk activity on p. 96 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 96–97



GENRE: HISTORICAL FICTION

READING WORKSHOP

Learning Goal

I can learn more about historical fiction and infer themes in historical fiction texts.

Spotlight on Genre**Historical Fiction**

In **historical fiction**, authors use imagination and historical facts to tell a realistic story.

Historical fiction takes place in the past. Authors include realistic and factual details about the setting, plot, and characters. The **theme**, or central message, is made clear through events that happen during a particular time period.

Establish Purpose In this lesson, you will read two historical fiction texts. Before you start, establish a purpose, or reason, for reading these texts. For example, you may want to learn about a time period in history by comparing and contrasting the settings.

Historical fiction texts can help you learn about the past!

**My PURPOSE**

TURN and TALK With a partner, discuss different purposes for reading the excerpts from *Little House on the Prairie* and *By the Shores of Silver Lake*. Then set your purpose for reading.

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Academic Vocabulary

LEARNING GOAL

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

OBJECTIVES

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

Respond using newly acquired vocabulary as appropriate.

Distinguish the literal and nonliteral meanings of words and phrases in context.

ELL Language Transfer

Cognates Remind Spanish speaking students that they can understand and remember the Academic Vocabulary words by applying knowledge of their native language as a strategy. Point out the following cognates:

- distinguish : *distinguir*
- command : *mandar*

WEEKLY STANDARDS PRACTICE

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

Context Clues

Minilesson

FOCUS ON STRATEGIES When you encounter unfamiliar words in your reading, context clues are other words and phrases that can help you determine meanings. Context clues can be found in the same sentence as a word whose meaning may be unclear. They are found in nearby sentences as well.

MODEL AND PRACTICE Model this strategy using the Academic Vocabulary word *distinguish* found on p. 119 in the *Student Interactive*.

- First, I would read the sentences offered and try to find words or phrases that will help reveal the meaning of *distinguish*. I see that the first sentence says both puppies look alike. The speaker says she has to distinguish between them. That means she is doing something to both of them. The next sentence says “comparing the small differences,” which is what the speaker is doing. She is trying to tell them apart, so *distinguish* means “see a difference,” or “tell one thing from another.”
- Have students apply this strategy to another word from the page. Then discuss how students found other context clues for these words.

ELL Targeted Support Academic Vocabulary Locating context clues is sometimes difficult because they can be hard to identify on a page with a large amount of text. It is important to have various strategies to find word meanings.

Have students trace key words with their fingers. Then have them work with peers to find words that might provide clues to the key words' meanings. Remind students to use various strategies to determine the meaning of a word. If necessary, use a dictionary, find a visual, or ask a peer for support. **EMERGING/DEVELOPING**

Have students do the Emerging/Developing activity. Once students have established meanings for all the words, challenge them to explain the meaning of each word to a peer. **EXPANDING/BRIDGING**



Apply

My TURN Have students follow the same strategy as they complete the definitions of the underlined words on p. 119 in the *Student Interactive*. Remind students that they will use Academic Vocabulary throughout this unit.

STUDENT INTERACTIVE, p. 119



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

Context Clues are words and phrases that help you determine the meanings of unfamiliar words. Context clues can be found within sentences and in surrounding sentences.

Learning Goal

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

My TURN For each sentence below,

1. **Underline** the academic vocabulary word.
2. **Highlight** the context clue or clues.
3. **Write** a brief definition of the word based on the clues.

Salim worries about the math test. I encourage him by reminding him how well he does on his homework.

Definition: give support to someone

As the general of the army, I command the soldiers by telling them not to retreat.

Definition: give an order

The two puppies looked so much alike, I could distinguish them only by comparing the small differences on their tails.

Definition: see a difference

Even though our team suffered a defeat in the final game, we did not let the loss ruin our season.

Definition: loss

I will achieve my goal when I cross the finish line.

Definition: get done or accomplish

Word Study Suffixes *-ful, -y, -ness*

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of suffixes, including how they can change base words such as dropping *-e*, changing *-y* to *-i*, and doubling final consonants

Identify the meaning of words with affixes such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

LESSON 1

Teach Suffixes *-ful, -y, -ness*

FOCUS ON STRATEGIES The suffixes *-ful, -y, -ness* change the meanings of the base words to which they have been added. The suffixes *-ful* and *-y* can both mean “full of” or “having the character of.” In some words that end in a consonant, that consonant is doubled before adding the suffix *-y*. The suffix *-ness* means “the state or quality of.” In some words ending in *-y*, the *y* is changed to *i* when the suffix *-ness* is added.

MODEL AND PRACTICE Display the words *silliness, witty, and merciful*. Have students identify the base word and suffix for each. Then guide students to identify the changes made to the base words when the suffixes were added.

Have students read, or decode, the following words: *emptiness, beautiful, fluffy, dutiful*. Then have students identify the base word changes, and use the meaning of the suffix to determine the meaning of each word.



ELL Targeted Support

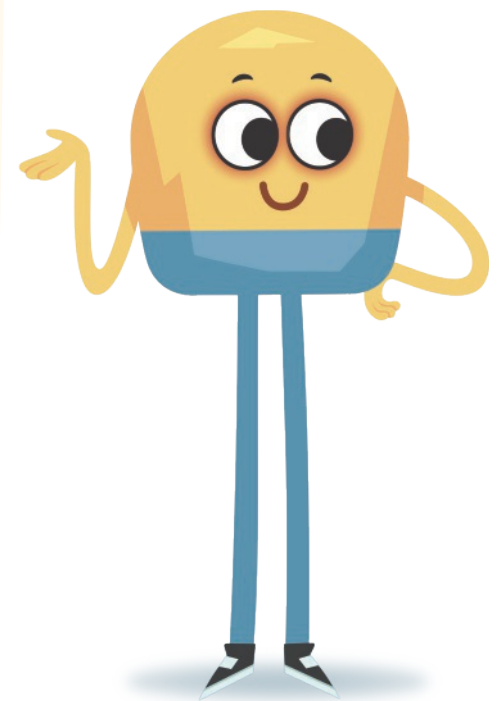
Use Suffixes -ful, -y, -ness Write the word *full* on the board. Have students describe something that is full, like a glass of water. **EMERGING**

Have students describe how a snowy scene is full of snow and how someone thankful is full of thanks. **DEVELOPING**

Write the words *kindness*, *powdery*, and *fateful* on the board. Have partners determine the meanings of each based on the suffix and base meaning.

EXPANDING

Have volunteers determine spelling changes as these suffixes are added to base words. **BRIDGING**



LESSON 1

Teach Suffixes *-ful, -y, -ness*

LESSON 2

Apply Suffixes *-ful, -y, -ness*


FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Abbreviations

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 in SavvasRealize.com.



LEVEL L

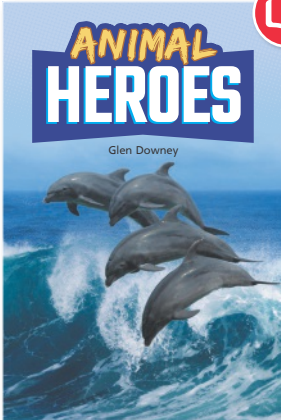
Genre Realistic Fiction

Text Elements

- Some new vocabulary
- Plot outside typical experience

Text Structure

- Chronological



LEVEL M

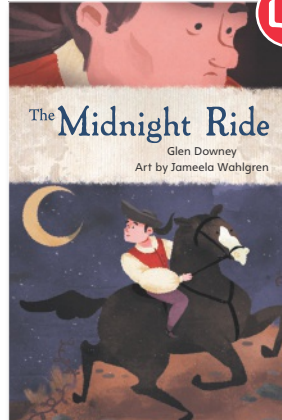
Genre Informational Text

Text Elements

- Most content carried by text
- Multisyllable words

Text Structure

- Compare and Contrast



LEVEL M

Genre Historical Fiction

Text Elements

- Most content carried by text
- Multisyllable words

Text Structure

- Chronological

Guided Reading Instruction Prompts

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

Identify Historical Fiction

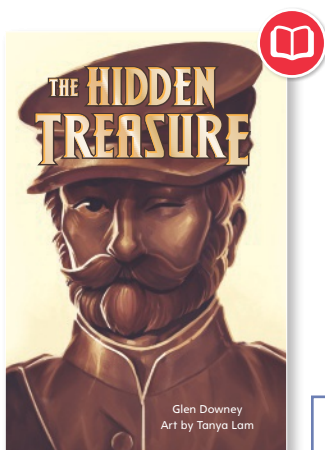
- How can you tell this book is historical fiction? Use evidence from the text.
- Which events and people were real and which were fictional? How do you know?
- What did you learn about the similarities and differences between the setting of this story and today?

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

Infer Theme

- How does the topic of this book help you figure out the theme of the story?
- What other details and events provide evidence for the theme?
- Why do you think the author chose to include certain character actions and events to convey theme?



LEVEL N

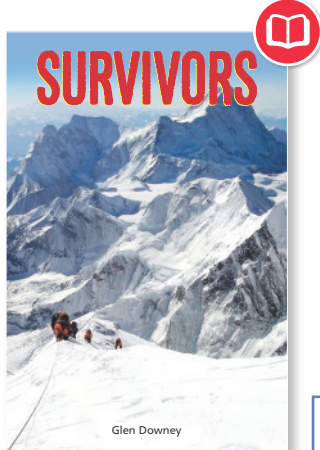
Genre Mystery

Text Elements

- Multiple characters to understand
- Sentences of varying length and complexity

Text Structure

- Chronological



LEVEL O

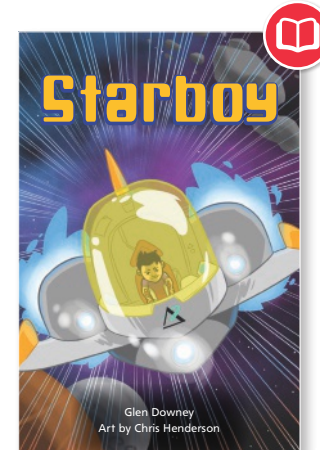
Genre Informational Text

Text Elements

- Multiple subtopics
- Some content builds on prior knowledge

Text Structure

- Compare and Contrast



LEVEL P

Genre Science Fiction

Text Elements

- Characters revealed by what they say and do
- Suspense builds through plot events

Text Structure

- Chronological

Compare and Contrast Texts

- How is the setting similar to or different from other books you have read?
- Describe the story's plot. How does it compare to other books you have read with a similar setting?
- What are the similarities and differences between the theme of this book and other books you have read?

Compare Texts

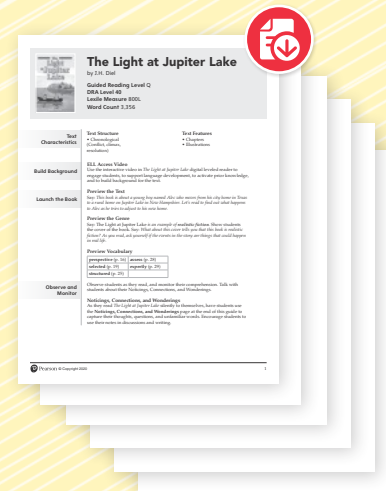
- What connections can you make to other books?
- What did the author do to make this book interesting?

Word Study

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

LEVELED READER TEACHER'S GUIDE

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



Use the  **QUICK CHECK** on p. T153 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY HISTORICAL FICTION


Teaching Point Historical fiction is a story that takes place in the past. Some of the characters and events are real, and some are fictional. When reading historical fiction, it's important to look for the theme, or central message. Review the anchor chart on *Student Interactive* p. 97. Ask students to identify elements of “Everyday Superheroes” that make it historical fiction.

ELL Targeted Support

Tell students that historical fiction tells a story that takes place in the past. There is usually a theme, or central message, in the story.

Provide a written chart with the definitions of *characters*, *setting*, *plot*, and *theme*. Review each definition with students. Have them repeat the definitions. **EMERGING/DEVELOPING**

Have students describe the characters, setting, plot, and theme of the read-aloud “Everyday Superheroes.” **EXPANDING/BRIDGING**

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

Intervention Activity

IDENTIFY FICTION

Use Lesson 21, pp. T133–T138, in the *myFocus Intervention* Teacher’s Guide for instruction on the characteristics of fiction.

LEVEL D • READ

Lesson 21 Genre: Fiction

DIRECTIONS Read each story. Pay attention to the way the ideas and events are organized. Think about who each story is about, where and when it takes place, and who tells the story.

A Forever Home

- 1 The day had come. Sarah really wished Max could stay. The hardest part of fostering was sending animals to their new homes. Usually it was sad, but it wasn't a huge deal. Sarah had her dog Matilda. They were constant companions. But there was something special about Max.
- 2 He was so little. He was so scared when he first came to live with Sarah. He would sit near only Sarah and Matilda. He would climb right into Sarah's lap. He would snuggle up under Matilda's big floppy ear. Sarah and Matilda loved Max.
- 3 Max went everywhere with them. They took him to the park and to the river. They also took him to adoption events. At this last event, someone submitted an application to adopt Max. Sarah was worried.
- 4 “But he is *my* dog,” Sarah insisted, despite her mother's reminders that they couldn't keep every dog they fostered. Max was different.
- 5 The day came for Max to go. Sarah, Matilda, and her mom drove Max to his new home. He looked confused when they drove away without him. Sarah's heart broke, and Matilda would not quit whining.
- 6 Sarah went to bed early, crying herself to sleep with Matilda by her side.
- 7 Early the next morning, Sarah woke up to slobbery licks on her face. “Max! Cut it out!” she said. She sat straight up in bed. “MAX!!!”
- 8 Sarah's mom peeked in. “You were right, Sarah. Max is *your* dog. And it looks like he is Matilda's, too.” The dogs were snuggled up together, wagging their tails like crazy.

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On-Level and Advanced

INQUIRY

Question and Investigate Have students use the infographic on *Student Interactive* pp. 94–95 to generate questions about the three heroic presidents and then choose one to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* on pp. 126–130 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

IDENTIFY HISTORICAL FICTION

Talk About Independent Reading Ask students to tell you about the characters and events in the book they are reading and how knowing the characteristics of historical fiction helped them understand the story.

Possible Conference Prompts

- What is the setting of this story?
- Which events and characters are real and which are fictional?
- How did you use what you know about historical fiction to help you understand the story's theme?

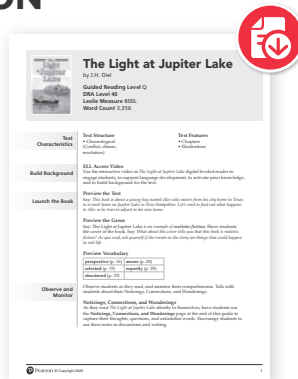
Possible Teaching Point Remember historical fiction stories take place in the past. Some characters and events may be real and some may be fictional.

Leveled Readers



IDENTIFY HISTORICAL FICTION

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to find the characteristics of historical fiction, see *Leveled Reader’s Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Invite one student to share some observations from his or her lists of real and fictional characters and events.

Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



Students can

- write about their reading in a reading notebook.
- retell to a partner.
- play the *myView* games.
- complete any unfinished assignments.

BOOK CLUB



See Book Club, pp. T480–T481, for

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

Introduce the Texts



Little House on the Prairie

Compare Texts

Point out that students will read two texts in this lesson, *Little House on the Prairie* and *By the Shores of Silver Lake*. As they read, encourage students to think about the Week 3 Question: How do challenges turn ordinary people into heroes?



By the Shores of Silver Lake

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. 98 of the *Student Interactive* and define them as needed.
horribly: in a very bad way
furious: intense, raging, or violent
- These words will help you understand details in *Little House on the Prairie*. As you read, highlight the words when you see them in the text. Ask yourself what they convey about the situation described in the text.

Shared Read Plan

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

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

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to learn how the characters handle a situation that happened in the past. Have students scan the text before they read. Have students use illustrations and text features to make predictions about the text.

FIRST READ STRATEGIES

NOTICE Remind students to pay attention to details about the setting, including the locations and the time period.

GENERATE QUESTIONS Encourage students to write any questions they have about the author's message in their notebooks as they read.

CONNECT Ask students to think about how the events in the story connect to ideas they have about the past.

RESPOND Have students use sticky notes to mark passages they find interesting or surprising.

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



ELL Targeted Support Draw Pictures Tell students that drawing pictures can help them remember the meanings of words.

Write a vocabulary word on the board. Ask students to help you draw a picture representing the word. First, define the meaning of the word. Then have students provide details to complete your drawing. Do this for both vocabulary words. **EMERGING/DEVELOPING**

Have students write each word on a separate piece of blank paper, leaving room to illustrate the words. Ask students to draw a representation of what they picture when they think of the word in question. Then have students write a caption for each illustration using the correct word. **EXPANDING/BRIDGING**


ELL ACCESS

Background Knowledge Students make meaning not only from the words they know but also from their prior knowledge. Encourage students to share personal knowledge or texts they have read about people who have had to deal with a fire or other natural event that caused a life-threatening situation.

STUDENT INTERACTIVE, pp. 98-99



Meet the Author



Laura Ingalls Wilder is one of the country's most influential children's book authors. The first book in her *Little House* series was published in 1932, and the books continue to be widely read today. Her *Little House* stories have even been made into a television series and a musical play!

Genre **Historical Fiction**

from
LITTLE HOUSE on the PRAIRIE
by Laura Ingalls Wilder

Preview Vocabulary

As you read the excerpt from *Little House on the Prairie*, notice how these vocabulary words provide clues about the text.

horribly
furious

Read

Establish a purpose for reading by asking yourself, "How can I find clues about the theme in this text?" Follow these strategies when you read this **historical fiction** text the first time.

<p>Notice</p> <p>when and where the action takes place.</p>	<p>Generate Questions</p> <p>about what the author wants you to understand.</p>
<p>Connect</p> <p>this text to what you know about the past.</p>	<p>Respond</p> <p>by marking parts you find most interesting or surprising.</p>

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BACKGROUND

Little House on the Prairie is the third novel in a series of books written by Laura Ingalls Wilder. The books are based upon the experiences of her family in the 1800s. In this excerpt, Laura and her family face an unexpected danger and struggle to save their home and animals, including their dog, Jack, and their horses, Pet, Patty, and Bunny.

First Read

Notice

THINK ALOUD The story begins by setting the scene. I notice that Ma, Carrie, and Laura are indoors, but they notice the sky darkening and a possible storm coming. This scene helps develop the idea that something has changed outside. Pa is outdoors and runs inside shouting to let everyone know that there is a fire. This lets me know that the darkening sky is caused by smoke from a fire outside. I think the characters are now facing a problem. I will keep reading to find out how they work together to solve it.

Close Read

Compare and Contrast Texts

Tell students that details about what the characters do and say provide clues about the problem they face.

Have students scan **paragraphs 2–4** and highlight details they can use to analyze the problem the characters face in this story. Guide students to understand they should return to these details to help them make comparisons to the problem the characters face in the second text. **See student page for possible responses.**

Ask: *What problem do the characters face in this text?*

Possible Response: In this text, the problem is a large prairie fire.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

CLOSE READ

Compare and Contrast Texts

Highlight details that help you analyze how the conflict, or problem, the characters face in this story is different from the problem they face in the second story.

- 1 One day they were helping Ma get dinner. Baby Carrie was playing on the floor in the sunshine, and suddenly the sunshine was gone.
- 2 “I do believe it is going to storm,” Ma said, looking out of the window. Laura looked, too, and **great black clouds were billowing up** in the south, across the sun.
- 3 Pet and Patty were coming running from the field, Pa holding to the heavy plow and bounding in long leaps behind it.
- 4 “**Prairie fire!**” he shouted. “Get the tub full of water! Put sacks in it! Hurry!”



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Possible Teaching Point



Read Like A Writer | Author's Craft

Mood To help students recognize the author's use of language to set the mood, display this example from paragraph 3: “Pet and Patty were coming running from the field, Pa holding to the heavy plow and bounding in long leaps behind it.” Discuss how the strong verbs help readers get a sense of the mood. Tell students that strong verbs are just one way that authors can use language to evoke the mood for readers. For additional instruction, use the Read Like a Writer lesson on pp. T186–T187 in the Reading-Writing Workshop Bridge.



- 5 Ma ran to the well, Laura ran to tug the tub to it. Pa tied Pet to the house. He brought the cow and calf from the picket-line and shut them in the stable. He caught Bunny and tied her fast to the north corner of the house. Ma was pulling up buckets of water as fast as she could. Laura ran to get the sacks that Pa had flung out of the stable.
- 6 Pa was plowing, shouting at Pet and Patty to make them hurry. The sky was black now, the air was as dark as if the sun had set. Pa plowed a long furrow west of the house and south of the house, and back again east of the house. Rabbits came bounding past him as if he wasn't there.

CLOSE READ

Infer Theme

Underline details that describe how the family members work together when facing a dangerous situation.

First Read

Generate Questions

THINK ALOUD Paragraph 5 says that Pa ties the animals close to the house and Ma gets water, which makes sense because it will help to fight off the fire. Then in paragraph 6, I see that Pa plows around the house. I wonder why Pa is plowing instead of helping to get water? I am going to write these details down to help me understand the theme and message of the story.

Close Read

Infer Theme

Tell students that what characters do together can show how they respond to the problem in the story. Their response can be a clue to the theme of the story. Then have students scan **paragraphs 5 and 6** and underline details that describe how the family works together when facing a dangerous situation. **See student page for possible responses.**

Ask: *What can you infer about the theme of the story from the characters' actions?*

Possible Response: Ma and Laura run to get water and sacks while Pa ties up the animals and plows a furrow. The characters all work to keep themselves safe. This is a clue that the theme is: families solve problems together.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.



Possible Teaching Point




Language and Conventions | Simple Verb Tenses

To help students distinguish the difference between simple past and past continuous tenses, display this example from paragraph 5: "Ma was pulling up buckets of water as fast as she could. Laura ran to get the sacks that Pa had flung out of the stable." Discuss how the verb "was pulling" shows that Ma's action continued to happen, while the verb "ran" describes an action that starts and stops. For additional instruction, use the Language and Conventions lesson on p. T393 in the Reading-Writing Workshop Bridge.

First Read

Connect

 **THINK ALOUD** In other historical texts I have read, people had to find ways to fight fires on their own because they did not have fire trucks that could arrive quickly to help put the fire out. In some historical texts, characters did not have telephones to call others for help.

Close Read

Infer Theme

Tell students that characters' actions show how they respond to a situation. Their actions can be a clue to the theme of the story, which is different from the topic. Then have students scan **paragraphs 7–12** and underline details that describe Pa and Ma's actions and the dangers they face. Use this evidence to infer the theme of the selection. Guide students to understand that a theme is different from a topic. A topic is what a text is about. A theme is the message or lesson the author wants the reader to learn from the text. **See student page for possible responses.**

Ask: *What do the actions of the characters tell you about the theme of the story? How does the theme differ from the topic?*

Possible Response: Ma and Pa get very close to the huge fire, to fight it off. They tell Laura to stay in the house because it isn't safe. The topic is putting out a prairie fire, but the theme is families solve problems together.

DOK 2

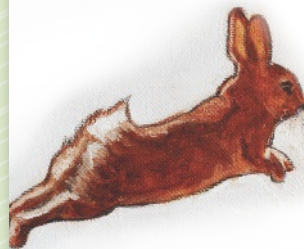
OBJECTIVE

Infer the theme of a work, distinguishing theme from topic.

CLOSE READ

Infer Theme

Underline evidence that describes Pa's and Ma's actions and the great dangers they face. Use this evidence to infer the theme of the selection. Be sure to distinguish the theme from the topic, or what the story is about.



- 7 Pet and Patty came galloping, the plow and Pa bounding behind them. Pa tied them to the other north corner of the house. The tub was full of water. Laura helped Ma push the sacks under the water to soak them.
- 8 “I couldn’t plow but one furrow; there isn’t time,” Pa said. “Hurry, Caroline. That fire’s coming faster than a horse can run.”
- 9 A big rabbit bounded right over the tub while Pa and Ma were lifting it. Ma told Laura to stay at the house. Pa and Ma ran staggering to the furrow with the tub.
- 10 Laura stayed close to the house. She could see the red fire coming under the billows of smoke. More rabbits went leaping by. They paid no attention to Jack and he didn’t think about them; he stared at the red under sides of the rolling smoke and shivered and whined while he crowded close to Laura.
- 11 The wind was rising and wildly screaming. Thousands of birds flew before the fire, thousands of rabbits were running.
- 12 Pa was going along the furrow, setting fire to the grass on the other side of it. Ma followed with a wet sack, beating at the flames that tried to cross the furrow. The whole prairie was hopping with rabbits. Snakes rippled across the yard. Prairie hens ran silently, their necks outstretched and their wings spread. Birds screamed in the screaming wind.

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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Throughout history, the hero is often described as someone who performs amazing deeds, often facing dangerous situations. In historical fiction, the hero may be a real person or a character based on a real person. Authors have plenty of heroes from history to choose from, especially among the men and woman of the frontier. There were many inspiring and interesting characters, such as Potato Creek Johnny, Levi Strauss, or Narcissa Whitman. Heroes of history were not perfect, but they faced the challenges of the frontier with bravery.



13 Pa's little fire was all around the house now, and he helped Ma fight it with the wet sacks. The fire blew wildly, snatching at the dry grass inside the furrow. Pa and Ma thrashed at it with the sacks, when it got across the furrow they stamped it with their feet. They ran back and forth in the smoke, fighting that fire. The prairie fire was roaring now, roaring louder and louder in the screaming wind. Great flames came roaring, flaring and twisting high. Twists of flame broke loose and came down on the wind to blaze up in the grasses far ahead of the roaring wall of fire. A red light came from the rolling black clouds of smoke overhead.

CLOSE READ

Compare and Contrast Texts

Highlight details about the prairie fire that can help you explain how the setting's influence on the plot is similar and different in the two stories.



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First Read

Notice

THINK ALOUD The details of the prairie fire give me a clear picture of how scary it must have been for Laura and her family to be surrounded by flames. The family lived in the middle of a prairie, with no one around for miles, so they had to fight off the fire themselves with no help. I am impressed by how hard they worked to keep the fire away.

Close Read

Compare and Contrast Texts

Tell students that details about how the setting influences the plot can help them to compare and contrast the two texts. Ask: **How does living in the middle of the prairie affect what happens to the characters in the story?**

Possible Response: The prairie fire gets louder and higher, making it harder for Pa and Ma to fight, but they keep working to fight it off anyway.

Have students scan **paragraph 13** and highlight details that help them explain how the setting's influence on the plot is similar and different in the two stories. **See student page for possible responses.**

DOK 2

OBJECTIVE

Explain the influence of the setting on the plot.

Possible Teaching Point



Academic Vocabulary | Context Clues

Remind students that they can use nearby words and phrases to help them infer the meaning of a word. Have students locate the word *thrashed* in paragraph 13. Explain how the next sentence, where Pa and Ma stomp on the fire as it crosses the furrow, helps to show what they are doing with the wet sacks when they thrash at the fire. *Thrashing* means “hitting hard.” For further instruction in using this strategy, use the Academic Vocabulary lesson on pp. T154–T155 in the Reading-Writing Workshop Bridge.

First Read

Notice

THINK ALOUD I notice that Mary and Laura are standing against the house. I think this is a way for them to stay away from the fire in the open prairie. Some of the animals do not have a place to hide or take shelter, and they are trying to escape their ropes. The description of the terrible flames moving quickly tells me the fire is growing, so all of the characters are trying to stay away from it.

Close Read

Compare and Contrast Texts

Tell students that details about how the characters respond to a problem can help them to compare and contrast the two texts.

Have students scan **paragraph 14** and highlight details to analyze Laura's response to the family's problem in this story. Tell students they will read another text and then return to this text to compare and contrast how characters respond to the problems they face. **See student page for possible responses.**

Ask: **How does Laura respond to the problem in this story?**

Possible Response: Laura starts out helping, but she has to stay inside because the fire is so dangerous. Standing still makes her scared and she feels helpless.

DOK 2

OBJECTIVE

Analyze plot elements, including the sequence of events, the conflict, and the resolution.

CLOSE READ

Compare and Contrast Texts

Highlight details that help you analyze how Laura's response to the family's problem in this story is different from her response to the problem in the second story.

horribly in a very bad way

14 Mary and Laura stood against the house and held hands and trembled. Baby Carrie was in the house. Laura wanted to do something, but inside her head was a roaring and whirling like the fire. Her middle shook, and tears poured out of her stinging eyes. Her eyes and her nose and her throat stung with smoke.

15 Jack howled. Bunny and Pet and Patty were jerking at the ropes and squealing horribly. The orange, yellow, terrible flames were coming faster than horses can run, and their quivering light danced over everything.



ELL Targeted Support Use Visuals Tell students that the illustrations in a story can help the reader understand what is happening in the text.

Read paragraph 14. Then point to the illustration of the girls taking shelter. Ask students to use the visuals to finish the following sentence, *Laura and Mary stood against the house_____*. **EMERGING/DEVELOPING**

Read paragraph 14. Ask students to look at the illustration and describe how the text connects to what is shown in the illustration. **EXPANDING/BRIDGING**



- 16 Pa's little fire had made a burned black strip. The little fire went backing slowly away against the wind, it went slowly crawling to meet the racing furious big fire. And suddenly the big fire swallowed the little one.
- 17 The wind rose to a high, crackling, rushing shriek, flames climbed into the crackling air. Fire was all around the house.
- 18 Then it was over. The fire went roaring past and away.
- 19 Pa and Ma were beating out little fires here and there in the yard. When they were all out, Ma came to the house to wash her hands and face. She was all streaked with smoke and sweat, and she was trembling.
- 20 She said there was nothing to worry about. "The back-fire saved us," she said, "and all's well that ends well."

CLOSE READ

Infer Theme

Underline details in the conclusion that help you infer the theme of this story.

furious intense, raging, or violent

First Read

Notice

THINK ALOUD I like the way Ma says that "all's well that ends well" even though she is trembling and must still be scared. The fire is gone and everyone is safe. Ma's words tell me that she is just grateful that no one is hurt and everyone helped to keep the fire away.

Close Read

Infer Theme

Tell students that characters' words and actions often show what they are feeling. Their feelings can be a clue to the theme of the story. Then have students scan paragraphs 16–20 and underline details in the conclusion that help them infer the theme of the story. **See student page for possible responses.**

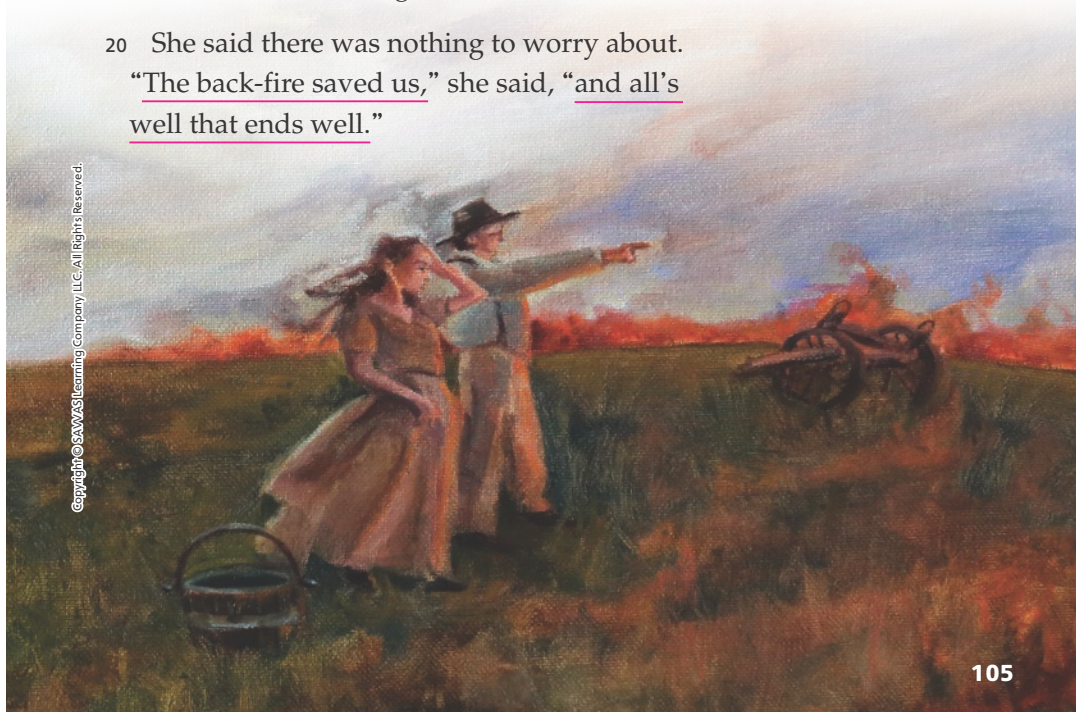
Ask: What can you tell about the theme of the story from the characters' actions at the end of the story?

Possible Response: Ma and Pa worked together to keep the fire from reaching the house and they kept their children safe. The theme is families face challenges together.

DOK 2

OBJECTIVE

Infer the theme of a work, distinguishing theme from topic.



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Possible Teaching Point



Word Study | Base Words and Endings -ing

Tell students that identifying words formed from a base word and ending can help them understand their meaning. Call their attention to the word *crackling* in paragraph 17. Ask students what they think this word describes and why. Discuss the connection between *crackle* and *crackling*, and explain that fire can make this sound.

Introduce the Texts



Little House on the Prairie

Compare Texts

Before students read *By the Shores of Silver Lake*, tell them that afterwards, they will compare and contrast its theme to that of *Little House on the Prairie*.



By the Shores of Silver Lake

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. 106 of the *Student Interactive* and define them as needed.

insisted: stated firmly

terribly: in an awful or very bad way

disturbed: bothered or moved the position of

- These words will help you understand details in *By the Shores of Silver Lake*. As you read, highlight the words when you see them in the text. Ask yourself what they convey about the situation described in the text.

Shared Read Plan

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

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

Read and Compare



Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to decide how the theme of this historical fiction text is similar to or different from the theme of the previous text. Have students scan the text before reading and use illustrations to make predictions about the text.

FIRST READ STRATEGIES

NOTICE Remind students to pay attention to how the action in this story is similar to or different from the first story.

GENERATE QUESTIONS Encourage students to write down any questions they may have about the similarities and differences between this story and the first story.

CONNECT Ask students to think about how the events in the story connect to ideas they had about the theme of the first story.

RESPOND Have students discuss with partners how they think the theme of this story is the same or different from the theme in the first 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 Compare Words Tell students that comparing can help them understand the meaning of words.

Write a vocabulary word on the board. Ask students to help you find a similar word from the previously read text. Have volunteers describe how the words are similar. Do this for all of the vocabulary words.

EMERGING/DEVELOPING

Have students write each word on a blank piece of paper, leaving room to write comparisons. Ask students to write a word from the previous text that is similar to each of the vocabulary words. Have students write explanations of the similarities between the words and ask volunteers to read their explanations to the class. **EXPANDING/BRIDGING**

ELL Access

Background Knowledge Students make meaning not only from the words they know but also from their prior knowledge. Encourage students to share personal knowledge or texts they have read about people whose loved ones have gone missing.

STUDENT INTERACTIVE, pp. 106–107



Genre Historical Fiction

Meet the Author



Laura Ingalls Wilder's family moved from place to place when she was a young girl. Her younger sister Grace, an important character in *By the Shores of Silver Lake*, was born in 1877 in Burr Oak, Iowa. However, the family soon returned to Wisconsin that same year after an unsuccessful try at running a hotel.

from
By the Shores of Silver Lake

Preview Vocabulary

As you read the excerpt from *By the Shores of Silver Lake*, pay attention to these vocabulary words. Notice what they suggest about story events.

insisted terribly disturbed

Read and Compare

Establish a purpose for reading by asking yourself, “How will the theme of this text be similar to and different from the theme of the previous text?” Follow these strategies when you read this **historical fiction** text the first time.

Notice
events that take place in the story.

Generate Questions
about what seems different from what you already know.

First Read

Connect
this text to other texts you have read.

Respond
by discussing your thoughts about the text as you read.

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from
BY the SHORES of SILVER LAKE

by Laura Ingalls Wilder



AUDIO

ANNOTATE

BACKGROUND

The story of the Ingalls family continues in the fifth book of the series, *By the Shores of Silver Lake*. Years after the prairie fire, the family has moved to the Dakota Territory. Shortly after settling into their new home, the family discovers that Laura's youngest sister, Grace, is missing.

First Read

Notice

Who do you think has to solve the problem? I notice that like in the first text, the younger child has to stay with Mary. But I think that Laura is older now and has to help more.

Possible Response: Ma tells Laura to go look for Grace, but she and Pa also look and call for Grace, so they all have to help solve the problem.

Close Read

Infer Theme

Tell students that characters' words and actions show how they respond to a situation. Their responses can be a clue to the theme of the story. Then have students scan **paragraphs 4–7** and underline details that describe how the family works together to solve a problem. **See student page for possible responses.**

Ask: *What can you tell about the possible theme of the story from the characters' words and actions?*

Possible Response: Ma orders Laura to go look for Grace, and Ma and Pa go looking for her too. They all call for Grace, which tells me that most likely the theme of the story is families solve problems together.

DOK 2

OBJECTIVE

Infer the theme of a work, distinguishing theme from topic.

CLOSE READ

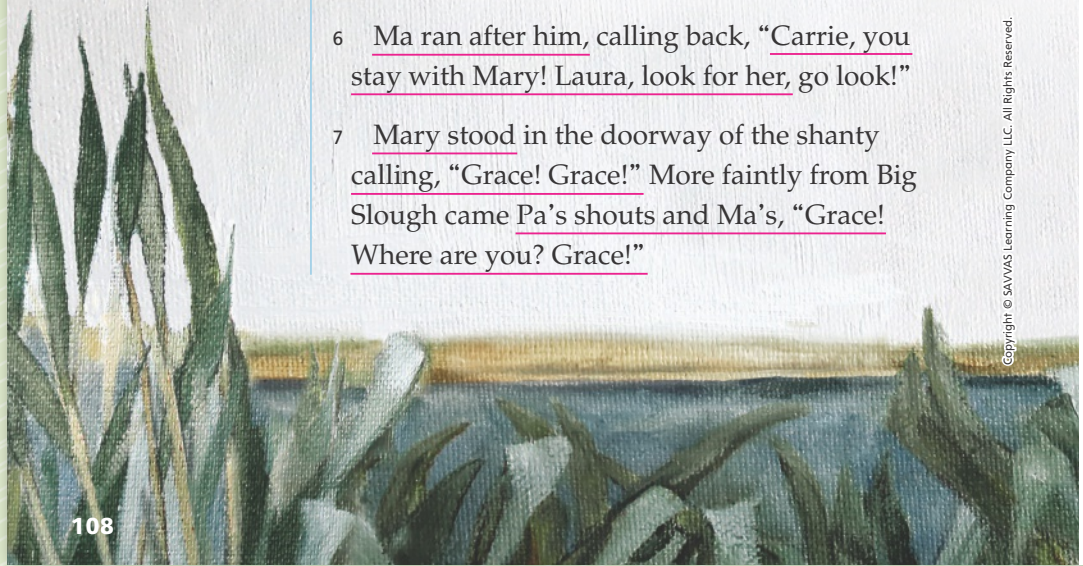
Infer Theme

Underline details that describe how the family works together to solve its problem.

insisted stated firmly

terribly in an awful or very bad way

- 1 “She can’t be lost,” Pa said.
- 2 “I left her outdoors. I thought she was with you,” said Ma.
- 3 “She can’t be lost,” Pa insisted. “She wasn’t out of my sight a minute.” He shouted, “Grace! Grace!”
- 4 Laura ran panting up the hill. She could not see Grace anywhere. Along the edge of the Big Slough toward Silver Lake she looked, and over the flowery prairie. Quickly, quickly she looked, again and again, seeing nothing but wild flowers and grasses. “Grace! Grace!” she screamed. “Grace!”
- 5 Pa met her on the slope as she ran down and Ma came up gasping for breath. “She must be in sight, Laura,” Pa said. “You must have missed seeing her. She can’t be—” Terribly he exclaimed, “The Big Slough!” He turned and ran.
- 6 Ma ran after him, calling back, “Carrie, you stay with Mary! Laura, look for her, go look!”
- 7 Mary stood in the doorway of the shanty calling, “Grace! Grace!” More faintly from Big Slough came Pa’s shouts and Ma’s, “Grace! Where are you? Grace!”



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Possible Teaching Point



Word Study | Suffixes -ful, -y, -ness

Remind students that suffixes can be added to the end of a base word to change the word’s meaning. Point out the phrase *flowery prairie* in paragraph 4. Guide students to determine that the base word of *flowery* is *flower*. Say: *The suffix -y means “full of.”* Ask: *What would a flowery prairie look like? (a prairie full of flowers)* Ask students to describe the day using a base word with -y. (*cloudy, sunny, rainy*) For further instruction, use the Word Study lesson on pp. T156–T157 in the Reading-Writing Workshop Bridge.



8 If Grace was lost in the Big Slough, how could anyone find her? The old, dead grass stood higher than Laura's head, over acres and acres, for miles and miles. The deep mud sucked at bare feet, and there were water holes. Laura could hear, where she stood, the sound of the coarse slough grass in the wind, a muffling sound that almost smothered even Ma's shrill call, "Grace!"

9 Laura felt cold and sick.

10 "Why don't you look for her?" Carrie cried. "Don't stand there! Do something! I'm going myself!"

11 "Ma told you to stay with Mary," said Laura. "So you'd better stay."

12 "She told you to look!" Carrie screamed. "Go look! Go look! Grace! Grace!"

13 "Shut up! Let me think!"
Laura screeched, and she started running across the sunny prairie.

CLOSE READ

Compare and Contrast Texts

Highlight details that help you explain how the dangers of this setting are similar to and different from those in the first story. Explain how the setting influences the plot in this story.

First Read

Generate Questions

THINK ALOUD I remember the dangers that Pa and Ma faced on the prairie in the first text. They are in a different place now, but it seems that there are dangers to face here as well. What challenges does this new environment pose? What kind of problems do they face? I will read to find the answers to my questions.

Close Read

Compare and Contrast Texts

Tell students that details about how the setting influences the plot can help them to compare and contrast the two texts.

Have students scan **paragraph 8** and highlight details they can use to explain how the dangers of this setting are similar and different from those in the first text. Have them explain how this new setting affects the plot of the second story. **See student page for possible responses.**

Ask: How is living on the prairie near a large muddy area different from living on a dry, flat prairie? What danger does the second setting pose that the setting of the first story did not?

Possible Response: The Big Slough, a muddy place with tall grass in a low part of the prairie, is a place where a child can get lost and stuck. It is different from a flat, dry prairie where you can see for miles. Pa and Ma are afraid that they will never find Grace in the Big Slough, and so is Laura. They all have to work together to find Grace.

DOK 2

OBJECTIVE

Explain the influence of the setting on the plot.



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Possible Teaching Point



Read Like a Writer | Author's Craft

Mood To help students recognize how the author's description of the setting influences the mood of the text, display this example from paragraph 8: "The deep mud sucked at bare feet, and there were water holes." Discuss how this description of the setting uses vivid language to give readers a sense of how scary it would be to get lost in the Big Slough. Tell students that the vivid description of a setting is just one way that authors can use language to evoke the mood for readers. For additional instruction, use the Read Like a Writer lesson on pp. T186–T187 in the Reading-Writing Workshop Bridge.

First Read

Respond

THINK ALOUD I like the way that Laura thinks through what she would do if she were Grace. It makes me hopeful that Grace is not stuck in the Big Slough, even though that is where her parents are looking for her. Laura uses her instincts as a child to figure out where Grace might be.

Close Read

Infer Theme

Tell students that characters' words and actions show how they think through a situation. Their words can be a clue to the theme of the story. Then have students scan **paragraphs 14 and 15** and underline details that show how Laura helps her parents look for Grace and doesn't give up even though it feels like the search is impossible. **See student page for possible responses.**

Ask: *What do you learn about the story from Laura's actions and the things she says as she searches for Grace?*

Possible Response: Laura loves her sister and would do anything to help her. She keeps on thinking of places Grace could be, and doesn't give up helping her parents find her sister.

DOK 2

OBJECTIVE

Infer the theme of a work, distinguishing theme from topic.

CLOSE READ

Infer Theme

Underline evidence on this page that shows that Laura does not give up hope even though finding a small child in the Big Slough seems impossible.

- 14 Laura was running straight toward the south. Grass whipped soft against her bare feet. Butterflies fluttered over the flowers. There wasn't a bush nor a weed that Grace could be hidden behind. There was nothing, nothing but grass and flowers swaying in the sunshine.
- 15 If she were little and playing all by herself, Laura thought, she wouldn't go into the dark Big Slough, she wouldn't go into the mud and the tall grass. "Oh, Grace, why didn't I watch you?" she thought. Sweet pretty little helpless sister—"Grace! Grace!" she screamed. Her breath caught and hurt in her side.



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Possible Teaching Point

Word Study | Suffixes *-ful*, *-y*, *-ness*

Tell students that identifying words formed from a base word and suffix can help them understand the words' meanings. Call attention to the phrase *bigness of the prairie* in paragraph 17. Explain that the word *bigness* has the base word *big* and the suffix *-ness*. The suffix *-ness* means "the state or quality of." Ask: *What does "bigness of the prairie" mean? (a prairie with the quality of being big)* For further instruction, use the Word Study lesson on pp. T156–T157 in the Reading-Writing Workshop Bridge.



- 16 She ran on and on. “Grace must have gone this way. Maybe she chased a butterfly. She didn’t go into Big Slough! She didn’t climb the hill, she wasn’t there. Oh, baby sister, I couldn’t see you anywhere east or south on this hateful prairie.” “Grace!”
- 17 The horrible, sunny prairie was so large. No lost baby could ever be found on it. Ma’s calling and Pa’s shouts came from Big Slough. They were thin cries, lost in wind, lost on the enormous bigness of the prairie.

CLOSE READ**Vocabulary in Context**

To determine the meaning of multiple-meaning words, readers use context, or other words within the sentence, to help them.

The word *thin* can mean “having little body fat” or “weak.”

Use context clues within the sentence to determine the meaning of *thin* in paragraph 17.

Underline the context clue that supports your definition.

First Read**Connect**

How does the setting of the prairie in this text remind you of the setting in the first text?

Possible Response: Both prairies seem too big to handle without running into danger or trouble.

Close Read**Vocabulary in Context**

Call students’ attention to **paragraph 17**, and explain that words can have more than one meaning. Have them read the Close Read note. Ask students to write down their definition of the word *thin*. Then prompt them to underline the context clue that they used. **See student page for possible responses.**

Ask: How does your underlined context clue support your definition of *thin*?

Possible Response: The phrase *lost in wind* tells me that the word *thin* describes how the family’s cries can’t be heard because they are not loud enough to overcome the noise of the wind on the prairie. So I think *thin* means “weak.”

DOK 2

OBJECTIVES

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

Use text evidence to support an appropriate response.



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

Descriptive Language Call students’ attention to this sentence from paragraph 17: “The horrible, sunny prairie was so large.” Use guiding questions to discuss why the sentence includes two adjectives that seem to contradict each other. Ask: *Why does Laura think that the prairie is horrible? Isn’t a sunny place a nice place to be? What makes her change her mind about the prairie?* Then have students share their ideas about why the author made this choice. Prompt: *What is happening in this big prairie, even though the sun is shining and it is a beautiful place?* Discuss what this detail adds to their understanding of the problem Laura faces and what she has to do to keep searching for Grace.

First Read

Notice

THINK ALOUD I notice that Laura's view of her surroundings changes after she finds Grace. Suddenly, the prairie isn't horrible. It is a sunny, beautiful place covered in violets. This change of view shows that the problem has been solved.

Close Read

Vocabulary in Context

Call students' attention to **paragraph 18**, and have them read the Close Read note. Ask students to write down their definition of the word *bank*, using context clues either within or beyond the sentence where the word appears. Then prompt them to underline the context clue that they used. **See student page for possible responses.**

Ask: **How does your underlined context clue support your definition of *bank*?**

Possible Response: The phrase *fell down* and the word *steep* tell me that the word *bank* describes a place that is high enough to make a person fall down it. So I think *bank* means "the edge of a hillside."

DOK 2

OBJECTIVES

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

Use text evidence to support an appropriate response.

CLOSE READ

Vocabulary in Context

Readers often come across multiple-meaning words in texts. As they read, they use context to determine the words' meanings. The context may be found in the same sentence or in other sentences nearby.

The word *bank* can mean "a place or object in which money is stored" or "the edge of a hillside."

Use context clues within and beyond the sentence to determine the meaning of the word *bank* in paragraph 18.

Underline the context clues that support your definition. Be sure to underline context within as well as beyond the sentence.

disturbed bothered or moved the position of

18 Laura's breathing hurt her sides under the ribs. Her chest was smothering and her eyes were dizzy. She ran up a low slope. Nothing, nothing, not a spot of shadow was anywhere on the level prairie all around her. She ran on, and suddenly the ground dropped before her. She almost fell down a steep bank.

19 There was Grace. There, in a great pool of blue, sat Grace. The sun shone on her golden hair blowing in the wind. She looked up at Laura with big eyes as blue as violets. Her hands were full of violets. She held them up to Laura and said, "Sweet! Sweet!"

20 Laura sank down and took Grace in her arms. She held Grace carefully and panted for breath. Grace leaned over her arm to reach more violets. They were surrounded by masses of violets blossoming above low-spreading leaves. Violets covered the flat bottom of a large, round hollow. All around this lake of violets, grassy banks rose almost straight up to the prairie-level. There in the round, low place the wind hardly disturbed the fragrance of the violets. The sun was warm there, the sky was overhead, the green walls of grass curved all around, and butterflies fluttered over the crowding violet-faces.

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ELL Targeted Support Use Context Clues Tell students that they can use context and illustrations to determine and confirm the meanings of words in a text.

Read paragraph 20. Ask students to say words that are unfamiliar to them. Discuss the sentences that surround the word. Students may find it useful to draw the scene to figure out the meaning of the word. **EMERGING/DEVELOPING**

Read paragraph 20. Ask students to write down words that are unfamiliar to them. Have students draw the scene described in the paragraph. Then have them draw an arrow to what they think the word might mean, or a part of the scene to which the word might be related. **EXPANDING/BRIDGING**



- 21 Laura stood up and lifted Grace to her feet. She took the violets that Grace gave her, and clasped her hand. "Come, Grace" she said. "We must go home."
- 22 She gave one look around the little hollow while she helped Grace climb the bank.
- 23 Grace walked so slowly that for a little while Laura carried her. Then she let her walk, for Grace was nearly three years old, and heavy. Then she lifted her again. So, carrying Grace and helping her walk, Laura brought her to the shanty and gave her to Mary.
- 24 Then she ran toward the Big Slough, calling as she ran. "Pa! Ma! She's here!" She kept on calling until Pa heard her and shouted to Ma, far in the tall grass. **Slowly, together, they fought their way out** of Big Slough and slowly came up to the shanty, draggled and muddy and **very tired and thankful.**

CLOSE READ

Compare and Contrast Texts

Highlight details in paragraph 24 that help you infer the theme. Compare and contrast the themes of the two stories.

First Read

Connect

THINK ALOUD Both texts seem to be about a situation where something dangerous is happening. The family has to figure out a way to deal with the situation. In each story, more than one family member tries to help solve the problem. This tells me that the themes of these texts may be similar, even though the topics of the stories are different.

Close Read

Compare and Contrast Texts

Tell students that comparing and contrasting the themes of the two texts can help them better understand both texts. The way that the author ends the story in both texts gives a clue about the theme of each story. Then have students scan **paragraph 24** and highlight details that help them infer the theme. **See student page for possible responses.**

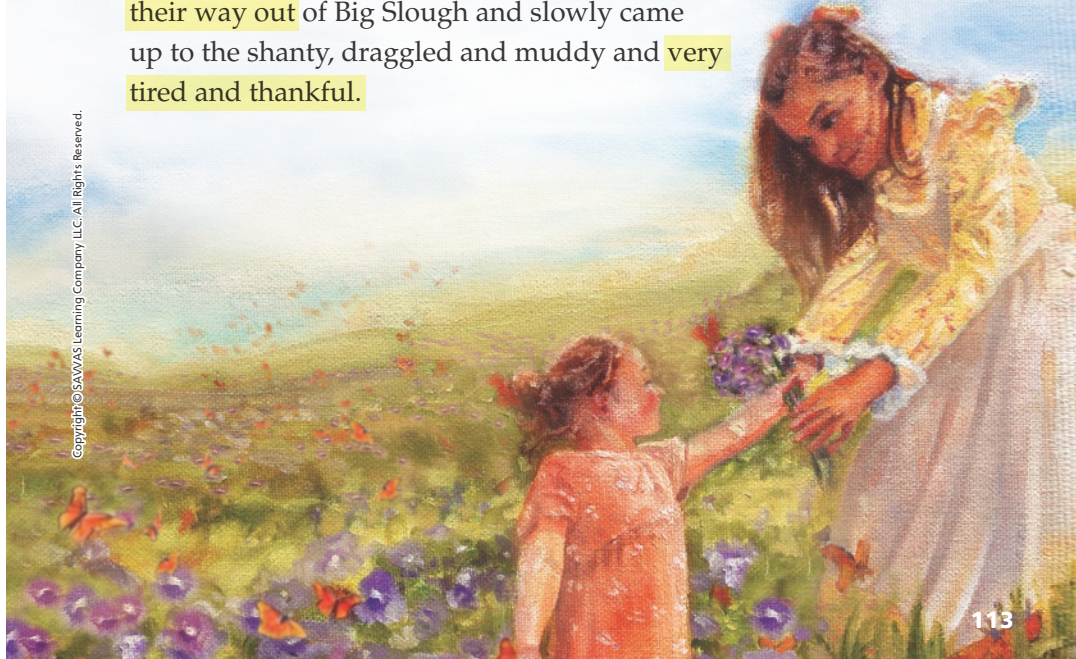
Ask: **What is the theme of this story? How is this theme similar to or different from the theme in the first story?**

Possible Response: The theme of this story is that even a terrible problem like a lost child can be solved if the family works together. In the first story, Ma and Pa worked together to keep the fire from reaching the house and they kept their children safe. Just like the theme in the second story, the theme in the first story is families solve problems together.

DOK 2

OBJECTIVE

Infer the theme of a work, distinguishing theme from topic.



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Possible Teaching Point



Read Like a Writer | Author's Craft

Dialogue To help students recognize the author's use of dialogue to emphasize the theme of the text, display this example from paragraph 24: "Pa! Ma! She's here!" She kept on calling until Pa heard her and shouted to Ma, far in the tall grass." Discuss how the dialogue reinforces and helps readers identify the theme of the text. Tell students that dialogue can be used to show the emotions that accompany the theme of the story.

Respond and Analyze



- *Little House on the Prairie*
- *By the Shores of Silver Lake*

OBJECTIVES

Synthesize information to create new understanding.

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

Explain the influence of the setting on the plot.

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

My View

Use these suggestions to prompt students' initial responses to reading the excerpts from *Little House on the Prairie* and *By the Shores of Silver Lake*.

- **Consider** What did you find interesting or surprising about the stories?
- **Connect** Could you tell that both stories were written by the same author? What similarities did you notice in the storytelling of the texts?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Explain to students that authors of historical fiction choose words that engage the reader's senses and help bring a story of the past to life. Point out that the vocabulary words *horribly*, *furious*, *insisted*, *terribly*, and *disturbed* are precise words that describe the action in the stories.

MODEL AND PRACTICE Provide support for students as they fill out the chart on p. 114 of the *Student Interactive* using the example.

- To complete the chart, I read the word *terrible*. I recognize that *terrible* is the base word of *terribly*. So I write *terribly* in the chart.
- I examine the endings of the words *terrible* and *terribly* and notice that *-ly* was added to *terrible* to form *terribly*. So I write *-ly* in the chart.
- I then use *terribly* in a sentence about one of the stories.

Have partners use the vocabulary words and their base words in sentences that describe a personal experience or a story event.

ELL Targeted Support Vocabulary Guide students to use the vocabulary words as they discuss the texts.

Have students use the vocabulary words in oral sentences to describe an event in one of the stories. **EMERGING/DEVELOPING**

Have partners use the vocabulary words in oral sentences to describe a connection they made between the two stories. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 MyTURN Have students use their newly acquired vocabulary to complete p. 114 in the *Student Interactive*.

OPTION 2 Independent Activity Encourage students to identify precise words that help them to hear, see, or feel events and actions in their independent reading texts. Ask students to record and define these words in their notebooks. Then provide time for students to share their lists and discuss the words that most engaged them in their reading.

QUICK CHECK

Notice and Assess Can students identify precise words that help readers hear, see, or feel the action of a story?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T182–T183.
- **If students show understanding**, extend instruction for vocabulary in Small Group on pp. T182–T183.

Check for Understanding MyTURN Have students complete p. 115 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 114–115



VOCABULARY

Develop Vocabulary

In historical fiction, authors choose precise words that help a reader hear, see, and feel the action. These words connect to the reader's senses.

MyTURN Complete the word equation with a suffix and a vocabulary word from the word bank. Then use the word in a sentence about the story.

Word Bank

disturbed horribly insisted terribly

Possible responses:

Base Word	Suffix	Vocabulary Word
terrible	+ -ly	terribly Sentence: Pa became terribly worried about Grace.
horrible	+ -ly	horribly Sentence: The loud fire roared horribly.
insist	+ -ed	insisted Sentence: Pa insisted that Grace could not be lost.
disturb	+ -ed	disturbed Sentence: The smell of violets was not disturbed by the wind.

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COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. What identifies these texts as historical fiction?

DOK 2 The stories take place in the past and include realistic and factual details about the setting, plot, and characters.

2. How does the author convey a feeling of panic in each story? Cite text evidence.

DOK 3 The author uses vivid verbs and descriptions of the prairie fire and the family's search for Grace to convey a feeling of panic. For example, Mary and Laura "trembled," Jack "howled," and the horses were "squealing horribly" in the first story. The characters "shouted," "ran," and "screamed" in the second story.

3. Based on the details in the second text, what can you conclude about the influence of the setting on the plot?

DOK 2 The setting affects the plot because finding a small child on the huge prairie is the problem the characters must solve. The search through the Big Slough and prairie grasses provides the action of the story.

4. Synthesize, or combine, what you know from both texts to answer this question: Why do you think these two texts were paired together?

DOK 3 Both stories tell about an emergency the family faces. Both show the characters' feelings of panic and how the characters solve the problem. Both include the teamwork of family members. Both were written by the same author.

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Word Study Suffixes *-ful*, *-y*, *-ness*

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of suffixes, including how they can change base words such as dropping *-e*, changing *-y* to *-i*, and doubling final consonants.

Identify the meaning of words with affixes such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

LESSON 2

Apply Suffixes *-ful*, *-y*, *-ness*

APPLY MyTURN Direct students to complete the activity on p. 120 of the *Student Interactive*.

muddy

thankful

smokiness

High-Frequency Words

Explain that since high-frequency words are ones that appear often in texts but do not follow regular word study patterns, students need to practice reading them. Note that the word *nothing* can have multiple meanings, such as *There was nothing in the bag* (not anything) or *Nothing was left of the cake* (not any part).



STUDENT INTERACTIVE, p. 120



WORD STUDY

Suffixes

Suffixes -ful, -y, -ness can be added to the end of a base word to change a word's meaning. The word *joyful* has the base word *joy* and the suffix *-ful*. The suffix *-ful* means "full of," so *joyful* means "full of joy." The word *flowery* has the base word *flower* and the suffix *-y*. The suffix *-y* means "full of" or "having the character of," so *flowery* means "full of flowers." The word *brightness* has the base word *bright* and the suffix *-ness*. The suffix *-ness* means "the state or quality of," so *brightness* means "the state or quality of being bright."

Sometimes you need to change the spelling of the base word. To change the word *happy* to *happiness*, change the *y* to an *i* and add *-ness*. To change the word *chat* to *chatty*, double the final consonant before adding *-y*.

My TURN Read the sentences. Underline the word that has the suffix *-ful*, *-y*, or *-ness*. Read the words with suffixes, and then write the definition of the word on the line.

1. They fought their way out of Big Slough and came up to the shack, dragged and muddy.
full of mud
2. They were very tired and thankful.
full of thanks
3. The smokiness in the air warned Pa of the fire.
the quality of having lots of smoke

High-Frequency Words

High-frequency words appear frequently in texts. They often do not follow regular word study patterns. Read these high-frequency words: *nothing*, *scientists*. Try to identify them in your reading.

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LESSON 2

Apply Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Abbreviations

FLEXIBLE OPTION
LESSON 5

Assess
Understanding

LESSON 1

Teach Suffixes *-ful*, *-y*, *-ness*

Use the  **QUICK CHECK** on p. T179 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point As you read historical fiction, notice words that help you see, hear, and feel the action of the story. Have students look back at the paired texts and identify words that help them experience the prairie fire and the search for a missing child.

ELL Targeted Support

Have students use visual and contextual support to enhance their understanding of the vocabulary words.

Have students work in pairs to find the vocabulary words in the text. Guide students in using the illustrations, margin definitions, and context clues to determine the meanings of the vocabulary words. **EMERGING**

Have students work in small groups to find the vocabulary words in the text and use the illustrations and context clues in the text to draw pictures that illustrate them. **DEVELOPING**

Have pairs identify the vocabulary words in the text. Have them discuss with a partner the context clues and details in the illustrations that support their understanding. Then have partners use each word in an original sentence.

EXPANDING/BRIDGING



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

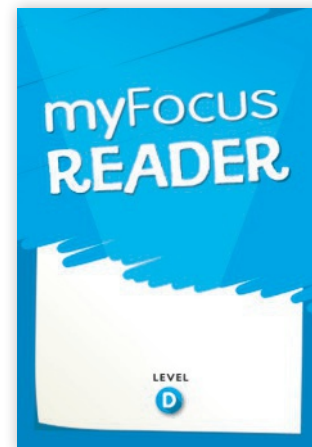
Intervention Activity



myFOCUS READER

Read pp. 34–35 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight into sensory words for students.

Provide instructional support for comprehension and word study—Suffixes *-ful*, *-y*, *-ness* and Academic Vocabulary.



Fluency

Assess 2–4 students



PROSODY

Have students choose a short passage from the text or a leveled reader that includes sensory words. Have student pairs take turns reading the passage with expression. Explain to students that they can raise or lower the pitch of their voice to emphasize sensory words and speed up their reading rate to build suspense.

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 sensory words in their independent reading texts that helped them see, hear, and feel the action of the story.

Possible Conference Prompts

- What words helped you to see, hear, and feel the actions and events in the story?
- How did these words help to bring the events set in the past to life for the reader?

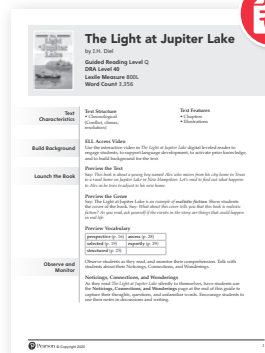
Possible Teaching Point As you read historical fiction, notice the words the author uses to engage the reader in the action of the story.

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to develop vocabulary, see *Leveled Reader’s Teacher Guide*.



Independent/Collaborative

Independent Reading



Students can

- reread or listen to the selections.
- read a trade book or their Book Club text.
- read the *myFocus Reader* text.

Centers



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

Literacy Activities



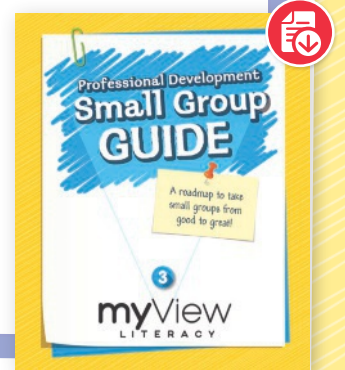
Students can

- compose sentences using the words in the graphic organizer on *Student Interactive* p. 114.
- explain and discuss answers to the questions on *Student Interactive* p. 115.
- play the *myView* games.
- create a drawing of an event in the text.

SUPPORT INDEPENDENT READING

As students read independently, have them identify words that helped them visualize actions and events in their story.

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



Whole Group

Share Bring the class back together as a whole group. Invite students to identify sensory words they encountered in their reading.

Infer Theme



- *Little House on the Prairie*
- *By the Shores of Silver Lake*

OBJECTIVES

Infer the theme of a work, distinguishing theme from topic.

Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

ACADEMIC VOCABULARY

Integrate Provide opportunities for students to use the unit Academic Vocabulary words to talk about theme. Give students sentence starters, such as:

- How the characters achieve their goals helps me infer the theme because _____.
- I can distinguish the theme of a historical fiction text from the topic by _____.

ELL Access

Work with students to create a concept map for each story with key details about the problem the characters face and their responses to the problem. Guide students in using these details to make inferences about their themes.

Minilesson

FOCUS ON STRATEGIES The theme of a story is the central message that the author wants readers to understand. It binds elements of a story together to express a universal truth.

- To determine the theme of a story, readers look for key details to identify the topic, or what the story is about.
- Then they examine the key details of the topic and consider the significant problem that the main characters face, how they respond to the problem, and what they learn over the course of the story.
- Readers then use the key details and their considerations to infer the theme of the story, distinguishing the theme from the topic.

MODEL AND PRACTICE Use the Close Read note on p. 101 of the *Student Interactive* to model how to annotate the text to infer theme.

I can begin by examining the key details on p. 101 to determine how the characters respond to the problem in the first story. Then I identify and underline key details in the text that tell how the main characters respond to the problem. Finally, I examine the key details to help me infer the theme, which is that teamwork makes it easier to handle difficult situations. I will repeat the process for the second text, and then I can compare and contrast the themes of both stories.

ELL Targeted Support Express Ideas Have students orally express their ideas in classroom discussions about theme. Provide sentence frames: *I think the topic of the text is _____. I believe the author wants readers to learn _____.* **EMERGING/DEVELOPING**



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?* 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 inferring theme.

OPTION 1 MyTURN Have students annotate the text using other Close Read notes for Infer Theme, and then use the text evidence from their annotations to complete the chart on p. 116 in the *Student Interactive*.

OPTION 2 Use Independent Text Direct students to create a list of key ideas in their independent reading text. When they complete their reading, have students use the key ideas to identify the topic of the text and infer the theme of the text, distinguishing the theme from the topic.

QUICK CHECK

Notice and Assess Can students infer the theme of a story and distinguish the theme from the topic?

Decide

- **If students struggle**, revisit instruction for inferring theme in Small Group on pp. T190–T191.
- **If students show understanding**, extend instruction for inferring theme in Small Group on pp. T190–T191.

STUDENT INTERACTIVE, p. 116



CLOSE READ

Infer Theme

The **theme** of a story is its central message, or what the author wants the reader to understand about life. The theme is usually not directly stated. Instead, you need to **infer**, or figure out, the theme. To infer the theme, consider the problems the characters face, how they respond, and what they learn.

1. **MyTURN** Go to the Close Read notes in the texts and underline parts that help you infer theme.
2. **Text Evidence** Use some of the parts you underlined to infer the theme of both stories and distinguish it from the topic, or what each text is about.

Possible responses:

Little House on the Prairie

Topic

prairie fire

Key Details

“Ma ran to the well, Laura ran to tug the tub”; “Pa and Ma ran staggering to the furrow with the tub”; “Pa was . . . setting fire to the grass”; “Ma followed with a wet sack, beating at the flames”

Theme

Teamwork is needed to solve big problems.

By the Shores of Silver Lake

Topic

missing child

Key Details

“Ma ran after him, . . . , ‘Carrie, you stay with Mary! Laura, look for her, . . . !’”; “Pa’s shouts and Ma’s, ‘Grace! Where are you? Grace!’”

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Read Like a Writer

OBJECTIVE

Identify and explain the use of hyperbole.

Describe Hyperbole

Minilesson

FOCUS ON STRATEGIES Authors use hyperbole to entertain their readers with humor or to make a point using exaggeration. Hyperbole overstates a fact for effect, like saying a crack in the sidewalk is “as wide as the Grand Canyon.” The author doesn’t mean the crack is 18 miles wide. This use of exaggeration makes the point that the crack is unusually large.

- Hyperbole is a type of figurative language.
- Hyperbole uses exaggeration to help readers visualize something.
- Readers know that the author is making an overstatement for effect.

MODEL AND PRACTICE Model analyzing the author’s use of figurative language by directing students to the top of p. 121 of the *Student Interactive*. Have students follow along as you complete the steps.

1. Identify that the author, Laura Ingalls Wilder, uses hyperbole to create a mental image that will have an impact on her readers.
2. Ask students how hyperbole helps to describe a scene that few readers will ever have seen. Encourage students to think about what large numbers of rabbits and birds would look like to a witness.
3. Explain the exaggeration (*thousands of rabbits*) creates a more effective picture in readers’ minds than a factual statement would (*thirty-two rabbits*).

ELL Targeted Support Understand Hyperbole To help students better understand how hyperbole is an exaggeration, have volunteers explain why examples of hyperbole are impossible and are only for effect.

Have pairs complete the sentence frame: *My friend is taller than _____. (a tree, a tower)* Ask: **Can that be true? EMERGING/DEVELOPING**

Have students draw a picture that illustrates the hyperbole that Laura Ingalls Wilder used in the passage on p. 121. Ask: **Why is this not possible? EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Direct students to go back to *Little House on the Prairie* and locate the author's use of hyperbole. Help guide their search by having them ask themselves where the author is exaggerating. Then have them focus on specific examples of hyperbole by completing the activities on p. 121 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 121



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

Hyperbole, or extreme exaggeration, overstates something in a serious or funny way. Hyperbole is a figure of speech and is not meant to be read as literal, or factual, information. "He is as tall as a giraffe" and "I have told you a million times" are examples of hyperbole.

Model ! Read the passage from *Little House on the Prairie*.

Thousands of birds flew before the fire,
thousands of rabbits were running.

Hyperbole exaggerates.

- 1. Identify** Laura Ingalls Wilder uses hyperbole to exaggerate the number of rabbits and birds escaping the fire.
- 2. Question** How does hyperbole help me imagine the events?
- 3. Conclude** Hyperbole helps me imagine the panic during the prairie fire.

Read the sentence.

The whole prairie was hopping with rabbits.

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

- 1. Identify** Laura Ingalls Wilder uses hyperbole to exaggerate the number of rabbits she saw on the prairie.
- 2. Question** How does hyperbole help me imagine the events?
- 3. Conclude** Hyperbole helps me imagine many rabbits fleeing the fire.



Word Study Suffixes *-ful*, *-y*, *-ness*

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of suffixes, including how they can change base words such as dropping *-e*, changing *-y* to *-i*, and doubling final consonants.

Identify the meaning of words with affixes such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

FLEXIBLE OPTION 

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that adding a suffix like *-ful*, *-y*, or *-ness* will change the meaning and often the spelling of a word.

MODEL AND PRACTICE Display the following words: *nutty*, *gloominess*, *hazy*, *plentiful*. Have students read each word. Then have students discuss how the base words changed when suffixes were added. Challenge students to determine the meaning of each word based on the meaning of the suffix that was added.



APPLY Have students complete *Word Study* p. 91 from the Resource Download Center.



Name _____

Word Study

Suffixes *-ful, -y, -ness*

A base word plus a suffix equals a new word with a new meaning. The suffixes *-ful* and *-y* mean "full of." The suffix *-y* can also mean "having the character of." A sunny room is full of sun. A sunny attitude might be bright or warm like the sun. The suffix *-ness* means "the state or quality of," so darkness is the state of being dark.

Adding a suffix may require a spelling change. When a base word ends in *y*, change the *y* to *i*, then add *-ness*. The state of being jolly is jolliness. When a one-syllable word ends in a vowel and a consonant, such as the word *mud*, double the consonant when adding *-y*. A muddy puddle is full of mud.

MY TURN Combine each suffix and base word below. Be sure to make any necessary spelling changes. Then write the new word and its meaning.

- dirt + *-y* = *dirty*; full of dirt or having the character of dirt
- spite + *-ful* = *spiteful*; full of spite
- crazy + *-ness* = *craziness*; the state of being crazy
- fog + *-y* = *foggy*; full of fog or having the character of fog
- empty + *-ness* = *emptiness*; the state of being empty
- peace + *-ful* = *peaceful*; full of peace
- care + *-ful* + *-ness* = *carefulness*; the state of being full of care
- grit + *-y* = *gritty*; full of grit or having the character of grit
- crunchy + *-ness* = *crunchiness*; the state of being crunchy

Grade 3, Unit 2, Week 5
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Word Study, p. 91



FLEXIBLE OPTION
LESSON 3

More Practice

LESSON 1

Teach Suffixes *-ful, -y, -ness*

LESSON 2

Apply Suffixes *-ful, -y, -ness*

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Abbreviations

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T185 to determine small group instruction.

Teacher-Led Options

Strategy Group

INFER THEME

Teaching Point Key ideas can help readers identify the topic of a story as well as the conflict, or the main problem, the characters face. The way in which the characters respond to and resolve the problem can help readers infer the theme of the story.

ELL Targeted Support

Provide support for students as they participate in shared reading and infer the theme.

Have students use peer and teacher support to understand the subject of *Little House on the Prairie* and *By the Shores of Silver Lake*. Draw a Venn diagram on the board and ask students to compare and contrast both stories. Tell students to pay close attention to what the stories have in common. Help students understand that the family must solve a problem in both stories. Ask students: *Does the family solve the problem? Why does the family solve the problem?* Then, have students fill in the following sentence starter: *In both stories the family solves a problem because _____.*

EMERGING/DEVELOPING

Have students do the Emerging/Developing activity. Tell students to write sentences about the stories using the terms topic, problem, and theme. **EXPANDING/BRIDGING**



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

Intervention Activity



INFER THEME

Use Lesson 27, pp. T175–T180, in the *myFocus Intervention Teacher's Guide* to reteach and reinforce the skill of inferring theme.

LEVEL D • READ

Lesson 27 Determine Theme

DIRECTIONS Read "Robbie's Secret Friend" silently. Then follow along as your teacher reads the passage aloud. Listen for information about the central, or main, message of the story as well as for details that convey the message.

Robbie's Secret Friend

- 1 My name is Robert Angus MacDonald, but everyone calls me Robbie. I live with my family on the shores of Loch Ness. Loch Ness is the most famous lake in Scotland. It is the home of a fabled creature called the Loch Ness Monster, also known as Nessie.
- 2 Why do people call unusual creatures "monsters"? A monster is a bad guy, right? Nessie doesn't misbehave. It just swims around the lake minding its own business. It does not want to hurt people. It just wants to be left alone. How do I know? Don't tell anyone, but Nessie's son and I are friends.
- 3 One day, I was playing in the woods near the lake when I heard a voice whisper, "Robbie." I looked around, but all I saw was a little log floating near the shore. Then one end of the log rose out of the water. Two big round eyes stared right at me! Yikes! I would have run away, but the thought "Don't be scared" popped into my head. Was this creature talking to me inside my head?
- 4 "Who are you?" I thought back.
- 5 The eyes blinked. "You can call me Roon. I'm Nessie's son!"
- 6 "Oh, come on. Nessie is just a legend. It doesn't really exist!"
- 7 "Then what am I?"
- 8 Good question.

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Fluency

Assess 2–4 students



PROSODY

Have student pairs select a passage from the text that includes dialogue. Ask students to focus on reading the dialogue with expression by raising and lowering their voice to match the action of the story and the character's feelings.

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

INFER THEME

Talk About Independent Reading Ask students to look for key ideas and share the topic and theme of their independent reading text.

Possible Conference Prompts

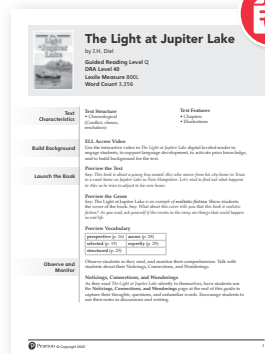
- How did you determine the topic of the text?
- Which key ideas in your list helped you infer the theme of the story?
- How is the topic of the story different from the story's theme?

Possible Teaching Point When readers infer the theme of a story, they consider the central message that the author wants to convey to readers.

Leveled Readers

INFER THEME

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to infer theme, see *Leveled Reader’s Teacher Guide*.



Whole Group

Share Bring the class back together as a whole group. Provide an opportunity for students to share what they have learned about theme.

Independent/Collaborative

Independent Reading



Students can

- read their Book Club text.
- reread or listen to *Little House on the Prairie* or *By the Shores of Silver Lake*.
- partner-read a text, asking each other questions about the topic and theme.

Centers



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

Literacy Activities



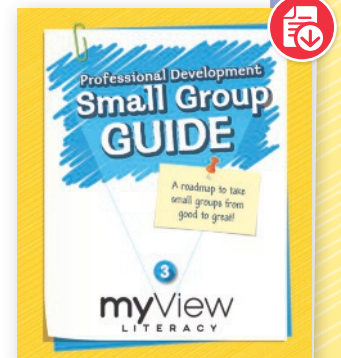
Students can

- complete the chart on *Student Interactive* p. 116.
- play the *myView* games.
- write about the theme of a story.
- discuss the theme of a text.

SUPPORT PARTNER READING

Have partners ask and answer questions about theme. Provide sample questions, such as: *What does the author want us to understand about life?*

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



Compare and Contrast Texts



- *Little House on the Prairie*
- *By the Shores of Silver Lake*

OBJECTIVES

Analyze plot elements, including the sequence of events, the problem, and the resolution.

Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

ADDITIONAL VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to compare and contrast texts. Ask:

- What details help you distinguish similarities and differences among the texts?
- How do the families in the two stories both achieve their goals?

Minilesson

FOCUS ON STRATEGIES After reading two or more texts written by the same author about the same characters, readers can compare and contrast the themes, settings, and plots of the texts.

- To compare texts, look for details about the setting, the plot, and the theme, or message, that show similarities in both texts.
- To contrast texts, identify details that show how the texts are different.

MODEL AND PRACTICE Use the Close Read note on p. 100 of the *Student Interactive* to model how to annotate the text to compare and contrast texts.

- When I compare and contrast the texts by Laura Ingalls Wilder, I look for similarities and differences among the stories. As I reread the text on page 100, I notice that the characters in both stories are the same but the problems they face are different.
- I carefully examine the text and notice the author’s description of the setting “great black clouds were billowing up” and Pa’s exclamation “Prairie fire!” These details help me recognize that the problem in the first story is a prairie fire so I highlight these details. I then analyze the plot elements to identify that the characters face an emergency in both stories, but the problem in the first story is a prairie fire, whereas the problem in the second story is a missing child.

ELL Targeted Support Use Connecting Words Tell students that they can use connecting words and phrases to help them express similarities and differences among texts.

Have students work with a partner to use connecting words, such as *and* and *but*, to describe similarities and differences among the texts. Provide example sentence frames, such as: *Both stories include ____ and ____.* *The problem in the first story is ____, but the problem in the second story is ____.*

EMERGING/DEVELOPING

Direct students to use connecting words and phrases, such as *and*, *but*, *because*, *whereas*, *in contrast*, and *similarly* to connect and describe their ideas as they compare and contrast texts. Provide oral examples, such as: *Ma and Pa resolve the problem in the first story, whereas Laura resolves the problem in the second story.* **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for comparing and contrasting texts.

OPTION 1 MyTURN Have students annotate the text using other Close Read notes for Compare and Contrast Texts, and then use the text evidence from their annotations to complete p. 117 in the *Student Interactive*.

OPTION 2 Use Independent Text Have students create a Venn diagram to take notes on how the theme, setting, and plot of their independent reading text is similar to and different from a text by Laura Ingalls Wilder or another text they have read.

QUICK CHECK

Notice and Assess Are students able to analyze plot elements to compare and contrast texts?

Decide

- **If students struggle**, revisit instruction for comparing and contrasting in Small Group on pp. T198–T199.
- **If students show understanding**, extend instruction for comparing and contrasting in Small Group on pp. T198–T199.

STUDENT INTERACTIVE, p. 117



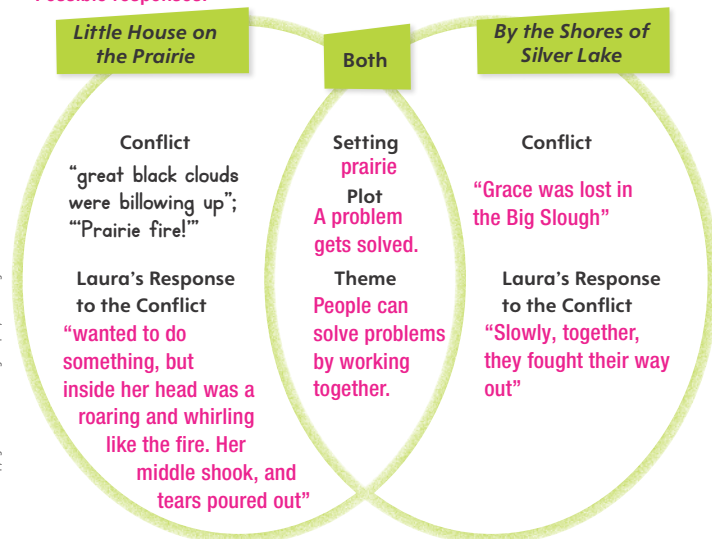
READING WORKSHOP

Compare and Contrast Texts

After reading two or more texts by the same author about the same or similar characters, you can **compare and contrast** plot elements, including the conflict. Comparing shows how text elements are alike. Contrasting shows how they are different. Analyzing story conflicts in this way helps you better understand the text.

1. **MyTURN** Go back to the Close Read notes and highlight evidence that helps you compare and contrast the plot elements in both texts.
2. **Text Evidence** Use some of your highlighted text to compare and contrast the two texts.

Possible responses:



Write for a Reader

OBJECTIVES

Identify and explain the use of hyperbole.

Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

Use Hyperbole

Minilesson

FOCUS ON STRATEGIES Writers use hyperbole to describe settings, characters, and events and make their writing more imaginative or humorous to readers.

- Hyperbole helps readers visualize what they are reading.
- By using hyperbole an author can make a point in a way that is effective as well as entertaining.
- Hyperbole makes a comparison that is not true or factual. The point is for readers to imagine something extreme.

MODEL AND PRACTICE Discuss how students might use a similar technique in their own writing using p. 122 of the *Student Interactive*. Model as an example:

1. Point out that in the exercises on p. 122, the use of hyperbole adds interest and detail to a piece of writing. *I will use that same technique to describe a character from my historical fiction story. I want to say that this person is very experienced in a variety of ways. I might use hyperbole and say she “has been everywhere and done a million things.” I might also say she has “more stories to tell than a library.”*
2. Have students make suggestions for other ways to use hyperbole to describe a character or scene from their writing. Have them start with a simple statement and then expand or go to extremes beyond what is literally or factually true.

ELL Targeted Support Use Hyperbole Work with students to create examples of hyperbole. Encourage them to use their imagination.

Have students suggest things they do every day, like brush their teeth, and then exaggerate the action. *I brushed my teeth until ____.* (they were bright as the sun) **EMERGING/DEVELOPING**

Lead a class discussion about how a group of students playing on the playground could be described using hyperbole. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to Laura Ingalls Wilder's use of hyperbole as an example for their own writing. Then guide students to complete the activity on p. 122 of the *Student Interactive*.

Writing Workshop

Have students use hyperbole in their historical fiction from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to include hyperbole in their writing.

STUDENT INTERACTIVE, p. 122



DEVELOP AUTHOR'S CRAFT

Write for a Reader

Writers use hyperbole for a funny or serious effect.

MyTURN Think about how Laura Ingalls Wilder used hyperbole to describe events in *Little House on the Prairie*. Identify how you can use hyperbole to describe events in your historical fiction story.

With hyperbole,
the more exaggeration,
the better!



1. If you wanted to write about someone who is about to achieve a goal, what hyperboles might you include? Briefly explain how the use of hyperbole would help readers understand the character.

Possible responses: *work your fingers to the bone; do a million things to prepare; took forever to get ready; Using hyperbole would help readers understand how much the character wants to achieve the goal.*

2. Write a passage that takes place in the past about a person who tried to achieve a challenging goal. Use hyperbole to describe and emphasize the events of your story.

Passages should include examples of hyperbole, or exaggeration, that relate to a challenge. For example, "she lived and breathed swimming" or "she swam around the clock" might describe someone who is preparing for a challenging swimming competition.

Word Study Spiral Review

OBJECTIVE

Demonstrate and apply phonetic knowledge by decoding compound words, contracts, and abbreviations.

FLEXIBLE OPTION 

LESSON 4



Spiral Review: Abbreviations

FOCUS ON STRATEGIES Review the strategies about abbreviating longer words and phrases.

MODEL AND PRACTICE Write the following words on the board: *street, avenue, mountain, and junior*. Have volunteers offer the correct spellings for abbreviations of these words.

APPLY Have students work with a partner to write sentences that demonstrate the spelling change that occurs with an abbreviation. An example would be: *Captain Smith came to our house*. This would be changed to *Capt. Smith came to our house*.





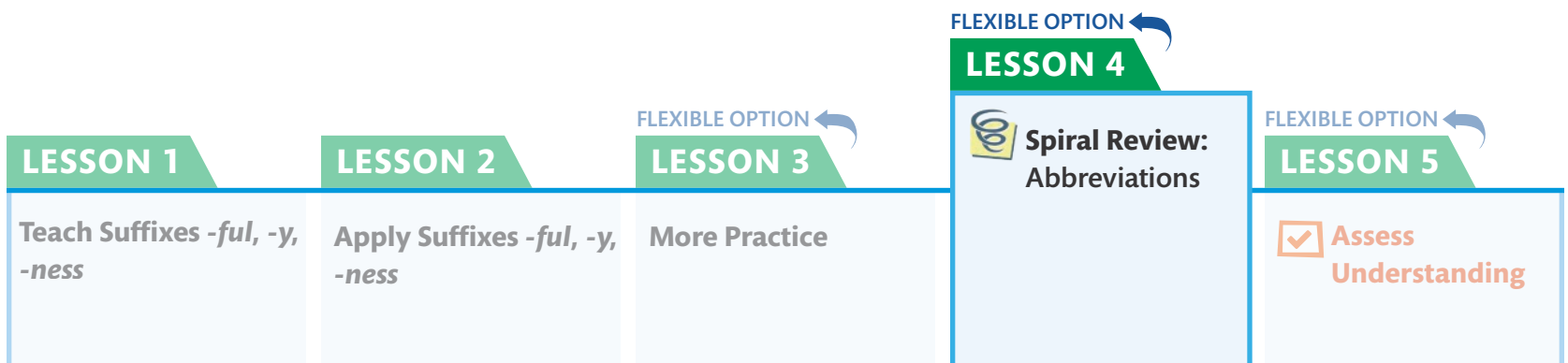
ELL Targeted Support

Use Abbreviations Write the abbreviations *Mr.* and *Mrs.* on chart paper. Guide students to say the full words aloud. Have students point to the capital letters and periods. **EMERGING**

Write the abbreviations *Mr.* and *Mrs.* and the words *Mister* and *Missus* on the board. Have students read the words. Then have them point out which word goes with which abbreviation. **DEVELOPING**

Display *Mister* and *Missus*. Have students read the words. Then have students write the abbreviations for each word. **EXPANDING**

Say *Mister* and *Missus*. Have students repeat the words. Then have students write the abbreviations for each word. **BRIDGING**



Use the  **QUICK CHECK** on p. T193 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE AND CONTRAST TEXTS

Teaching Point Comparing and contrasting texts written by the same author allows readers to recognize similarities and differences among the plot elements of the texts as well as characteristics of the author's writing style. Tell students to review both texts by Laura Ingalls Wilder for clues about her writing style. Remind them to look for elements, such as figurative language or voice.

ELL Targeted Support

Provide opportunities for students to demonstrate their comprehension of English and expand their reading skills by comparing and contrasting texts.

Have students work with a partner to express similarities and differences among the texts using the words: *characters*, *problem*, *same*, and *different*. Provide sentence frames, such as: *The characters in both stories are _____. The problem the characters face is _____.* **EMERGING**

Have student pairs use the words *characters*, *problem*, *resolution*, *similarity*, and *difference* to compare and contrast the sequence of events, problems, and resolutions of the texts.

DEVELOPING/EXPANDING

Have students write a paragraph that compares and contrasts the sequence of events, problems, and resolutions of the texts. Encourage students to use the words *characters*, *problem*, *resolution*, *similarity*, and *difference* in their responses.

BRIDGING



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

Intervention Activity



COMPARE AND CONTRAST TEXTS

Use Lesson 42, pages T273–T278, in the *myFocus Intervention Teacher's Guide* to reteach and reinforce comparing two texts.

LEVEL D • READ

Lesson 42 Compare Two Texts

DIRECTIONS Read "Jane Goodall" silently. Then listen as your teacher reads the text aloud. Follow the same process for "Chimpanzees." Consider how the two texts are similar and different.

Jane Goodall

- 1 In 1960, Jane Goodall traveled from England to what is now Tanzania to study wild chimpanzees. She set up a camp in a chimpanzee reserve so that she could live close to the chimpanzees.
- 2 Goodall brought a pair of binoculars and a notebook with her. She used the binoculars to study the chimpanzees from a distance. She wrote about what she saw in her notebook. Goodall watched the chimps as they ate, made tools, and used tools. She was the first person to study wild chimps so closely.
- 3 She watched how the animals acted when they were alone. She also studied how they acted in groups. She noticed that each chimpanzee had its own personality. They were intelligent and could solve problems. Goodall soon realized that they developed close relationships with family members. These relationships could last a lifetime and helped the chimps survive.
- 4 Goodall's work has taught many people about chimpanzees. She created a research center to teach people about them. People also come to the center to learn how to study chimps in the wild. Goodall travels around the world to speak to people about chimpanzees. She speaks to raise awareness about endangered species, especially chimpanzees.

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Reading Informational and Argumentative Text T • 273

Fluency

Assess 2–4 students



PROSODY

Direct students to take turns reading sections expressively.

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

COMPARE AND CONTRAST TEXTS

Talk About Independent Reading Ask students to review their Venn diagrams. Have students discuss the similarities and differences between their independent reading text and another text.

Possible Conference Prompts

- How was the problem the characters faced in your independent reading text similar to and different from the problem faced by the characters in the other text?
- How did comparing and contrasting texts improve your skills as a reader?

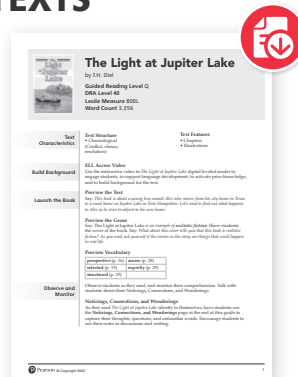
Possible Teaching Point When you compare and contrast texts you consider important similarities and differences in the plot and themes.

Leveled Readers



COMPARE AND CONTRAST TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to compare and contrast texts, see *Leveled Reader’s Teacher Guide*.



Whole Group

Share Bring the class back together as a whole group. Encourage students to share what they have learned about comparing and contrasting texts.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *Little House on the Prairie* or *By the Shores of Silver Lake*.
- read their independent reading text.
- partner-read the excerpts like a storyteller.

Centers



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

Literacy Activities



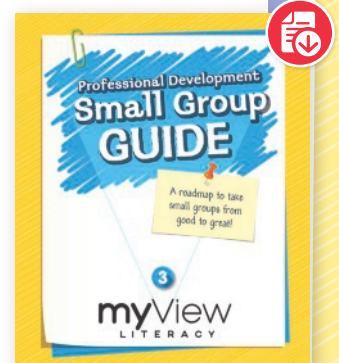
Students can

- complete the graphic organizer on *Student Interactive* p. 117.
- work in small groups to act out scenes from *Little House on the Prairie* or *By the Shores of Silver Lake*.
- play *myView* games.
- create a plot diagram for each story.

SUPPORT INDEPENDENT READING

During independent reading, have students look for connections among characters in their independent reading text and characters in other texts.

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



Reflect and Share



- *Little House on the Prairie*
- *By the Shores of Silver Lake*

OBJECTIVES

Write a response to a literary or informational text that demonstrates an understanding of a text.

Use text evidence to support an appropriate response.

Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

ACADEMIC VOCABULARY

Integrate Provide oral practice using the unit Academic Vocabulary words to reflect on the text and make connections between the text, unit theme, and Essential Question. Ask:

- What must a person or character achieve to be considered a hero?
- Did the texts encourage you to act heroically or be brave in difficult situations?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Remind students that when they write an opinion based on multiple texts, they should first compare and contrast the texts' themes, settings, and plots. Once they are able to form a strong opinion based on their comparison, they should use evidence from both texts to support their opinion.

MODEL AND PRACTICE Model responding with an opinion based on multiple texts. using the Write to Sources prompt on p. 118 of the *Student Interactive*.

- Before writing a response, I identify my purpose for writing. In this case, I will write an opinion expressing what traits best help a person face challenges.
- First, I will compare and contrast the theme, setting, and plot of both stories. Analyzing and using this information will help strengthen my argument.
- Next, I write my opinion based on what I learn from my comparisons. I scan the texts and find evidence that supports my opinion.
- Then I write my response by composing a paragraph that includes an opinion statement. I provide examples that support my opinion using my evidence from the texts. Lastly, I write a conclusion that restates my opinion.

ELL Targeted Support Respond to Questions Provide support for students' responses to the Write to Sources prompt.

Provide sentence frames that can help students draft their responses to the question, such as: *In my opinion, ____ and ____ are the traits that best help a person face challenges. In ____ (title), ____ (trait 1) helped ____ (character name) face the challenge of ____.* *In ____ (title), ____ (trait 2) helped ____ (character name) face the challenge of ____.* **EMERGING/DEVELOPING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections between texts.

OPTION 1 Use the Shared Read Have students compare and contrast the texts they have read this week in response to the writing prompt on p. 118 in the *Student Interactive*.

OPTION 2 Use Independent Text Have students review their self-selected independent reading texts to find traits that help the characters face challenges in the stories.

QUICK CHECK

Notice and Assess Can students compare texts?

Decide

- **If students struggle**, revisit instruction for comparing texts in Small Group on pp. T204–T205.
- **If students show understanding**, extend instruction for comparing texts in Small Group on pp. T204–T205.

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. 118



RESPOND TO TEXT

Reflect and Share

Write to Sources Consider the excerpts from *Little House on the Prairie* and *By the Shores of Silver Lake*. Compare and contrast how the characters respond to challenges. In your opinion, what traits best help a person face challenges? Use examples from the texts to write and support your response.



Use Text Evidence When writing an opinion, use text evidence to support your ideas. Before writing, follow these steps:

- Write your opinion about the traits that best help a person face challenges.
- Identify two or three characters in the texts who demonstrate these traits.
- Locate evidence in both of the texts that best supports your opinion.

On a separate sheet of paper, write a short paragraph to state your opinion on traits that help people face challenges. Use text evidence to support your opinion.

Weekly Question

How do challenges turn ordinary people into heroes?

My VIEW

Write About It For additional practice developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

After Grace disappears, Laura says “Oh, Grace, why didn’t I watch you?” Do you think Laura is to blame for losing Grace in the prairie? Use text evidence to support your opinion.

Word Study Suffixes *-ful*, *-y*, *-ness*

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of suffixes, including how they can change base words such as dropping *-e*, changing *-y* to *-i*, and doubling final consonants.

Identify the meaning of words with affixes such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

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 reading words with suffixes and identifying spelling and meaning changes, provide these words:

pitiful

plentiful

stickiness

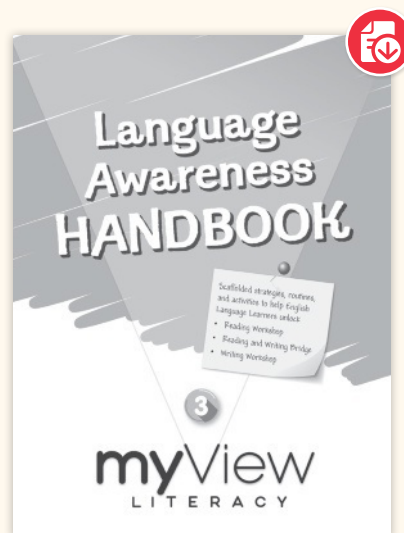
fogginess

Help students decode each word. Then have students use their knowledge of the spelling and meaning changes to explain what each word means.



Develop Language Awareness

For additional practice with suffixes *-ful*, *-y*, and *-ness*, complete the activity on p. 35 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to understand suffixes.



				FLEXIBLE OPTION
LESSON 1	LESSON 2	LESSON 3	LESSON 4	LESSON 5
Teach Suffixes <i>-ful</i> , <i>-y</i> , <i>-ness</i>	Apply Suffixes <i>-ful</i> , <i>-y</i> , <i>-ness</i>	More Practice	Spiral Review: Abbreviations	Assess Understanding

Use the  **QUICK CHECK** on p. T201 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Readers of historical fiction recognize that the characters in their stories might face unique challenges of the time. It is common for authors to give their characters traits that will help them overcome these challenges. Have students compare and contrast the characters from *Little House in the Prairie* and *By the Shores of Silver Lake* for unique character traits.

ELL Targeted Support

Encourage students to use content area vocabulary as they discuss the traits of characters from the texts.

Explain that character traits are adjectives that describe a characters' qualities such as *brave*, *fearful*, and *courageous*. Help pairs compose oral sentences that describe characters and their traits. Provide this sentence frame: _____
(Character) is _____ (trait) because he/she _____.
Example: *Laura is caring because she ran in search of her sister and helped her home.*

EMERGING/DEVELOPING

Have students define the words from a list of character traits. Have students work with a partner to use the traits in oral sentences to describe characters. **EXPANDING**

Have students identify character traits from their reading and classify them as either positive or negative. Have students use text evidence to support their responses. **BRIDGING**



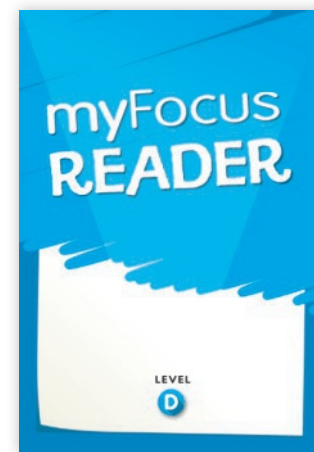
For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



myFOCUS READER

Reread pp. 34–35 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation about traits that help people overcome challenges.



Intervention Activity



WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–16.

On-Level and Advanced



INQUIRY

Organize Information and Communicate

Students should organize their findings on the theme *heroes* 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 making comparisons across texts. If desired, refer students to p. 118 in the *Student Interactive*.

Possible Conference Prompts

- How did you make a connection between texts by analyzing character traits?
- What did you learn about problems and solutions in historical fiction texts by examining the theme of the texts you read this week?

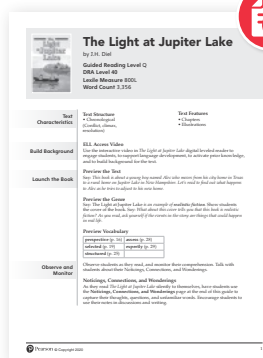
Possible Teaching Point *Critical readers reflect on the texts they have read to make connections between characters, topics, and themes.*

Leveled Readers



COMPARE AND CONTRAST TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T158–T159.
- For instructional support on how to compare and contrast texts, see *Leveled Readers Teacher Guide*.



Whole Group

Share Bring the class back together as a whole group and invite students to share connections they have made across texts.

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.

Centers



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

Literacy Activities



Students can

- write a response to the Weekly Question.
- write a paragraph about a person who is a hero in their own life and compare the traits of the person to the traits of a character in a text.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T480–T481, for

- teacher’s summary of chapters in *The Hero Two Doors Down*.
- 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 themes concerning *heroes* and analyze text structure in a biography.
- I can develop knowledge about language to make connections between reading fiction and writing.
- I can use elements of narrative text to write a historical fiction story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on [SavvasRealize.com](https://www.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

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Time Line Weekly Question T210–T211
- Listening Comprehension: Read Aloud: “Brave–Courageous” T212–T213
- Biography T214–T215
- Quick Check** T215

READING BRIDGE

- Academic Vocabulary: Figurative Language T216–T217
- Word Study: Teach Vowel Teams *oo, ew, ue, ui, eu* T218–T219

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T222
- Strategy, Intervention, and On-Level/Advanced Activities T221
- ELL Targeted Support T221
- Conferring T222

INDEPENDENT/COLLABORATIVE

- Independent Reading T222
- Literacy Activities T222

BOOK CLUB T222 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction T406–T407
 - » Edit for Capitalization
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T407
- Conferences T404

WRITING BRIDGE

- Spelling: Spell Vowel Teams *oo, ew, ue, ui, eu* T408
 - Assess Prior** Knowledge T408
- Language and Conventions: Spiral Review: Simple Verb Tenses T409

LESSON 2

READING WORKSHOP

SHARED READ

- Introduce the Text T224–T237
 - » Preview Vocabulary
 - » Read: *Mama Miti: Wangari Maathai and the Trees of Kenya*
- Respond and Analyze T238–T239
 - » My View
 - » Develop Vocabulary
 - Quick Check** T239
- Check for Understanding

READING BRIDGE

- Word Study: Apply Vowel Teams *oo, ew, ue, ui, eu* T240–T241
- High-Frequency Words T240

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T243
- Strategy and Intervention Activities T242
- Fluency T242
- ELL Targeted Support T242
- Conferring T243

INDEPENDENT/COLLABORATIVE

- Independent Reading T243
- Literacy Activities T243
- Collaboration T243

WRITING WORKSHOP

MINILESSON

- Historical Fiction T410–T411
 - » Add Ideas for Coherence and Clarity
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T411
- Conferences T404

WRITING BRIDGE

- Spelling: Teach Vowel Teams *oo, ew, ue, ui, eu* T412
- Language and Conventions: Oral Language: Irregular Verbs T413

LESSON 3

READING WORKSHOP

CLOSE READ

- Analyze Text Structure T244–T245
- Close Read: *Mama Miti: Wangari Maathai and the Trees of Kenya*
- ☑ **Quick Check** T245

READING BRIDGE

- Read Like a Writer: Analyze Voice and Tone T246–T247
- **Word Study:** More Practice: Vowel Teams *oo, ew, ue, ui, eu* T248–T249

FLEXIBLE OPTION

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T251
- Strategy and Intervention Activities T250
- Fluency T250
- ELL Targeted Support T250
- Conferring T251

INDEPENDENT/COLLABORATIVE

- Independent Reading T251
- Literacy Activities T251
- Partner Reading T251

WRITING WORKSHOP

MINILESSON

- Historical Fiction T414–T415
 - » Delete Ideas for Coherence and Clarity
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T415
- Conferences T404

WRITING BRIDGE

- Spelling: More Practice: Vowel Teams *oo, ew, ue, ui, eu* T416
- Language and Conventions: Teach Irregular Verbs T417

FLEXIBLE OPTION

LESSON 4

READING WORKSHOP

CLOSE READ

- Summarize Informational Text T252–T253
- Close Read: *Mama Miti: Wangari Maathai and the Trees of Kenya*
- ☑ **Quick Check** T253

READING BRIDGE

- Write for a Reader: Use Voice and Tone T254–T255
- **Word Study:** Spiral Review: Suffixes *-ful, -y, -ness* T256–T257

FLEXIBLE OPTION

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T259
- Strategy and Intervention Activities T258
- Fluency T258
- ELL Targeted Support T258
- Conferring T259

INDEPENDENT/COLLABORATIVE

- Independent Reading T259
- Literacy Activities T259

WRITING WORKSHOP

MINILESSON

- Historical Fiction T418–T419
 - » Edit for Verbs
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T419
- Conferences T404

WRITING BRIDGE

- Spelling: Spiral Review: Suffixes *-ful, -y, -ness* T420
- Language and Conventions: Practice Irregular Verbs T421

FLEXIBLE OPTION

LESSON 5

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T260–T261
 - » Write to Sources
- ☑ **Quick Check** T261
- » Weekly Question

READING BRIDGE

- **Word Study:** Vowel Teams *oo, ew, ue, ui, eu* T262–T263
- ☑ **Assess Understanding** T262

FLEXIBLE OPTION

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T265
- Strategy, Intervention, and On-Level/Advanced Activities T264
- Fluency T264
- ELL Targeted Support T264
- Conferring T265

INDEPENDENT/COLLABORATIVE

- Independent Reading T265
- Literacy Activities T265

BOOK CLUB T265 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction T422–T423
 - » Edit for Subjective, Objective, and Possessive Pronouns
 - » Share Back

WRITING CLUB T422–T423 **SEL**

- Conferences T404

WRITING BRIDGE

- » Spelling: Vowel Teams *oo, ew, ue, ui, eu* T424
- ☑ **Assess Understanding** T424
- Language and Conventions: Standards Practice T425

FLEXIBLE OPTION

UNIT 3 WEEK 4 WEEK AT A GLANCE: RESOURCE OVERVIEW

Materials

WEEKLY LAUNCH: TIME LINE

NEEDING HEROES

People have always needed heroes. We admire heroes because of their courage, determination, honesty, or other traits. Heroes inspire others because of their sacrifices or desire to make life better. This time line shows some important heroes over the years.

MARIA MITCHELL, 1818-1899
Maria Mitchell was an astronomer and a professor. She discovered a new comet in 1847. Her work inspired women to be scientists.

MAHATMA GANDHI, 1869-1948
Mahatma Gandhi was called "Mahatma," or "Great Soul." He worked for years to make India a free nation. His belief in peaceful protest inspired other heroes, including Martin Luther King Jr.

HECTOR R. GARCIA, 1914-1994
Hector Garcia was a Mexican-American doctor. He helped veterans and people in need to get medical care. He argued that everyone had the right to a good education.

FIRST RESPONDERS, 2001
On September 11, 2001, terrorists attacked the World Trade Center in New York. Police officers and firefighters rushed toward danger to save others' lives.

TIME LINE
Needing Heroes

READING WORKSHOP

BIOGRAPHY anchor chart

Purpose
To inform or explain events from a real person's life

Elements
A biography is written in the third person.
Setting is a real time and a real place.
The subject of the text is real, and other real people may be included.
Text includes important events, challenges, and struggles in the person's life.

Text Structure
Time order

Theme
Inspiring message or lesson learned

READING ANCHOR CHART
Biography

BIOGRAPHY anchor chart

Purpose

Elements

Text Structure

Theme

EDITABLE ANCHOR CHART
Biography

RESOURCE DOWNLOAD CENTER
Additional Practice

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: Q
ORA Level 45
Lexile Measure: 922
Word Count: 1,356

Text Structure
A Narrative
A Description

Build Background

Launch the Book

Observe and Monitor

LEVELED READERS
TEACHER'S GUIDE

Words of the Week

High-Frequency Words

island
machine

Develop Vocabulary

ceremonies
tradition
medicine
lamenting
offering

Spelling Words

balloon
choose
feud
newest
recruit
rescue
spooky
statue
suitable
threw

Challenge Spelling Words

soothe
renewal
nuisance

Unit Academic Vocabulary

encourage
defeat
distinguish
achieve
command

WEEK LESSON 1 READING WORKSHOP GENRE & THEME

Listening Comprehension

OBJECTIVE
Listen actively, use relevant background knowledge, and use your own inferences.

ELL Language Transfer
English: Field of the battle; English: "Brave-Courageous"; English: education; English: class; English: class.

FLUENCY
After listening to the Read Aloud, students should be able to read the text aloud with accuracy and fluency, including reading a paragraph in a pair.

THINK ALOUD
Annie Besant was the first woman to be elected to the House of Commons in 1906. She was a social reformer and a writer. She was also a member of the Fabian Society, which was a group of people who believed in socialism. She was also a member of the Women's Social and Political Union, which was a group of people who believed in women's suffrage.

Brave-Courageous
Maha "Youkha" has earned her name. In her hometown of Phnom, Maha means "brave" or "courageous." In fact, her parents named her for an Afghan hero who had been killed in an 1802 invasion battle. At a young age, Maha spoke out against unfair treatment in her country. Because of the words she spoke, she had to flee the village. She lived in a small hut for a while. She was very brave and courageous. She was also a leader. She was also a member of the Women's Social and Political Union. She was also a member of the Fabian Society. She was also a member of the Women's Social and Political Union. She was also a member of the Fabian Society.



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Alouds:
• engage students to learn about their independent reading levels.
• support students' comprehension.
• enhance students' reading 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.
• Review the story or chapter.
• Determine the teaching point.
• Write open-ended questions to discuss the text. Write and place in the book at the points where you plan to stop to interact with students.
• Discuss key vocabulary essential for understanding.

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

DURING READING
• You can choose to stop and read to students or get up and read and act. Think Aloud and open-ended questioning for a deeper dive into the text.
• Read with expression to draw in listeners.
• Ask questions to guide the discussion and draw attention to the teaching point.
• Use Think Aloud to model strategies and make use of reader comprehension and critical thinking skills.
• Help students make connections to their own experiences, text they have read or learned in the past, or the world.

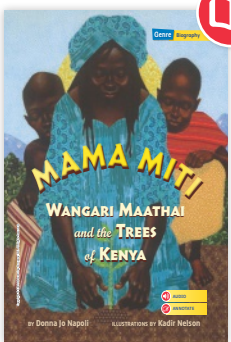
AFTER READING
• Summarize and allow students to share thoughts about the story.
• Engage in a discussion by reading the text or by using the text of the story.
• Choose and assign a Student Response Form available on ReadAloud.com.

Finalists Teaching Points
• Analyze the story.
• Analyze the characters.
• Analyze the setting.
• Analyze the theme.



INTERACTIVE READ ALOUD LESSON PLAN GUIDE

READ ALOUD "Brave-Courageous"



SHARED READ
Mama Miti: Wangari Maathai and the Trees of Kenya

BOOK CLUB

Titles related to Spotlight Genre and Theme: T482-T483

Mentor STACK

Writing Workshop T403



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 every data to inform instruction.
• Links to our examples and tools for all types of literacy assessments.
• Resources for building student literacy skills.

3

myView LITERACY

ASSESSMENT GUIDE



Interact with Sources

OBJECTIVES

Develop social communication such as conversing politely in all situations.

Identify and compare the heroic deeds of state and national heroes, including Hector P. Garcia and James A. Lovell, and other individuals such as Harriet Tubman, Juliette Gordon Low, Todd Beamer, Ellen Ochoa, John “Danny” Olivas, and other contemporary heroes.

ACADEMIC VOCABULARY


Language of Ideas Academic Vocabulary helps students develop ideas. After looking over the time line, ask: [How do heroes distinguish themselves from others?](#) [What are some ways heroes encourage people?](#)

- encourage
- defeat
- distinguish
- achieve
- command

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

Explore the Time Line

Remind students of the Essential Question for Unit 3: *What makes a hero?* Point out the Week 4 Question: *Why do people need heroes?*

Direct students’ attention to the time line on pp. 130–131 in the *Student Interactive*. Explain that a time line shows a sequence of events in time order. Have students look at the time line and discuss how these heroes have made a positive impact on people at different times in history. 

Use the following questions to guide discussion:

- What qualities make these heroes different from other people?
- How did these heroes have a positive impact on the people in their communities?
- Which other important heroes would you add to this time line?

WEEKLY QUESTION Reread the Week 4 Question: *Why do people need heroes?*

TURN, TALK, AND SHARE Have students turn and talk to each other about the heroes on the time line. Circulate to check on student responses and then have students summarize ideas from their conversations with the larger group.



ELL Targeted Support Use Visual Support Read the page title on pp. 130–131 of the *Student Interactive* aloud. Preview each visual with the students. Have students listen as you read the introductory paragraph. Ask students to study each image while you read aloud the accompanying text.

Use the visuals to talk about what the heroes did and why they are recognized. Make a web graphic organizer to organize words that characterize heroes: *courage*, *determination*, and *honesty*. Talk about the meaning of these character traits. Use the words in simple sentences: “A hero has courage.” Ask students to help compose new sentences that describe a hero. **EMERGING/DEVELOPING**

Ask students to write the nouns *courage*, *determination*, and *honesty* on a web graphic organizer in their notebooks. Ask students to add more adjectives to the web graphic organizer to describe qualities of a hero. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 130–131



WEEK
4

WEEKLY LAUNCH: TIME LINE

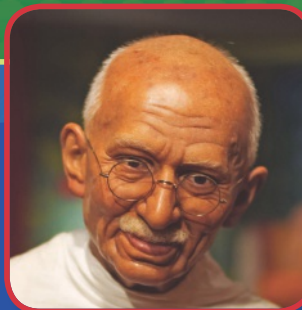
INTERACTIVITY

Needing Heroes

People have always needed heroes. We admire heroes because of their courage, determination, honesty, or other traits. Heroes inspire others because of their sacrifices or desire to make life better. This time line shows some important heroes over the years.

MARIA MITCHELL, 1818–1899

Maria Mitchell was an astronomer and a professor. She discovered a new comet in 1847. Her work inspired women to be scientists.



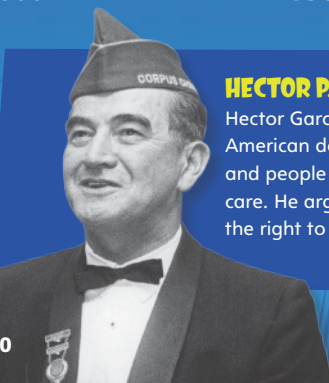
MAHATMA GANDHI, 1869–1948

Mohandas Gandhi was called Mahatma, or “Great Soul.” He worked for years to make India a free nation. His belief in peaceful protest inspired other heroes, including Martin Luther King Jr.

Weekly Question

Why do people need heroes?

Turn and Talk Discuss with your partner which heroes featured on the time line are most inspiring and why. Remember to express ideas politely.



HECTOR P. GARCIA, 1914–1996

Hector Garcia was a Mexican-American doctor. He helped veterans and people in need to get medical care. He argued that everyone had the right to a good education.



FIRST RESPONDERS, 2001

On September 11, 2001, terrorists attacked the World Trade Center in New York. Police officers and firefighters rushed toward danger to save others' lives.

Listening Comprehension

OBJECTIVE

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

ELL Language Transfer

Cognates Point out the Spanish cognates in “Brave–Courageous”:

- victory : *victoria*
- education : *educación*
- diary : *diario*

FLUENCY

After completing the Read-Aloud Routine, display the text of “Brave–Courageous.” Model reading accurately with an appropriate reading rate. Ask students to listen to your pace, explaining that rate must align with comprehension. Have students practice reading a favorite paragraph to a partner.

THINK ALOUD

Analyze Biography After reading the first paragraph, stop and say:

The author has given us a lot of information in the first two paragraphs. We know the text is about Malala Yousafzai, a girl from Pakistan who became the youngest person to win the Nobel Peace Prize. Now I’m curious to know more about why she nearly lost her life. I will pay attention to the structure of the story so I can determine if the text contains the elements of a biography.

Biography

Tell students you are going to read a biography aloud. Have students listen as you read “Brave–Courageous.” Explain that they should listen to learn who the text is about as well as to identify the characteristics and structure of this type of informational text.

START-UP

READ-ALOUD ROUTINE

Purpose Have students actively listen for elements of biography in the text.

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

REREAD the text aloud, pausing to model Think Aloud strategies related to the genre and the text structure used in this text.

Brave–Courageous

Malala Yousafzai has earned her name. In her homeland of Pakistan, *Malala* means “brave” or “courageous.” In fact, her parents named her for an Afghan heroine who led her people to victory in an 1880 freedom battle. At a young age, Malala spoke out against unfair treatment in her country. Because of her words, she nearly lost her life. As the youngest Nobel Peace Prize winner at age 17, Malala humbly accepted the award, saying it was not only for her. She explained that it was for children everywhere who dream of freedom and peace.

“Brave Malala” loved learning, and she attended a school her father had started. He believed strongly that all children should be able to receive an education. However, when Malala was only 10, militant Taliban forces began fighting with the government in Pakistan. They destroyed hundreds of schools and insisted that all girls stay home. Malala was frightened and saddened by this change.

At age 11, Malala began writing diary entries on a British website. To protect her identity, Malala made up a name. She explained what was happening in Pakistan. She told about her life in the beautiful Swat Valley before the Taliban. Then, she wrote about how her education had been ripped away because she was a girl.



“Brave–Courageous,” continued

Malala and her father spoke and wrote in protest of the denial of education for girls in Pakistan. They both continued to work toward this cause for the next three years. Malala was nominated for the International Children’s Peace Prize in 2011. She was even awarded a National Youth Peace Prize in Pakistan, but not everyone was happy about her protests.

In 2012, when Malala was only 15, the Taliban tried to silence her message to the world. She was rescued from an attack on her life and flown to England for medical care. After weeks of recovery, Malala began attending school again, this time in England. Her protest against injustice was heard around the world.

Since that time, Malala has spoken at the United Nations, published a book, helped with a movie, won the Nobel Peace Prize, and spoken with leaders around the world about human rights. Brave, courageous Malala was not stopped.

THINK ALOUD

Analyze Biography I notice that like most biographies, this story is written in time order: First we read about Malala’s love for learning when she was young, and then we find out how things changed when she was 10. This story also uses cause and effect: The text reveals what caused Malala to speak out as she got older, resulting in the attack on her because of her protests. In the final paragraph, we learn how Malala’s struggles led to a successful end. This text is about a real person from a real place who faced real-life challenges and events, so that tells me it is a biography. I also think that by telling Malala’s story, the theme or message the author wants me to think about is that ordinary people can become heroes when they have the courage to speak out against injustices.

WRAP-UP

Cause and Effect

Cause and Effect	
Actions	Results

Use a T-chart to help students see the relationship between Malala’s actions and the consequences.

FLEXIBLE OPTION

INTERACTIVE

Trade Book Read Aloud

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

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



Biography

LEARNING GOAL

I can learn more about themes concerning heroes and analyze text structure in a biography.

OBJECTIVE

Recognize characteristics and structures of informational text.

LANGUAGE OF THE GENRE

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

- historical time
- time order
- facts
- details
- story elements

FLEXIBLE OPTION ANCHOR CHARTS

- Display a poster-sized blank anchor chart in the classroom.
- Review the genre and have students help you add to the chart.
- Encourage students to suggest headings and graphics.
- Have students add text titles as they read new texts.

ELL Language Transfer

Cognates Point out cognates related to biography:

- person : *persona*
- events : *eventos*
- historical : *histórico*
- order : *orden*
- details : *detalles*

Minilesson

FOCUS ON STRATEGIES Biography is a type of informational text that has elements of historical fiction, including a setting in a real time and place and people who face challenges and struggles. Unlike fiction, a biography's purpose is to give facts about the life of a real person.

- Determine the setting. Does the story take place in a real historical time? Is the location a real place?
- Learn who the subject of the biography is. Who are the other important people?
- The events in a biography include real human struggles and are usually told in time order.
- Look for a theme that includes an inspirational message or a lesson to be learned.

MODEL AND PRACTICE Model analyzing the text structure to determine that the text is a biography: *When I read "Brave–Courageous," I noticed time order. It begins when Malala was very young and then tells how the events of her life changed her as she grew up. Time order is the text structure that authors usually use to write a biography.*

Talk about how biography is similar to and different from historical fiction: *I also see story elements, including setting, people, and events, but this text is about a real person. I can see how this fits the structure of a biography about a real person's life.* Remind students that historical fiction has realistic characters who live in a specific historical time period, but some characters and events are made up. Biographies also take place in specific historical time periods, but they are about actual events and people.

FLUENCY Remind students that fluency means readers read at an appropriate rate, or speed, without losing accuracy. When reading a biography, if there are details that need more attention, readers should slow down. Sometimes, that may even mean rereading a section. Suggest that students monitor their reading for meaning. If they don't understand what they have read, they need to slow down.



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify biographies.

OPTION 1 TURN, TALK, AND SHARE Have students work with a partner to complete the Turn and Talk activity on p. 132 of the *Student Interactive*. Check whether students can identify how biography and historical fiction are alike and different. Have students refer to the Biography Anchor Chart to guide their discussion.

OPTION 2 Use Independent Text Have students record biographical elements of their independent reading texts. Tell students to list the features on an index card, using the anchor chart as a guide.

QUICK CHECK

Notice and Assess Can students identify biographies?

Decide

- **If students struggle**, revisit information about the features of biography in Small Group on pp. T222–T223.
- **If students show understanding**, have them continue to practice identifying characteristics of biographies using the Independent Reading and Literacy Activities on pp. T222–T223.

STUDENT INTERACTIVE, pp. 132–133



GENRE: BIOGRAPHY

READING WORKSHOP

Learning Goal

I can learn more about themes concerning heroes and analyze text structure in a biography.

Biography

A **biography** tells about a real person's life. An author of a biography writes about the life events or experiences of someone else. Biographies usually

- Take place during a real **historical time**
- Tell about a person's life in **time order**
- Give **facts** and **details** about the person's life

TURN and TALK Think about a biography you have read. How was the biography like historical fiction? How was it different? Share your thoughts with a partner. Use the Biography Anchor Chart to guide your discussion.

Reading biographies helps me learn about many kinds of people.



Be a Fluent Reader Reading fluently requires that you read accurately at an appropriate pace, or rate. When you read a biography, adjust your reading rate by slowing down to better understand facts and details in the text.

Practice reading with fluency. Ask yourself:

- Do I understand what I just read?
- Should I read the text faster or slower for better understanding?

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BIOGRAPHY anchor chart

Purpose

To inform or explain events from a real person's life

Elements

* A biography is written in the third person.

* **Setting** is a real time and a real place.

* The subject of the text is real, and other real people may be included.

* Text includes important events, challenges, and struggles in the person's life.

Text Structure

Time order

Theme

Inspiring message or lesson learned

Academic Vocabulary

LEARNING GOAL

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

OBJECTIVES

Respond using newly acquired vocabulary as appropriate.

Distinguish the literal and nonliteral meanings of words and phrases in context.

ELL Language Transfer

Cognates Encourage Spanish speakers to apply knowledge of their native language as a strategy to help them understand and remember the Academic Vocabulary words. Point out the following cognate:

- distinguish : *distinguir*

WEEKLY STANDARDS PRACTICE



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

Figurative Language

Minilesson

FOCUS ON STRATEGIES Figurative language gives words a meaning beyond their dictionary definitions. One type of figurative language is a simile. Similes compare two things using the word *like* or *as*. To understand similes, readers must think about how two things are related.

MODEL AND PRACTICE Model this strategy using the example on p. 153 of the *Student Interactive*.

- Read all of the words in the Word Bank. Then read the first sentence. Say: *In this sentence, the simile compares two things using the word as. The simile compares twins with night and day to tell how different they are. Night and day are very different from each other. Twins are usually thought of as being alike. In this instance, the author uses figurative language to highlight that the twins are different.*
- Tell students that although similes compare two things, the writer might use the comparison to help readers form a picture in their minds of an idea that might be hard to understand.

ELL Targeted Support Identify Similes As students learn about figurative language, they may have trouble identifying similes. To help students understand the academic vocabulary word *simile*, display these sentences: *The dog is as fast as a cheetah. The cat is sneaky like a fox.*

Remind students that a simile is a comparison using *like* or *as*. Ask students to point out the words *like* and *as* in the sentences. **EMERGING**

Read the sentences aloud and ask students to listen for expressions using *like* and *as*. Have students tell what each simile is comparing. (dog to a cheetah; cat to a fox) **DEVELOPING**

Have students reverse the use of *like* and *as* in each sentence and read the new expressions to a partner. (*The dog is fast like a cheetah. The cat is as sneaky as a fox.*) **EXPANDING**

Tell students to create original sentences containing similes, and read them to a partner. The partner then repeats the expression using *like* or *as*.

BRIDGING



ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the activity on p. 153 of the *Student Interactive*. Remind students that they will use the Academic Vocabulary throughout this unit.

STUDENT INTERACTIVE, p. 153



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

Figurative Language gives words meanings beyond their dictionary definitions. One type of figurative language is simile, which compares two things using the word *like* or *as*.

Learning Goal

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

My TURN For each sentence below,

1. **Read** each sentence and underline the simile.
2. **Match** the word in the box with the simile that best relates to the definition of the word.
3. **Choose** two similes. Then use each simile and its related academic vocabulary word in a sentence.

Word Bank

encourage defeat distinguish achieve command

I can tell the twins apart because they are as different as night and day.
distinguish

Getting a good grade in math was like winning a prize. achieve

My friend's words of support were as kind as a mother's praise.
encourage

The dog barked forcefully, like he was giving orders. command

Missing the party felt as upsetting as losing the big game. defeat

Possible responses: I can distinguish their tastes in music because they are as different as night and day. Knowing I will achieve my goal is like winning a prize.

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

OBJECTIVE

Demonstrate and apply phonetic 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 should practice reading the vowel teams *oo, ew, ue, ui, or eu* to be sure they can decode words with those vowel teams correctly.

MODEL AND PRACTICE To demonstrate how to read 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 read 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 and read the vowel teams *ue* and *ew* in words that go in each category. Use these words to underscore the importance of learning how to decode each individual word that contains one of these vowel teams.



ELL Targeted Support

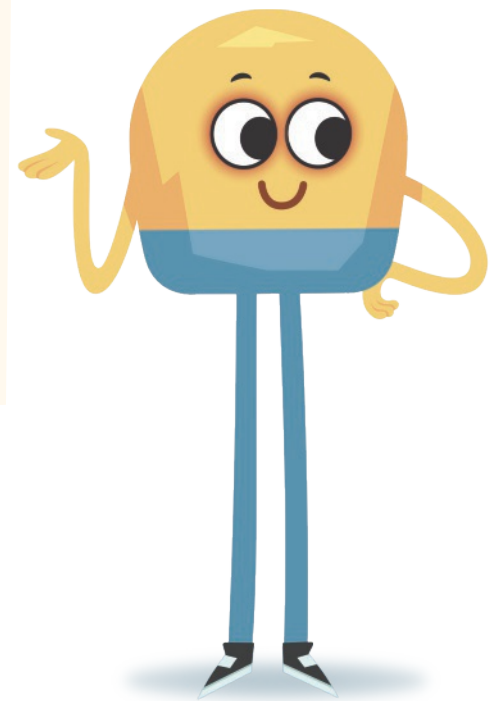
Identify Vowel Teams Use the following supports to show students how vowel teams that produce the same sound can be spelled differently.

Display the words *stew*, *clue*, and *cue*. Have students identify and write the two words (*stew* and *clue*) with the same sound as the word *tool*. **EMERGING**

Display the words *stew*, *clue*, *fruit*, and *few*. Have students write the three words with the same sound as the word *tool* and underline the vowel teams with that sound. **DEVELOPING**

Display the words *stew*, *few*, *hue*, and *cue*. Have students underline the vowel teams with the same sound, and then write a sentence using each word. **EXPANDING**

Have students brainstorm words with the same vowel sounds as in *few* and write a poem or rap using the words. **BRIDGING**



LESSON 1

Teach Vowel Teams
oo, ew, ue, ui, eu

LESSON 2

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


FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

 **Spiral Review:**
Suffixes *-ful, -y, -ness*

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 in SavvasRealize.com.



Genre Biography

Text Elements

- Some new vocabulary explained in the text
- Challenging multisyllable words

Text Structure

- Compare and Contrast



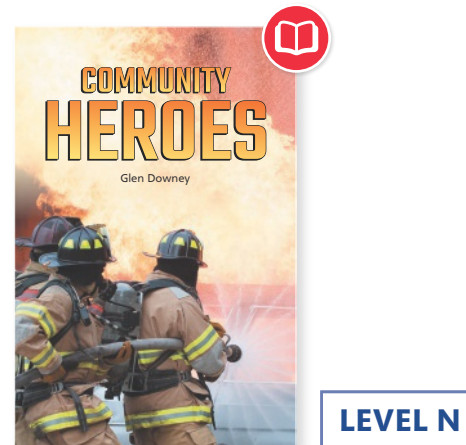
Genre Informational Text

Text Elements

- Most content carried by text
- Multisyllable words

Text Structure

- Compare and Contrast



Genre Informational Text

Text Elements

- Many three-syllable words
- Some new vocabulary explained in the text

Text Structure

- Compare and Contrast

Guided Reading Instruction Prompts

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

Identify Biography

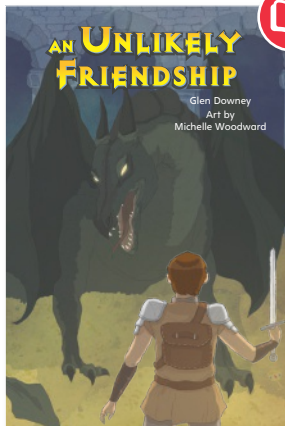
- How can you tell that this book is a biography?
- What is the setting of this book?
- Who is the subject of the book?
- Are there elements in this biography that are similar to historical fiction?

Develop Vocabulary

- What context clues help you know the meaning of ____?
- What is the most interesting word to you in this story?
- Which word or words best describe the person you read about?

Analyze Structure

- How did the author organize the real-life events of the book?
- In what way did the structure help you understand the book?
- How did the text structure help you learn the author's purpose?



LEVEL N

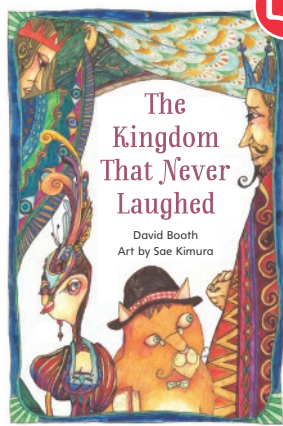
Genre Fantasy

Text Elements

- Characters' attributes shown in various ways
- Sentences of varying length and complexity

Text Structure

- Chronological



LEVEL O

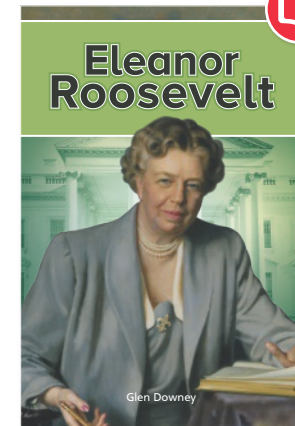
Genre Fairy Tale

Text Elements

- Multiple characters to understand
- Characters revealed by what they say and do

Text Structure

- Chronological



LEVEL P

Genre Biography

Text Elements

- Content may be new to many students
- Denser format of text

Text Structure

- Description

Fluency

- What did you do to make sure you read accurately?
- How did you change your rate of reading to pay close attention to details?
- Why does rereading difficult sections help you understand meaning?

Compare Texts

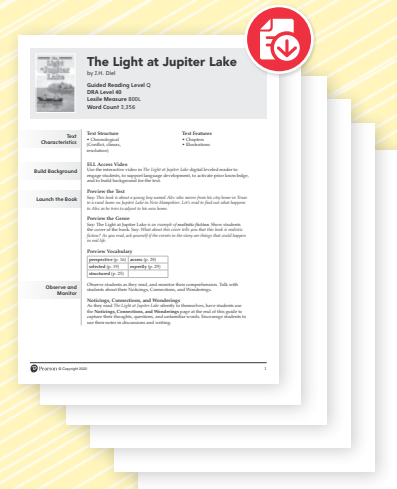
- What connection can you make to another biography?
- How does this book compare with historical fiction books you have read?

Word Study

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

Leveled Reader Teacher's Guide

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



Use the  **QUICK CHECK** on p. T215 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY BIOGRAPHY

Teaching Point Look at the structure of the text when you read biographies. In a biography, the events are usually organized in a chronological order. Biographies are set during real times and in real places, and are about a real person’s life. Review the anchor chart on p. 133 in the *Student Interactive*. Ask students to analyze the structure and identify elements that help them determine that “Brave—Courageous” is a biography.

ELL Targeted Support


Remind students that biographies provide information about the lives of real people. Explain that the purpose of the read-aloud “Brave—Courageous” is to explain events from Malala Yousafzai’s life.

Display an anchor chart similar to the biography anchor chart on *Student Interactive* p. 133. Guide students through the chart and explain the purpose, elements, text structure, and theme of “Brave—Courageous.” **EMERGING**

Instruct pairs to discuss three details they learned about Malala Yousafzai. Then have them share with the class. Point out how the details relate to the structure or elements of biography.

DEVELOPING

Complete the activity above. Then, to guide students’ understanding of theme, ask: [What inspiring message or lesson did you learn from the biography of Malala Yousafzai?](#) Encourage students to use evidence from the read-aloud to support their responses. **EXPANDING/BRIDGING**

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

Intervention Activity

IDENTIFY BIOGRAPHY

Use Lesson 33, pp. T215–T220, in the *myFocus Intervention Teacher’s Guide* for instruction on narrative nonfiction and biography.

LEVEL D • READ

Lesson 33 Genre: Narrative Nonfiction and Informational Texts

DIRECTIONS Read each of the following passages. Pay attention to how the author organizes information.

A Lot to Learn

- 1 The summer of my fourth-grade year, I learned important lessons about following directions and about running a successful business. It all began with my desperate longing for a skateboard. Instead of listening to my parents tell me it was too expensive, I decided to make the money myself. I would open a lemonade stand. Everyone at the park across the street was sure to want a delicious drink.
- 2 First, I bought some powdered lemonade mix and tossed the package in a cooler with some water. I was excited about my first customer. I took his fifty cents and gave him lemonade. He spat it out.
- 3 “I want my money back!”
- 4 I forgot to add sugar. And I had used warm water. Oops. Lesson 1: Follow the directions.
- 5 After a week, business slowed. Someone around the corner was selling lemonade for half the price! I told my mom my plan to lower my prices. She said, “Don’t do it! Instead, make your lemonade the best ever. Make it so good that kids won’t mind paying three times as much.”
- 6 I went to the store and bought fresh lemons, ice, honey, and silly straws. That night mom helped me slice the lemons. I raised my price to seventy-five cents. Then, I made fresh lemonade for each customer. Once the word was out, I couldn’t keep up. I ran out of lemons before the day was done. Lesson 2: The key to running a successful business is making a great product everyone wants.
- 7 At the end of that summer, not only did I have a shiny new skateboard, I had a bunch of new friends who loved my lemonade!

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On-Level and Advanced

INQUIRY

Question and Investigate Have students use the time line on *Student Interactive* pp. 130–131 to generate questions about heroes and then choose one to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* on pp. 126–130 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

IDENTIFY BIOGRAPHY

Talk About Independent Reading Ask students to share what they have learned about the person in the book they are reading. Ask how the text structure has helped them understand the biography they are reading.

Possible Conference Prompts

- Who is the biography about?
- What is the setting of the biography?
- What struggles did the person face?

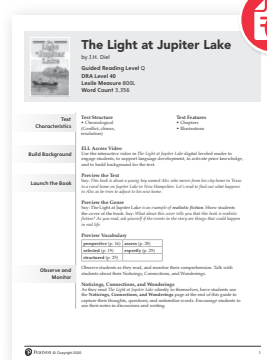
Possible Teaching Point Most biographies use a time-order text structure that presents events in the subject's life in a chronological order.

Leveled Readers



IDENTIFY BIOGRAPHY

- For suggested titles, see “Matching Texts to Learning,” pp. T220–T221.
- For instructional support on how to find the characteristics of biography, see *Leveled Readers Teacher's Guide*.



Whole Group

Share Bring the class back together. Reinforce reading strategies students used. Have volunteers share what they learned from their selected biographies.

Independent/Collaborative

Independent Reading



Students can

- read a self-selected trade book.
- read and listen to a previously read text.
- begin reading their Book Club text or a book from the suggestions on p. T473.

Centers



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

Literacy Activities



Students can

- write about their reading in a notebook.
- participate in an interview to answer questions about the biography's subject.
- play the myView games.
- write a review of the biography.

BOOK CLUB



See Book Club, pp. T482–T483, for

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

Introduce the Text



OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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

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

Shared Read Plan

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

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

Preview Vocabulary

- Introduce the vocabulary words on p. 134 of the *Student Interactive* and define them as needed.
ceremonies: formal religious or public events
tradition: customs or beliefs passed down among a group of people
medicine: a substance used for treating an illness
lamenting: expressing feelings of sadness
offering: giving or presenting
- These words help develop the theme of *heroes in Mama Miti: Wangari Maathai and the Trees of Kenya*. Use these words to predict why Wangari Maathai was a hero to her people.

Read



Discuss the First Read Strategies. Have students scan the text to establish a purpose for reading this biography. Prompt students to scan illustrations and text features to make predictions before they read the text.

FIRST READ STRATEGIES

NOTICE Remind students to look for key details that tell them who and what the text is about. Suggest that they use sticky notes to mark these parts of the text.

GENERATE QUESTIONS Tell students to generate questions by asking themselves what the author wants them to understand.

CONNECT Encourage students to connect this text to what they know about the world.

RESPOND Have students respond by discussing their thoughts about the text with a partner as they read.

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 for more professional development on research-based best practices.



ELL Targeted Support Accessible Language Support students' language comprehension by previewing the vocabulary words *ceremonies, tradition, medicine, lamenting, and offering.*

Display and read aloud each vocabulary word and definition. Have students copy the words and definitions into their notebooks. Then ask them to work with a partner to use the words in oral sentences. **EMERGING/DEVELOPING**

Have students write sentences using each of the vocabulary words. Ask volunteers to read their sentences aloud and then discuss the meanings of the words. **EXPANDING/BRIDGING**

ELL Access

Background Knowledge Explain that Kenya has two official languages—English and Swahili. Most people in rural areas also speak one of the more than 30 local languages in the country, such as Kikuyu, which is used in the text. Encourage students to share their ideas about why an author writing in English about someone from Kenya would use some non-English words to explain the person's life and experiences.

STUDENT INTERACTIVE, pp. 134-135



Meet the Author



Donna Jo Napoli is a grandmother who has written many books for children and young adults. She has traveled around the world several times to learn about people and animals in her stories. Her books have been translated into more than a dozen different languages.

Mama Miti

Preview Vocabulary

As you read *Mama Miti: Wangari Maathai and the Trees of Kenya*, notice how these vocabulary words help to develop themes about heroes.

ceremonies	tradition
medicine	lamenting offering

Read

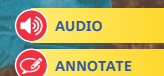
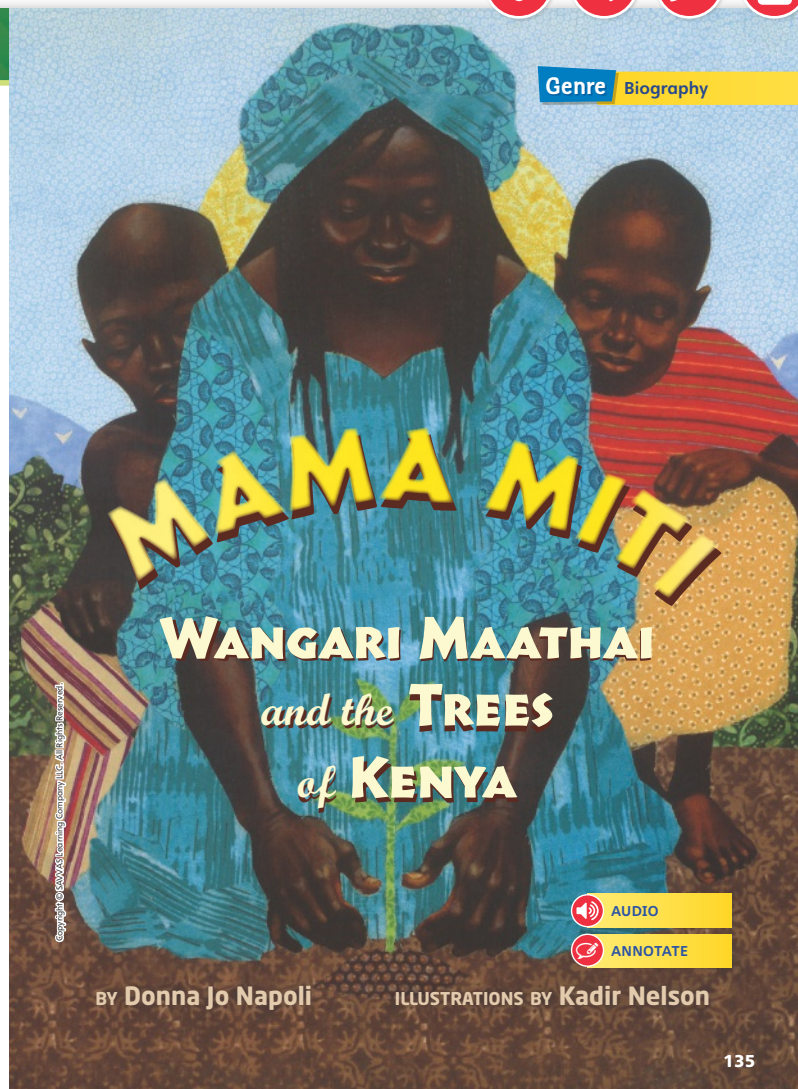
Before you begin, scan the text to establish a purpose for reading. Follow these strategies when you read this **biography** the first time.

<p>Notice who and what the text is about.</p>	<p>Generate Questions by asking yourself what the author wants you to understand.</p>
<p>Connect this text to what you know about the world.</p>	<p>Respond by discussing your thoughts about the text as you read.</p>

First Read

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Genre Biography



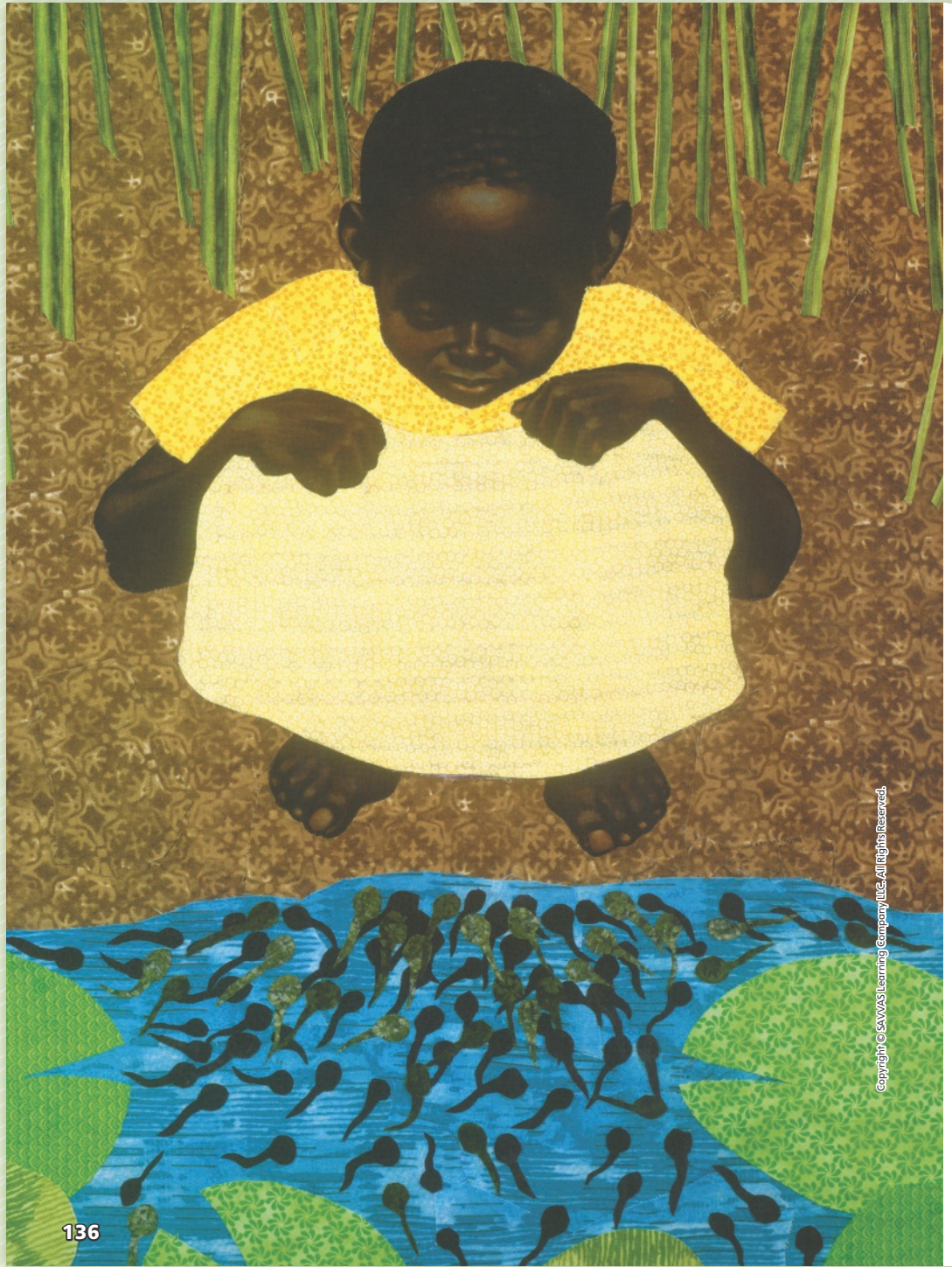
BY Donna Jo Napoli

ILLUSTRATIONS BY Kadir Nelson

First Read

Generate Questions

THINK ALOUD Before I start reading, I have some questions about this illustration. Why does the author want readers to see this image? I know the title of this biography is *Mama Miti: Wangari Maathai and the Trees of Kenya*. Is this little girl Mama Miti when she was young? Is she looking at the tadpoles because she likes animals and trees? Where are the trees from the title? I know trees and tadpoles need water, but are the tadpoles also connected to the trees from the title in some way? Or is the author just showing us what this environment in Kenya is like? I will look for answers to these questions as I read.



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Kenya is an East African country on the equator. Its geographic regions include forested plateaus, desert regions, and an eastern coast. The Rift Valley highland, where Mount Kenya is located, is well suited for agriculture. The country, however, is affected by cyclical droughts that have become more intense and frequent, due to climate change and deforestation. As of 2017, the food security of 800,000 people in Kenya is considered “stressed,” and 2.6 million Kenyans are in “crisis,” or requiring immediate humanitarian assistance.



- 1 *On the highlands of Africa, near forests and plains and a huge salt lick, Wangari was born. The face of Mount Kenya smiled down on her. People told stories of how in the old days sometimes the sun shone too bright too long, and droughts came. Creatures suffered. Plants wilted. People fought.*
- 2 *So the men held ceremonies under the mugumo—the spreading sacred fig tree—and the skies blessed them with shimmering rains to slake their thirst and water their farms. Village elders placed staffs from the thigi tree between angry men, and enemies became friends.*
- 3 Wangari listened to these stories. That’s how she came to love and respect trees. That’s how she came to be wise in the tradition of her family and village, of her country and continent.
- 4 When Wangari grew up, she worked in the city, but she always remembered her roots. She planted trees in her backyard and sat under them to refresh her body and spirit.

CLOSE READ

Analyze Text Structure

Underline details about Mount Kenya, the sun, and skies that help you explain the author’s purpose for beginning the biography with the italicized text in paragraphs 1 and 2.

ceremonies formal religious or public events

tradition customs or beliefs passed down among a group of people



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First Read

Notice

THINK ALOUD The biography begins with italicized text. The italicized text in paragraphs 1 and 2 does not seem like a biography, because it does not focus on one particular person. I read in paragraph 3 that “Wangari listened to these stories.” Now I think the biography will be focused on Wangari, because she was the one who was listening to stories about other people in her village.

Close Read

Analyze Text Structure

Explain that **paragraphs 1–2** are in italics to show that they tell the stories that Wangari heard. Then have students scan **paragraphs 1–2** and underline details about Mount Kenya, the sun, and the skies that help them understand the author’s purpose for beginning the biography with this italicized text. **See student page for possible responses.**

Ask: How does the text in italics tell you more about the author’s purpose? Why do you think the author chose to begin with these stories?

Possible Response: The author’s purpose is to entertain readers and make them interested in Wangari but also to inform readers. The detail about the “face of Mount Kenya” makes Wangari’s birth seem special. The author also describes the problem of droughts and the solution in a way that helps me visualize them. I can see how “the sun shone too bright too long” and the “shimmering rains” that came after the tree ceremony.

DOK 3

OBJECTIVE

Explain how the use of text structure contributes to the author’s purpose.

Possible Teaching Point



Read Like a Writer | Author’s Craft

Tone To help students understand differences in tone, call their attention to this clause in paragraph 2: “the skies blessed them with shimmering rains to slake their thirst and water their farms.” Help students identify the author’s tone in this clause. Then ask students to contrast this tone with the one suggested in paragraph 3 by the repeated phrase “That’s how.”

First Read

Connect

THINK ALOUD Reading about the woman's problem makes me think about the fact that many people in the United States also do not have enough to eat or a job that lets them earn money to buy food. I also know the woman's situation is serious because she had to travel with her baby and a toddler, which is not easy to do.

Close Read

Vocabulary in Context

Ask students to find the word *squiggles* in **paragraph 5** and use a context clue within the sentence to determine its meaning. Have them underline the context clue that supports their definition. **See student page for possible responses.**

Ask: **How does your underlined context clue support your definition of *squiggles*?**

Possible Response: The simile comparing the squiggles to “tadpoles squirming in a pool” tells me that the squiggles look like how the tadpoles on p. 136 would if they were moving. When I visualize the tadpoles squirming, I see their short bodies curling and waving back and forth, so I know that squiggles are short, wavy lines.

DOK 2

OBJECTIVES

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

Use text evidence to support an appropriate response.

CLOSE READ

Vocabulary in Context

Use a context clue within the sentence to determine the meaning of *squiggles* in paragraph 5.

Underline the context clue that supports your definition.

5 One day a poor woman came from the western valley to see the wise Wangari. Her children peeked out from behind her at the smiling woman in bright blue cloth with squiggles all through it, like tadpoles squirming in a pool. “I have too little food to feed my family,” said the poor woman. “There is no longer a job for me in the timber mill. And I have no other skills. What can I do?”



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Possible Teaching Point



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

As students respond to the Close Read question, check their ability to read aloud both *squiggles* and *squirming*. Use the Vowel Teams lesson on pp. T218–T219 in the Reading-Writing Workshop Bridge to help students decode these words. You may also want to ask volunteers to demonstrate the meanings of the words.



- 6 Wangari took the woman's hands and turned them over. She took the children's hands, one by one. "These are strong hands. Here are seedlings of the *mubiru muiro* tree. Plant them. Plant as many as you can. Eat the berries."
- 7 *Thayu nyumba*—
- 8 Peace, my people
- 9 The woman and her children returned home and planted trees with their strong hands, one by one. In the years to come, when flowering season was over, the family ate the shiny round fruits. They shared with their neighbors, who carried home the seeds, planted them, and grew their own *mubiru muiro* trees.

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CLOSE READ

Summarize
Informational
Text

Highlight key details that help you summarize the effect that Wangari's advice had on the family and its neighbors.

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First Read

Notice

This page has some Kikuyu words in italics. I think *mubiru muiro* must be the name of a type of tree, since these words come before tree, just like we say "maple tree" or "oak tree" in English. Do you agree? And what do you think *Thayu nyumba* means?

Possible Response: I agree, because the text also says Wangari gives the woman "seedlings of the *mubiru muiro* tree." I think the dash after *Thayu nyumba* shows that it means "Peace, my people," since that phrase ends the sentence.

Close Read

Summarize
Informational Text

Tell students that summarizing a text can help them understand its most important, or key, ideas. Explain that to summarize an informational text, students must determine the key ideas and identify what key details support them.

Have students scan **paragraph 9** and highlight key details that help them summarize the effect that Wangari's advice had on the family and their neighbors. **See student page for possible responses.**

Say: Use the highlighted details and your own words to summarize the effect of Wangari's advice.

Possible Response: As a result of Wangari's advice, the family grew the trees, ate the fruit, and gave their neighbors seeds to grow their own trees.

DOK 2

OBJECTIVE

Evaluate details read to determine key ideas.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



In 2004, Wangari Maathai became the first African woman to win the Nobel Peace Prize, "for her contribution to sustainable development, democracy and peace." A year later, Wangari spoke of her efforts to help people recognize and embrace their ability to create positive change. She said, "[Africa] must empower her people. Education will help, peace and security are important, and sustainable management of resources is essential. But the people must be allowed to gain confidence, dignity and a sense of self-worth. Ultimately, they must also be empowered with knowledge, skills and tools to take action."

First Read

Generate Questions

THINK ALOUD This is the second woman to come to Wangari with a problem, but how did she know that Wangari could help her? Is Wangari already famous? I have questions about the illustration, too. Why does the woman bring firewood with her?

Close Read

Summarize Informational Text

Ask students to compare the event described on this page with the one described in paragraphs 5–9. Have students scan paragraphs 10–13 and highlight key details that help them summarize how this event is similar to the earlier event. **See student page for possible responses.**

Ask: **How would you summarize the most important ways that these two events are alike?**

Possible Response: The two events are alike in that they both show how Wangari uses trees to help others. In both events, a poor woman travels a distance to ask Wangari how to solve her family’s problem. Both times, Wangari gives the woman seedlings and tells her she is strong and that planting many trees is the solution.

DOK 2

OBJECTIVES

Evaluate details read to determine key ideas.

Synthesize information to create new understanding.

Retell and paraphrase texts in ways that maintain meaning and logical order.



CLOSE READ

Summarize Informational Text

Highlight key details that help you summarize how the event described in paragraphs 10–13 is similar to the event described in paragraphs 5–9.

- 10 Another woman came to the wise Wangari, as poor as the first. This one traveled from the mountain in the south. Her daughters stood beside her, thin as ropes. “My daughters and I walk hours every day to find firewood to cook with,” said the poor woman. “It takes so long, we have no time for anything else. What can I do?”
- 11 Wangari took the woman by the arms. “These arms are strong,” she said. “Plant a tree. Here are seedlings of the *mukinduri*. This tree makes good firewood. Plant as many as you can.”
- 12 *Thayu nyumba—*
- 13 Peace, my people

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Possible Teaching Point

Read Like A Writer | Author’s Craft

Figurative Language To develop students’ understanding of similes, ask them to identify the simile in paragraph 10. Elicit that the phrase “thin as ropes” compares the daughters to ropes to emphasize how skinny they are. Ask: **Why do you think the author includes this detail in the text and shows it in the illustration? What does it show about the family’s situation?** If students point to “as poor as the first” as a simile, explain that not all comparisons using *like* or *as* are similes. Discuss that the phrase literally means what it says, so it is not figurative language.



14 The woman and her daughters planted those seedlings. In time the trees grew huge with many wide branches. The woman and her daughters cut branches for warmth. They shared new seedlings with their neighbors, who carried them home and grew their own *mukinduri* trees.

15 Word passed from woman to woman, until all over Kenya women knew about the wise Wangari. They came to her from every direction, one after another, as the years went by.

CLOSE READ

Analyze Text Structure

Underline words and phrases that help you understand the order of the events.

First Read

Notice

On this page, we learn how Wangari became famous. What else do we learn from the text or illustration?

Possible Response: We learn that *mukinduri* trees can grow where the woman and her daughters live. The illustration also helps us understand that time has passed. The tree is very tall, and the daughters also look taller and older, as if they are several grades ahead in school.

Close Read

Analyze Text Structure

Elicit that p. 140 suggests that the text has a problem-and-solution structure. Explain that authors also may use a sequence or time-order structure to reveal how a problem or solution develops. Have students scan **paragraphs 14–15** and underline words and phrases that help them understand the order of the events. **See student page for possible responses.**

Ask: What does the author want readers to understand about Wangari's solution from the timing of these events? Use text evidence to support your response.

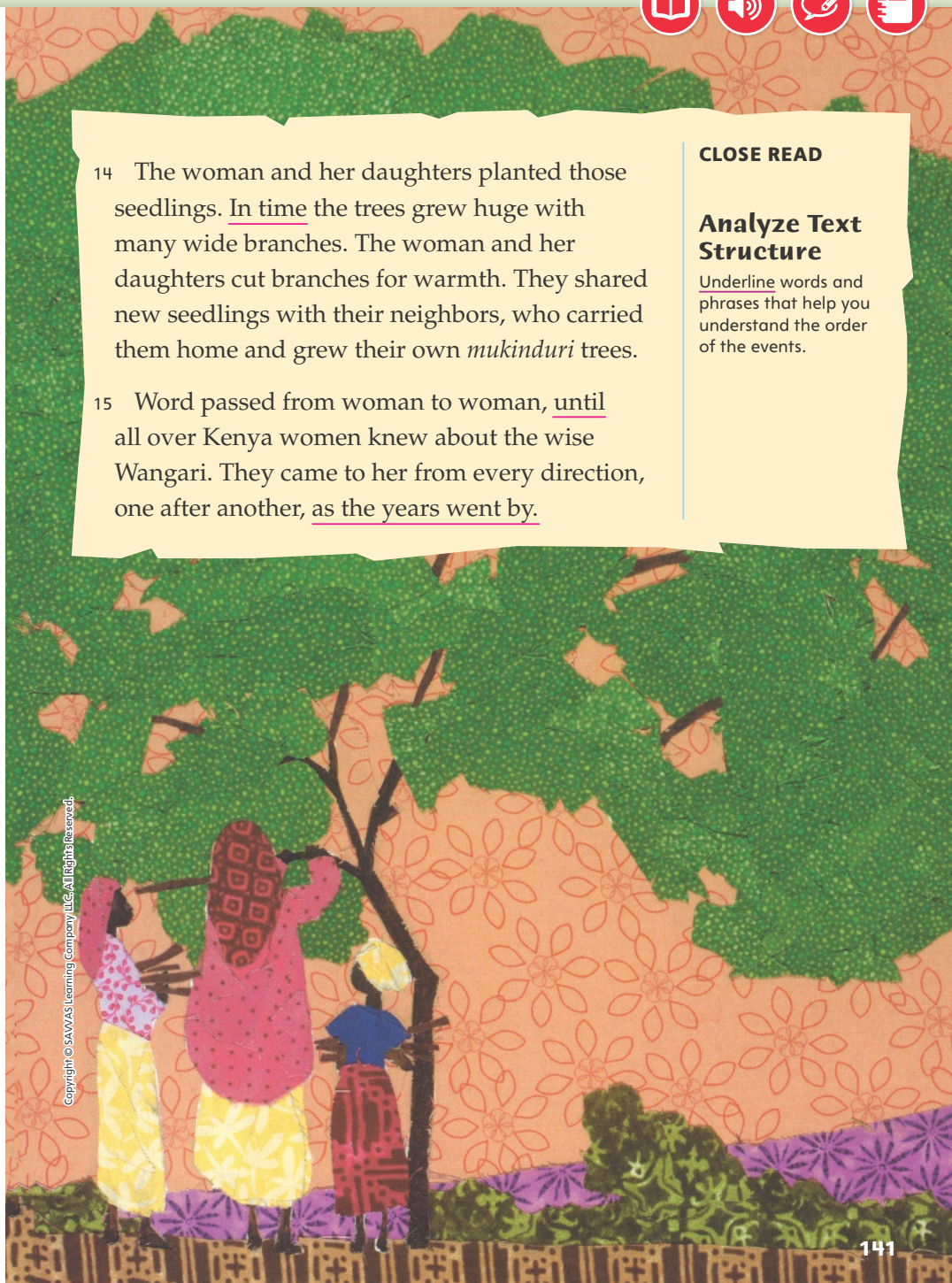
Possible Response: Wangari's solution was not a quick one, but she helped many women over a long period of time. The seedlings grew big enough to be helpful "in time." It took time for word to spread "until" women all over Kenya heard about her. They came to her for help "as the years went by," so Wangari never stopped helping "one after another."

DOK 2

OBJECTIVES

Recognize characteristics and structures of informational text, including cause and effect and problem and solution.

Explain how the use of text structure contributes to the author's purpose.



Possible Teaching Point



Read Like a Writer | Author's Craft

Tone Remind students that the previous page ends with the refrain "*Thayu nyumba—Peace, my people.*" Ask students to share ideas about what a "peaceful" tone of voice sounds like. Then ask students to locate words and phrases in paragraphs 14–15 that create a peaceful tone. ("In time," "for warmth," "Word passed from woman to woman") Ask: **How does a peaceful tone contribute to the meaning and solution of the story?**

First Read

Respond

There are many images in this illustration! Based on what I have read so far, I think the women shown here were also helped by Wangari. Some of the images also must be connected with what we know about Wangari's life and work. What do you think the illustration shows? Discuss your ideas or questions with a partner.

Possible Response: Responses will vary, but students should recognize that the leaves are from trees, not smaller plants, and that the animals may represent different problems the women have that can be solved using trees. If necessary, suggest that students consider how these images are arranged in a pattern, like squares in a quilt, and ask them how details in the text can form a similar pattern.



CROSS-CURRICULAR PERSPECTIVES

Social Studies



Although less than 10 percent of Kenya is suitable for agriculture, 75 percent of Kenyans make their living or support themselves through agriculture, growing crops for export and local consumption. Consequently, a major cause of deforestation in Kenya is the clearing of land for agriculture. While there are some large commercial farms for cash crops, such as tea and cut flowers, most farms are family farms smaller than five acres. Traditional farms tend to be less productive because they continue to use ancient methods of subsistence farming.



- 16 “Our goats are starving,” said a woman from near the northern desert. “I have barely enough food to feed my family; how can my husband feed the animals, too?”
- 17 “Plant a tree. A muheregendi. The leaves are good animal fodder. Plant as many as you can.”
- 18 *Thayu nyumba*—Peace, my people
- 19 “My cows are sick,” said another, from the savanna. “I have no money to buy medicine for them.”
- 20 “Plant a tree. A muthakwa wa athi. The leaves cure gall sickness in cattle.”
- 21 *Thayu nyumba*—Peace, my people
- 22 “Wild animals come in the night and steal my chickens,” said a woman from a fishing village. She shook her head in worry.
- 23 “Plant a tree. A mukawa. Its thorns will keep out predators.”
- 24 *Thayu nyumba*—Peace, my people
- 25 “My home fell apart,” came the cry of another woman, who had come all the way from the coast. “We have no shelter.”
- 26 “Plant a tree. A muluhakuha. The timber makes good building poles.”
- 27 *Thayu nyumba*—Peace, my people

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CLOSE READ

Analyze Text Structure

Underline details that help you recognize the people’s problems and Wangari’s solutions. Explain how the problem-and-solution text structure in paragraphs 16–26 contributes to the author’s purpose of helping readers understand how Wangari assisted the people of Kenya.

medicine a substance used for treating an illness

First Read

Notice

THINK ALOUD On this page, the author describes how Wangari helps some of the women who have heard about her and want her advice. I can compare and contrast these examples to better understand why the author included them.

Close Read

Analyze Text Structure

Have students scan **paragraphs 16–26** and underline details that help them recognize the people’s problems and Wangari’s solutions. **See student page for possible responses.**

Ask students to read the Close Reading note. Elicit that the author’s purpose is to help readers understand how Wangari assisted the people of Kenya.

Ask: **How does the problem-and-solution text structure in these paragraphs contribute to, or support, the author’s purpose?**

Possible Response: Each woman tells Wangari her problem before Wangari begins her solution with the same sentence, “Plant a tree.” This structure and pattern make it easy to identify each problem and each solution and help me understand key ideas about how Wangari helps people. First, each woman has a different problem, but Wangari always knows of a certain type of tree that can solve it. Second, Wangari is able to help because she knows so much about trees, so I think she must have studied them.

DOK 2

OBJECTIVES

Recognize characteristics and structures of informational text, including organizational patterns such as cause and effect and problem and solution.

Explain how the use of text structure contributes to the author’s purpose.

ELL Targeted Support Language Structures Tell students that authors may change the way something is usually phrased to call attention to a detail or create an effect. Display this simplified sentence and the original sentence in paragraph 25:

“My home fell apart” cried another woman.

“My home fell apart” came the cry of another woman.

Read the first sentence aloud and have students repeat it. Move to a far corner of the room and read the second sentence aloud with your hands cupped around your mouth. **EMERGING/DEVELOPING**

First Read

Connect

THINK ALOUD I know that trees have many uses, such as providing wood for building and pulp for making paper, but I have never thought about some of the uses described here. I have helped plant a young tree, but the illustration shows the women planting tree seeds. I have never tried to grow a tree from a seed before.

Close Read

Analyze Text Structure

Have students scan paragraphs 28–31 and underline examples of repetition. See student page for possible responses.

Say: Explain how the author’s use of repetition on this page adds to the description of how Wangari helped the women.

Possible Response: The first time I read the phrase “told them to plant,” I expected the next words to be “a tree,” like on the previous page. This made me pay attention when the author named a specific tree instead. The repetition of the same phrase combined with a new name makes each new name jump out and emphasizes the fact that Wangari tells each woman to plant a different tree.

DOK 2

OBJECTIVE

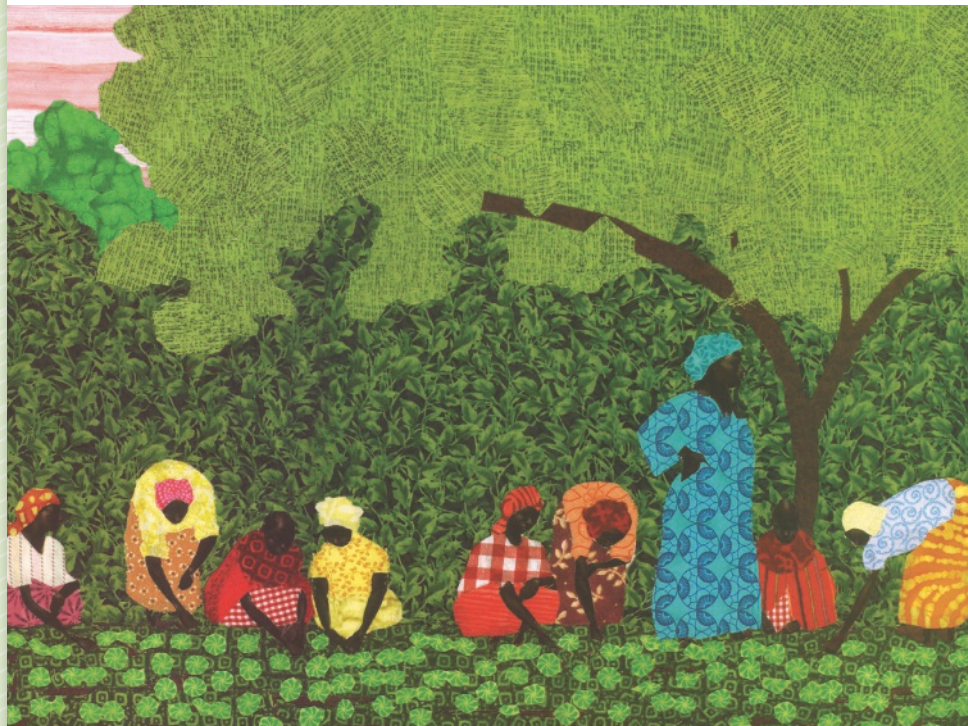
Explain how the use of text structure contributes to the author’s purpose.

CLOSE READ

Analyze Text Structure

Underline examples of repetition in paragraphs 28–31. Explain how the author’s use of repetition contributes to her purpose of accurately describing how Wangari helped the women.

- 28 Wangari told women to plant murigono, whose branches make good stakes for training yam vines.
- 29 She told them to plant muhuti as a living fence around their animal yards.
- 30 She told them to plant muigoya, whose leaves could be wrapped around bananas to ripen them.
- 31 She told them to plant muringa for the pure joy of their white flowers.



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Murigono is the Kikuyu name for *Clerodendrum johnstonii*. The Kikuyu people living near Mount Kenya use the branches of this fast-growing shrub not only to train yam vines but also to make and reinforce cattle enclosures. The living hedges are a more affordable alternative to wire fencing. Traditionally, livestock were a valuable commodity or means of exchange among the Kikuyu. The people continue to raise cattle, goats, and other livestock, but only for household or domestic use, given the scarcity of land for feed production and grazing.



32 And when a woman from her own village came, lamenting that the water in her stream was too dirty to drink, Wangari told her to plant *mukuyu*, the giant sacred fig, the drinker of water, which acts as nature's filter to clean streams.

33 *Thayu nyumba—*

34 Peace, my people

35 Soon cool, clear waters teemed with black wriggling tadpoles, like the ones on Wangari's clothes—like the ones Wangari marveled at in the waters when she was small, when Kenya was covered with trees and animals, when people lived in peace with nature.

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CLOSE READ

Summarize Informational Text

Highlight key details that help you recognize and summarize the cause and effect of planting *mukuyu* trees.

lamenting expressing feelings of sadness

First Read

Generate Questions

Paragraph 35 answers some of my earlier questions about the tadpoles. It also tells us more about why trees are important to the environment and to Wangari. What questions can you ask to help you understand the author's message in this paragraph?

Possible Response: Is the author saying that the water in Kenya was clean when Wangari was a little girl and became polluted later? Did some of the trees and animals in Kenya disappear because of the water pollution or because people cut the trees down?

Close Read

Summarize Informational Text

Have students scan **paragraphs 32 and 34** and highlight key details that help them recognize and summarize the cause and effect of planting *mukuyu* trees. Remind students that an effect is what happens, and a cause is why the event happens. **See student page for possible responses.**

Ask: **How would you summarize the cause and effect of planting *mukuyu* trees?**

Possible Response: Dirty stream water causes people to plant *mukuyu* trees because they know the effects of planting them. The main effect is that the trees clean the water. As a result, people can drink the water, and tadpoles can live in it.

DOK 2

OBJECTIVES

Recognize characteristics and structures of informational text, including cause and effect and problem and solution.

Evaluate details read to determine key ideas.

Possible Teaching Point



Read Like a Writer | Author's Craft

Imagery Call students' attention to this phrase in paragraph 35: "Soon cool, clear waters teemed with black wriggling tadpoles." Remind students that authors use imagery to appeal to multiple senses. Ask which senses this description appeals to (sight, touch). Then ask: **What does this imagery emphasize about the tadpoles in the stream? How are they different from the tadpoles on Wangari's clothing? How could you compare the clean water to medicine?**

First Read

Connect

THINK ALOUD In paragraph 38, we learn the meaning of the nickname “Mama Miti.” I learn that it means “mother of trees.” It reminds me of “Mother Nature,” so I think it fits her.

Close Read

Summarize Informational Text

Have students scan paragraphs 36–37 and highlight key details that help them summarize the effect of Wangari’s teachings on Kenya. **See student page for possible responses.**

Ask: *Based on these details and what you learned, what was the effect of Wangari’s teachings?*

Possible Response: Teaching women the value of trees caused many to plant trees all over the country, replacing the ones that were lost. This brought back strength and peace to the country because the trees helped balance ecosystems and solved many problems.

DOK 2

FLUENCY

To develop students’ fluency, have them read paragraphs 36–40 aloud with a partner to practice reading at an appropriate rate. Encourage students to consider slowing their rate as they read to support understanding.

DOK 1

OBJECTIVES

Evaluate details read to determine key ideas.

Retell and paraphrase texts in ways that maintain meaning and logical order.



CLOSE READ

Summarize Informational Text

Highlight key details that help you summarize the effect of Wangari’s teachings on Kenya.

Fluency Read paragraphs 36–40 aloud with a partner to practice reading at an appropriate rate. Make sure you are not reading too quickly nor too slowly.

offering giving or presenting

36 All over the countryside the trees that had disappeared came back. Nairobi, the capital city, had been known as Kiinuini, “the place where there are many *miinu* trees.” Now it was Kiinuini again.

37 Kenya was strong once more, strong and peaceful.

38 Wangari changed a country, tree by tree. She taught her people the ancient wisdom of peace with nature. And now she is teaching the rest of the world. She is known these days as Mama Miti—the mother of trees. A green belt of peace started with one good woman offering something we can all do: “Plant a tree.”

39 *Thayu nyumba*—

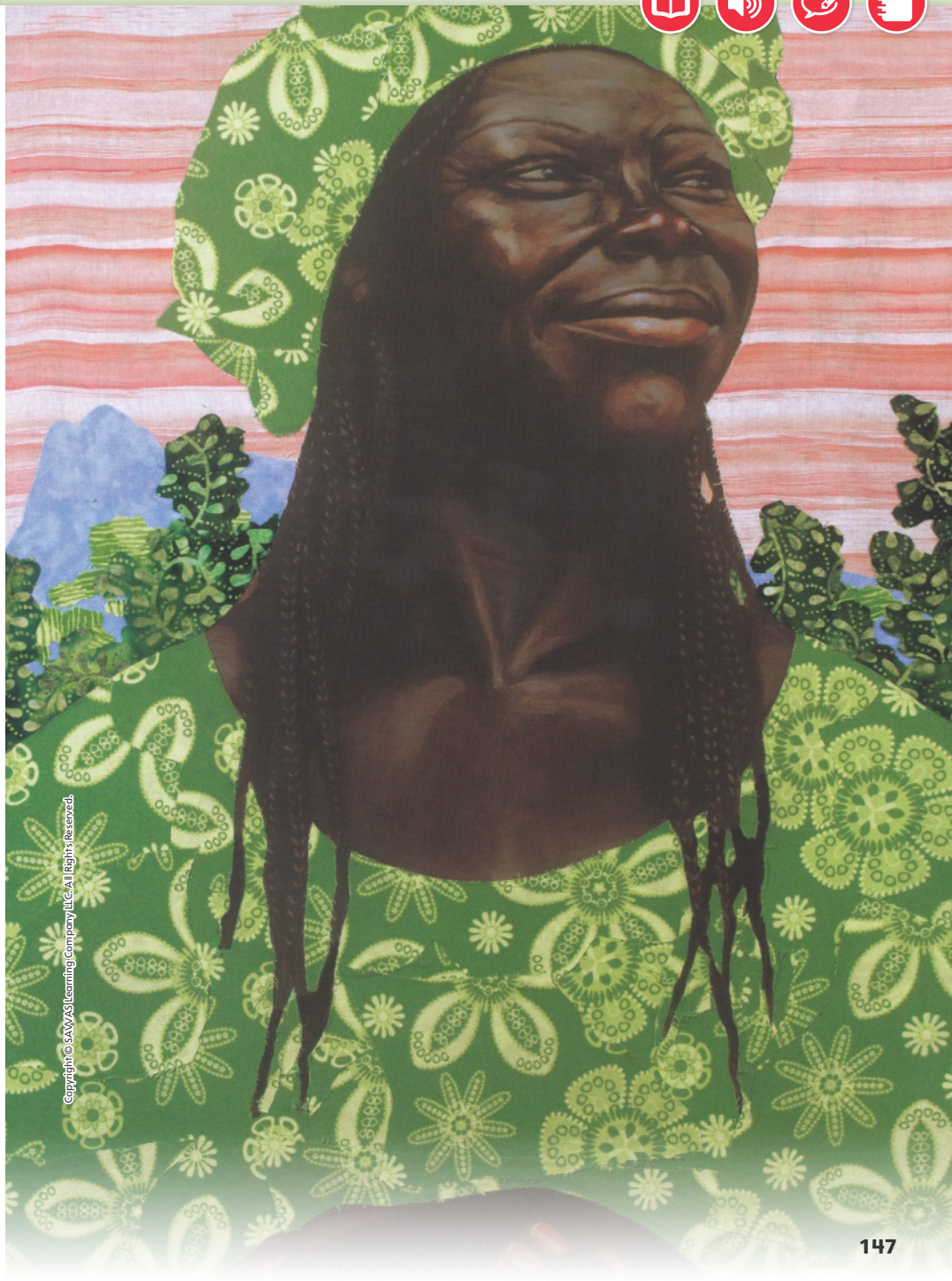
40 Peace, my people

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Possible Teaching Point

Read Like A Writer | Author’s Craft

Figurative Language Call students’ attention to the last sentence in paragraph 38. Remind students that a metaphor compares two unlike things without using *like* or *as*. Ask: *What do you think is the “green belt of peace”?* If necessary, explain that one meaning of *belt* is a continuous strip or band, like one row of cut grass across a lawn. Encourage students to connect *green* to trees and *peace* to the effect of planting trees. *What did “one good woman,” Wangari, start? Why do you think the author uses these words instead of just saying what Wangari started?*



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First Read

Notice

THINK ALOUD This illustration must show Wangari, or Mama Miti, herself. Her posture and her facial expression make her look like a strong, kind, and intelligent woman. She also looks proud of what she and the women of Kenya have accomplished. I can imagine her saying, “*Thayu nyumba—Peace, my people.*” Now I want to know whether this is a traditional saying, something she often said, or the author’s words.

CROSS-CURRICULAR PERSPECTIVES

Social Studies



Wangari Maathai introduced the idea of mobilizing women for community tree planting in 1976. In 1977, she further developed this tree-planting initiative by founding the Green Belt Movement—a grassroots organization that has helped plant more than 30 million trees. The organization promotes ecological awareness, counters environmental degradation, and seeks to improve people’s standard of living through democratic, sustainable development. Guide students to connect this information to the “Needing Heroes” infographic on pp. 130–131 of the *Student Interactive*.

Respond and Analyze



Mama Miti: Wangari Maathai and the Trees of Kenya

OBJECTIVES

Use newly acquired vocabulary expressively.

Evaluate details read to determine key ideas.

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

Recognize characteristics and structures of informational text.

Explain how the use of text structure contributes to the author's purpose.

My View

Begin by asking students, *What did you think about this text?* or *What part of this story surprised you or interested you the most?*

- **Connect** What do you like about trees?
- **Express Opinions** Do you think one person can make a huge difference in a country? Why or why not?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors of biographies want readers to make connections with people and events in the text in order to build a relationship with the subject and develop empathy. Authors choose words that readers will recognize, such as the vocabulary words *ceremonies*, *tradition*, and *medicine* in *Mama Miti*.

- Look for words and concepts in nonfiction that are familiar to you.
- Link words whose meanings you know with other words in the text to deepen your understanding of events in the biography.

MODEL AND PRACTICE Model filling out the chart on *Student Interactive* p. 148 using the word *medicine*.

- I know the word *medicine*. I take medicine when I am sick, and it heals me and makes me feel better.
- I will see how *medicine* is used in this biography. Then I can write a sentence about the text using the word *medicine*.

ELL Targeted Support Vocabulary Display the words in the Word Bank. Explain that students already know these words.

Have students say the words and discuss their meanings. On the board, write simple cloze sentences for students to complete that connect the words to students' experiences, such as: *I know what ____ means because ____.* **EMERGING/DEVELOPING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 MyTURN Have students respond using newly acquired vocabulary to complete p. 148 of the *Student Interactive*. Their sentences should accurately reflect how each word is used in events in *Mama Miti*.

OPTION 2 Use Independent Text Have students find and list familiar words or words for concepts that are familiar to them in their independent reading texts. Ask students to make notes about how these words help them understand unfamiliar topics and concepts in *Mama Miti*.

QUICK CHECK

Notice and Assess Can students identify familiar words and meanings as they read about unfamiliar concepts in *Mama Miti*?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T242–T243.
- **If students show understanding**, extend instruction for developing vocabulary in Small Group on pp. T242–T243.

Check for Understanding MyTURN Have students complete p. 149 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 148–149



VOCABULARY

Develop Vocabulary

In biographies and other nonfiction texts, authors carefully choose words to help the reader connect events in the text to personal experiences.

MyTURN Add the vocabulary words from the word bank to complete the first column. Then, use each word in a sentence about the story.

Word Bank

ceremonies tradition medicine offering

Possible responses:

Word	Sentence
<p>medicine</p> <p>a substance used for treating an illness</p>	<p>A woman cannot pay for medicine to treat her sick cows.</p>
<p>tradition</p> <p>customs or beliefs passed down among a group of people</p>	<p>Wangari keeps her family's wise tradition of loving and respecting trees.</p>
<p>ceremonies</p> <p>formal religious or public events</p>	<p>Ceremonies to end droughts were held under the mugumo.</p>
<p>offering</p> <p>giving or presenting</p>	<p>Offering a suggestion taught many people about nature and trees.</p>

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COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the text to answer the questions.

Possible responses:

1. How can the reader identify *Mama Miti* as a biography?

DOK 2 It tells a true story about a real person's life. It contains facts and details about the person's life.

2. What is the author's purpose for including the information in paragraphs 1 and 2?

DOK 2 The author wants readers to understand how Wangari Maathai learns about trees. This information also helps the reader better understand the customs and beliefs of her family.

3. Based on evidence in the biography, what conclusions can you draw about Wangari Maathai?

DOK 2 She cared for nature and for people. She used her knowledge about trees to help people and animals.

4. What evidence from the text supports the idea that Wangari Maathai wanted to provide long-lasting solutions to the women's problems?

DOK 3 Wangari Maathai gave the women seeds to grow trees that would help their families for many years. She provided a long-lasting solution to their problems.

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

OBJECTIVES

Identify and read high-frequency words from a research-based list.

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

LESSON 2

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

APPLY MyTURN Direct students to complete the activity on p. 154 of the *Student Interactive*.

feud

neutral

argue

juicy

nephew

mushroom

High-Frequency Words

Explain that since high-frequency words are ones that appear often in texts but do not follow regular word study patterns, students need to practice reading them.



STUDENT INTERACTIVE, p. 154



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 <i>Tool</i>		Vowel Sound in <i>Cue</i>
stool	fruit	few
stew	sleuth	hue
clue		

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

High-frequency words often do not follow regular word-study patterns. Read these high-frequency words: *island, machine*.

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LESSON 2

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

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4


Spiral Review:
Suffixes *-ful, -y, -ness*

FLEXIBLE OPTION
LESSON 5

Assess Understanding

LESSON 1

Teach Vowel Teams
oo, ew, ue, ui, eu

Use the  **QUICK CHECK** on p. T239 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point Authors choose familiar words so that readers can understand new concepts.

Have students look back in *Mama Miti* for familiar words that help with understanding.

ELL Targeted Support

Have students use linguistic and visual support to enhance their understanding of the vocabulary.

Choose pictures from a magazine or book that illustrate *ceremonies*, *tradition*, and *medicine*. Ask questions to monitor students' understanding of each word, and encourage them to seek clarification. **EMERGING**

Have groups of students discuss the meaning of each vocabulary word. As they listen to others, encourage students to ask for examples and clarification. **DEVELOPING**

Instruct partners to find the word *lamenting*, or another unfamiliar word, in the text. Have them identify context clues that help them understand the word. **EXPANDING**

Have partners use at least one of the vocabulary words to discuss an event from their own lives. Instruct them to monitor their understanding during the instruction, and to ask questions as needed. **BRIDGING**



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

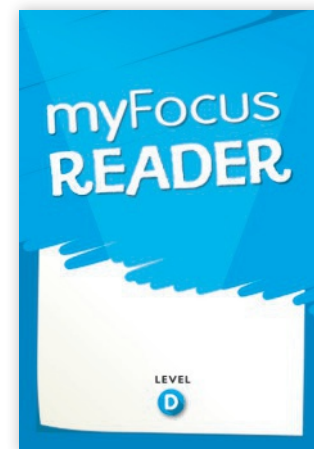
Intervention Activity



myFOCUS READER

Read pp. 36–37 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on why people need heroes.

Provide instructional support for comprehension and word study—Vowel Teams and Academic Vocabulary.



Fluency

Assess 2–4 students



PROSODY

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage at an appropriate rate. The reading rate should vary depending on the text. Dialogue may be read at a faster rate to resemble the back-and-forth pattern of conversation. Description should be read more slowly so the listener can visualize the scene. The rate for informative passages should allow the listener to understand the information. Readers should read the passage three times. If needed, model reading at an appropriate rate.

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 explain how familiar words in their text helped them understand new information.

Possible Conference Prompts

- What words or concepts did the author use that were new to you? How did you use context clues to figure out the meaning of new words?
- How did familiar words help you understand new concepts?

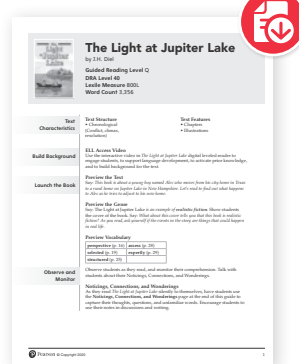
Possible Teaching Point Readers pay attention to words they already know, and link the meanings of familiar words to new information.

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T220–T221.
- For instructional support on developing vocabulary, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Ask volunteers to share familiar vocabulary words they saw in a text they read and tell how those words helped them understand new information. Celebrate their discoveries.

Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



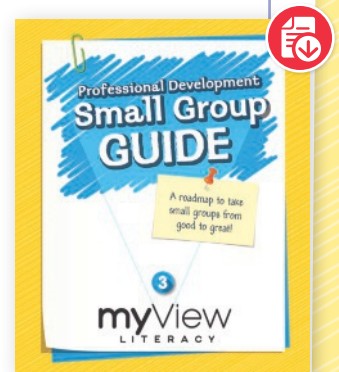
Students can

- complete the graphic organizer on *Student Interactive* p. 148.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 149.
- play the *myView* games.
- take turns with a partner reading a text at an appropriate rate.

SUPPORT INDEPENDENT READING

Have students list unfamiliar words they encounter in their independent reading text, and use a dictionary to determine their meanings.

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



Analyze Text Structure



Mama Miti: Wangari Maathai and the Trees of Kenya

OBJECTIVES

Recognize characteristics and structures of informational text.

Explain how the use of text structure contributes to the author's purpose.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to talk about why people need heroes. Give students sentence starters, such as:

- Remembering how our heroes act can encourage us to ____.
- Because a hero of mine was able to achieve ____, I can ____.

ELL Access

Discuss with students the importance of understanding how the author has organized, or structured, the text. Guide students to key details that show organizational structure in *Mama Miti*. Point out key words such as *when*, *one day*, and *another*, as well as past tense verbs to explain how one event follows another.

Minilesson

FOCUS ON STRATEGIES Skilled readers notice how the author structures, or organizes, the text. The structure helps readers determine the author's purpose for writing the text. Authors often structure text using different formats, such as cause and effect, compare and contrast, problem and solution, and time order, or sequence.

- Look for details and key words that suggest how the text is structured.
- Use your analysis of the text structure to help you decide the author's purpose in writing the text.

MODEL AND PRACTICE Use the Close Read note on p. 137 of the *Student Interactive* to model how to annotate the text to figure out its structure and understand the author's purpose.

- Which details show the text structure? On p. 137, I see that paragraphs 1 and 2 are an introduction in italics type. The introduction tells ancient stories of Kenya's beginnings. Why might the author start with Kenya's beginnings?

ELL Targeted Support Analyze Setting Tell students that a biography, always includes details about the place and time that the person lives or lived.

Have students complete and discuss these cloze sentences: *The place I live is ____.* *The time in which I am living is ____.* *Some details about this place and time are ____.* Display the word *setting* and write the words *time* and *place* next to it. Ask students if they know any other words that relate to setting. As students learn new words, add them to the display.

EMERGING/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 strategy for analyzing text structure.

OPTION 1 MyTURN Have students annotate the text using the Close Read notes for Analyze Text Structure and then use the text evidence from their annotations to complete the graphic organizer on *Student Interactive* p. 150.

OPTION 2 Use Independent Text Have students use sticky notes to mark details that give clues to the text structure. Have students use these details to define the text structure and explain the author's purpose for writing the text.

QUICK CHECK

Notice and Assess Can students identify the text structure and how it informs them of the author's purpose?

Decide

- **If students struggle**, revisit instruction about text structure in Small Group on pp. T250–T251.
- **If students show understanding**, extend instruction about analyzing the text structure in Small Group on pp. T250–T251.

STUDENT INTERACTIVE, p. 150



CLOSE READ

Analyze Text Structure

Text structure is how information is organized. Text structures include description, cause and effect, problem and solution, compare and contrast, and time order. Look for details in a text that suggest how it is structured. For example, specific dates and words and phrases such as *first*, *then*, and *after that* suggest a time-order text structure. Recognizing text structure and explaining how it contributes to the author's purpose can help you better understand a text.

1. **MyTURN** Go to the Close Read notes in *Mama Miti* and underline parts that help you analyze the text structure.
2. **Text Evidence** Use some of the parts you underlined to complete the chart.

Clues to Text Structure	Text Structure	How This Structure Supports the Author's Purpose
paragraph 14 "In time"	time order	Possible response: The time-order structure supports the author's purpose of helping readers understand the order of events in Wangari Maathai's life.
paragraph 15 "until"; "as the years went by"	time order	

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Read Like a Writer

OBJECTIVE

Discuss how the author's use of language contributes to voice.

Analyze Voice and Tone

Minilesson

FOCUS ON STRATEGIES Each author has a unique voice, or personality. Authors choose words and use language to help create this voice. These word choices also help create the tone in a piece of writing.

- Tone is the author's attitude toward a subject.
- Specific word choices help communicate the author's voice and tone.
- Analyzing word choices can help readers understand the author's tone, or attitude, about a subject.

MODEL AND PRACTICE Model how to analyze the author's voice and tone by directing students to the top of p. 155 of the *Student Interactive*. Have them follow along as you complete the steps.

1. Identify how author Donna Jo Napoli uses descriptive language to create a peaceful tone, or attitude, about the ceremonies.
2. Explain how Napoli's choice of the word *shimmering* to describe the rain contributes to her voice.
3. Guide students to understand that Napoli's language reveals a positive, peaceful voice that makes the text sound like a fairy tale, even though the story is nonfiction.

ELL Targeted Support Analyze Voice and Tone To help students better understand voice and tone, have them discuss how authors use word choice to create different tones. Display these sentences: *The big tree stands in the yard. The powerful tree towers over the yard.*

Help students identify the words that are different in each sentence. Ask: *Is big or powerful a more descriptive word? Which word would an author use to show strong feelings about the tree?* **EMERGING/DEVELOPING**

Have students identify the different word choices in each sentence. Then ask partners to discuss which sentence is more effective in showing the author's feelings about the tree. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Direct students to go back to *Mama Miti* and identify the author's voice and tone. Help guide their work by reminding them that voice shows an author's personality and tone shows an author's attitude toward a subject. Then have them focus on a specific example of voice by completing the activities on p. 155 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 155



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

Authors choose words and use language in a style that shows their **voice**, or personality. The author's attitude toward a subject is called **tone**. Tone and other use of language contribute to the writer's voice.

Model ! Read the sentence from *Mama Miti*.

So the men held ceremonies under the mugumo—the spreading sacred fig tree—and the skies blessed them with shimmering rains to slake their thirst and water their farms.

establishes a tone

- 1. Identify** Donna Jo Napoli uses language that shows her attitude toward the ceremony.
- 2. Question** What tone is revealed?
- 3. Conclude** Donna Jo Napoli's use of language reveals a peaceful tone, almost like a fairy tale.

Read the passage.

Wangari took the woman by the arms. "These arms are strong," she said. "Plant a tree. . ."



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

- 1. Identify** Donna Jo Napoli uses language that shows her attitude toward a woman looking for help.
- 2. Question** What tone is revealed?
- 3. Conclude** Donna Jo Napoli's use of language reveals a hopeful or encouraging tone.

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

OBJECTIVE

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

FLEXIBLE OPTION 

LESSON 3


More Practice

FOCUS ON STRATEGIES Remind students that the vowel teams *oo, ew, ue, ui,* and *eu* are letter combinations that form one sound. Review that these vowel teams can make the same sound as in the word *tool* or the word *cue*.

MODEL AND PRACTICE Display the words *fool, blew, suit, glue, pew,* and *argue*. Have students say the words aloud and sort them into words with the same vowel sound as in *tool* and words with the same vowel sound as in *cue*.



APPLY Have students complete *Word Study* p. 92 from the Resource Download Center.



Name _____

Word Study

Vowel Teams oo, ew, ue, ui, eu

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. Because a vowel team can have different sounds, you need to learn how to pronounce each individual word.

Some words with the oo, ew, ue, ui, or eu vowel teams have the same vowel sound as the word *toad*. Some have the same vowel sound as the word *cue*.

MY TURN Read the first word. Then read the two words next to it. Circle the word that has the vowel team with the same vowel sound as the first word.

1. *hoop*: *foad* *ue*

2. *pew*: *stafue* *suf*

3. *blue*: *chew* *rescue*

4. *cruise*: *cue* *true*

MY TURN Read each word. Underline the vowel team in each word. Circle whether the vowel teams have the same sound or different sounds.

5. *blew* nephew same *different*

6. *deuce* neutral same *different*

7. *argue* true same *different*

8. *suit* bruise same *different*

High-Frequency Words

High-frequency words appear often in a text. Being able to read high-frequency words helps you to read fluently.

MY TURN Create a personal dictionary of high-frequency words. Add these words: *island*, *machine*. Practice saying them aloud.

Grade 2, Unit 3, Week 4
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Word Study, p. 92



FLEXIBLE OPTION ←
LESSON 3

More Practice


LESSON 1

Teach Vowel Teams
oo, ew, ue, ui, eu

LESSON 2

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

FLEXIBLE OPTION ←
LESSON 4

 **Spiral Review:**
Suffixes *-ful, -y, -ness*

FLEXIBLE OPTION ←
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T245 to determine small group instruction.

Teacher-Led Options

Strategy Group



ANALYZE TEXT STRUCTURE

Teaching Point Readers pay attention to details and clues to determine the structure of a text. Understanding how information is structured can help readers determine the author's purpose for writing the text. Work with students to complete the graphic organizer on *Student Interactive* p. 150.

ELL Targeted Support

To help students retell events sequentially, guide them to use words indicating time.

Show students these terms: *time order, sequence, first, next, then, after*. If necessary, provide definitions. Help students complete cloze sentences to talk about the events of their day in chronological order, such as: *This morning, the first thing I did was _____. Next, I _____. After that, I _____.* **EMERGING**

Have partners complete cloze sentences with terms such as *time order, sequence, first, next, then, after*. Ask students to use at least two of the words in simple three-sentence stories about the events of their day. **DEVELOPING**

Have small groups discuss and write a list of words and clues that could indicate a time-order structure. Direct the groups to create a short, simple story that includes words and clues from their list. **EXPANDING/BRIDGING**



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

Intervention Activity



ANALYZE TEXT STRUCTURE

Use Lesson 33, pp. T215–T220, in the *myFocus Teacher's Intervention Guide* for instruction on analyzing text structure.

LEVEL D • READ

Lesson 33 Genre: Narrative Nonfiction and Informational Texts

DIRECTIONS Read each of the following passages. Pay attention to how the author organizes information.

A Lot to Learn

- 1 The summer of my fourth-grade year, I learned important lessons about following directions and about running a successful business. It all began with my desperate longing for a skateboard. Instead of listening to my parents tell me it was too expensive, I decided to make the money myself. I would open a lemonade stand. Everyone at the park across the street was sure to want a delicious drink.
- 2 First, I bought some powdered lemonade mix and tossed the package in a cooler with some water. I was excited about my first customer. I took his fifty cents and gave him lemonade. He spat it out.
- 3 "I want my money back!"
- 4 I forgot to add sugar. And I had used warm water. Oops. Lesson 1: Follow the directions.
- 5 After a week, business slowed. Someone around the corner was selling lemonade for half the price! I told my mom my plan to lower my prices. She said, "Don't do it! Instead, make your lemonade the best ever. Make it so good that kids won't mind paying three times as much."
- 6 I went to the store and bought fresh lemons, ice, honey, and silly straws. That night mom helped me slice the lemons. I raised my price to seventy-five cents. Then, I made fresh lemonade for each customer. Once the word was out, I couldn't keep up. I ran out of lemons before the day was done. Lesson 2: The key to running a successful business is making a great product everyone wants.
- 7 At the end of that summer, not only did I have a shiny new skateboard, I had a bunch of new friends who loved my lemonade!

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Reading Informational and Argumentative Text T • 215

Fluency

Assess 2–4 students



PROSODY

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

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

ANALYZE TEXT STRUCTURE

Talk About Independent Reading Have students look back at their sticky notes and share clues that helped them determine the book’s text structure and the author’s purpose.

Possible Conference Prompts

- What clues and ideas does the author put into the text that show its structure?
- What was the author’s purpose in writing this text? What leads you to this idea?

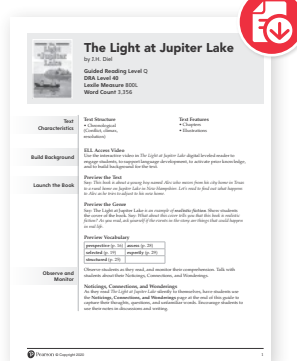
Possible Teaching Point Readers pay attention to words and clues that help them determine the structure of the text. The organization of the information helps readers understand the text and why the author wrote it.

Leveled Readers



ANALYZE TEXT STRUCTURE

- For suggested titles, see “Matching Texts to Learning,” pp. T220–T221.
- For instructional support on how to analyze text structure, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Have one or two students share how they figured out the text structure of a text they read. Celebrate their discoveries.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to *Mama Miti* or another text they have previously read.
- read a trade book or their Book Club text.
- discuss clues about the text structure of text.

Centers



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

Literacy Activities



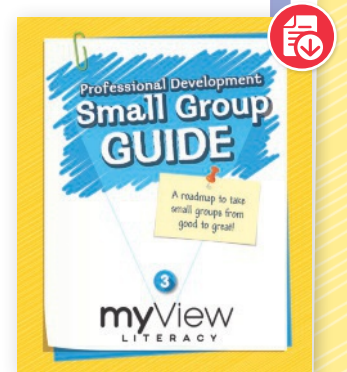
Students can

- complete the graphic organizer on *Student Interactive* p. 150.
- look for known words in unfamiliar text.
- play the *myView* games.
- take turns with a partner reading a passage from a text at an appropriate rate.

SUPPORT PARTNER READING

After reading, prompt partners to discuss the text structure of their text and identify details that help them understand how the author organized the information.

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



Summarize Informational Text



Mama Miti: Wangari Maathai and the Trees of Kenya

OBJECTIVE

Evaluate details read to determine key ideas.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to summarize the text. Ask:

- How did Wangari encourage women who came to her with problems?
- What did Wangari achieve in Kenya?

Minilesson

FOCUS ON STRATEGIES As they read, active readers evaluate details for importance. They use those details to determine key ideas. A summary retells the most important ideas of a text.

- As you read, focus on the key ideas.
- Separate key ideas from minor details. Ask yourself, *If I left this detail or idea out of a summary, would someone who has not read the text be confused or miss something very important?*
- Put key ideas together in a logical order to summarize the text.

MODEL AND PRACTICE Use the Close Read note on p. 140 of the *Student Interactive* to model identifying key details for a summary of the text.

Many key details about the second woman who comes to Wangari are similar to details about the first woman. First, I will highlight those similar details. Then I will summarize the first woman's visit to Wangari. Using one sentence, I can say that a second woman had a problem and received the same kind of solution from Wangari.

Have students practice identifying the key details in a text they have previously read. Then have them use the key details to summarize the text in their own words.

ELL Targeted Support Summarize Tell students that readers retell the important ideas in a text. Explain that this is called summarizing.

Display the words *first*, *second*, and *finally*. Explain that these words help students write summaries. Tell students to think about the story *Mama Miti* as you write a summary together. Write the word *first*. Ask students to supply the next few words about the story. Repeat the process with the words *second* and *finally*. Point out that the word *finally* indicates a conclusion. **EMERGING/DEVELOPING**

Have students work in small groups to retell the story of *Mama Miti*. Provide them with a bank of words, such as *first*, *second*, *then*, and *finally*. Ask them to write one sentence using each word. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategy of determining key ideas to summarize informational text.

OPTION 1 MyTURN Have students annotate the text using other Close Read notes for Summarize Informational Text and then use the text evidence from their annotations to complete *Student Interactive* p. 151.

OPTION 2 Use Independent Text Have students make a T-chart with one column labeled *Details* and the other column labeled *Key Ideas*. Then have students use the key ideas they record to write a brief summary of the text.

QUICK CHECK

Notice and Assess Can students distinguish key ideas from details to write a summary?

Decide

- **If students struggle**, revisit instruction for summarizing informational text in Small Group on pp. T258–T259.
- **If students show understanding**, extend instruction for summarizing informational text in Small Group on pp. T258–T259.

STUDENT INTERACTIVE, p. 151



READING WORKSHOP

Summarize Informational Text

You can **summarize**, or recount, the key ideas of a text in your own words. Use text structure to help you identify and evaluate details and recount the most important ideas in a text.

1. **MyTURN** Go back to the Close Read notes and highlight text evidence that helps you summarize the text.
2. **Text Evidence** Use some of your highlighted evidence to evaluate details and determine key ideas. Use these key ideas to write a brief summary of the text.

Possible response:

Summary
A woman came to Wangari for help because she could not feed her family. Wangari gave her seeds to plant trees. The woman shared the seeds with her neighbors. More and more women came to Wangari for help. She gave them different types of seeds. Women planted trees all over the countryside. Wangari and her seeds helped Kenya become strong and peaceful again.

Write for a Reader

OBJECTIVE

Discuss how the author's use of language contributes to voice.

Use Voice and Tone

Minilesson

FOCUS ON STRATEGIES Writers choose specific language to express a certain tone in their writing. Their word choices also help them show their voice, or personality, in their writing.

- Choose specific language to express your ideas and feelings about a topic.
- Make word choices that show your voice and personality.
- Create a tone, or attitude, that is appropriate for the topic.

MODEL AND PRACTICE Discuss how students might use a similar technique in their own writing, using p. 156 of the *Student Interactive*. Model as an example:

1. Write the following subject on the board: music.
2. Think aloud as you brainstorm some positive words about the subject of music. *The subject I chose to write about is music. Before I write, I want to brainstorm some positive words I could use to write about music. Some words that pop into my head are upbeat, lively, toe tapping, playful, entertaining, and fun.*
3. Ask students to suggest other words, and add them to the list. Then say: *This is a good list. I'll refer to this list and include some of the words as I write my paragraph. Using specific language will help me show my voice and create a positive tone about my subject, music.*

ELL Targeted Support Use Voice and Tone Guide students to brainstorm descriptive words to help build tone and voice in writing about a topic.

Guide students to brainstorm words that could be used to build a positive voice and tone about a park. Ask questions such as: *What does the park look like? What do you hear at the park?* **EMERGING/DEVELOPING**

Have partners brainstorm words that could be used to build a positive voice and tone about a park. Have them think about what the park looks like, what sounds they might hear there, and how they feel about the park.

EXPANDING/BRIDGING



ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to Donna Jo Napoli's use of language to build her voice as an example for their own writing. Then guide students to complete the activity on p. 156 of the *Student Interactive*.

Writing Workshop

Have students use specific language to contribute to voice and tone in their writing from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to make meaningful language choices that will contribute to the voice and tone of their writing.

STUDENT INTERACTIVE, p. 156



DEVELOP AUTHOR'S CRAFT

Write for a Reader

Choose words carefully to express a certain tone in your writing. Use tone with other style elements to build your voice as a writer.

MyTURN In *Mama Miti*, Donna Jo Napoli chooses language that reveals a tone and contributes to her writer's voice. Choose language that shows your tone, or attitude toward a subject, as one way to develop a strong writer's voice.

Use language
that reveals
a tone.



1. Think of a subject that makes you happy. Write the subject.

Subject: **Possible response: music**

2. Write some positive words describing your subject.

Possible responses: upbeat, lively, toe tapping, playful, entertaining, fun

3. Write a paragraph that has a positive tone about your subject. Use some of the positive words you listed.

Responses should contain words that give a positive tone about the subject.

4. Discuss how your tone contributes to your writer's voice.

Responses should demonstrate an understanding of specific nuances in the use of language and how they contribute to voice.

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Word Study Spiral Review

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using knowledge of suffixes, including how they can change base words such as dropping *-e*, changing *-y* to *-i*, and doubling final consonants.

Identify the meaning of words with affixes such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

FLEXIBLE OPTION 

LESSON 4



Spiral Review: Suffixes *-ful*, *-y*, *-ness*

FOCUS ON STRATEGIES Review the strategies from the previous week about identifying words with the suffixes *-ful*, *-y*, *-ness*.

MODEL AND PRACTICE Write the following words on the board: *playful*, *grassy*, and *weariness*. Ask volunteers to identify the suffix in each word. Then have students identify the base word and tell whether the base word's spelling was changed when the suffix was added and, if so, how.

APPLY Have students work independently to find words that have the suffixes *-ful*, *-y*, and *-ness* in a story they recently read. Have students write each word and underline the suffix. Challenge them to determine whether the base word's spelling changed when the suffix was added.





ELL Targeted Support

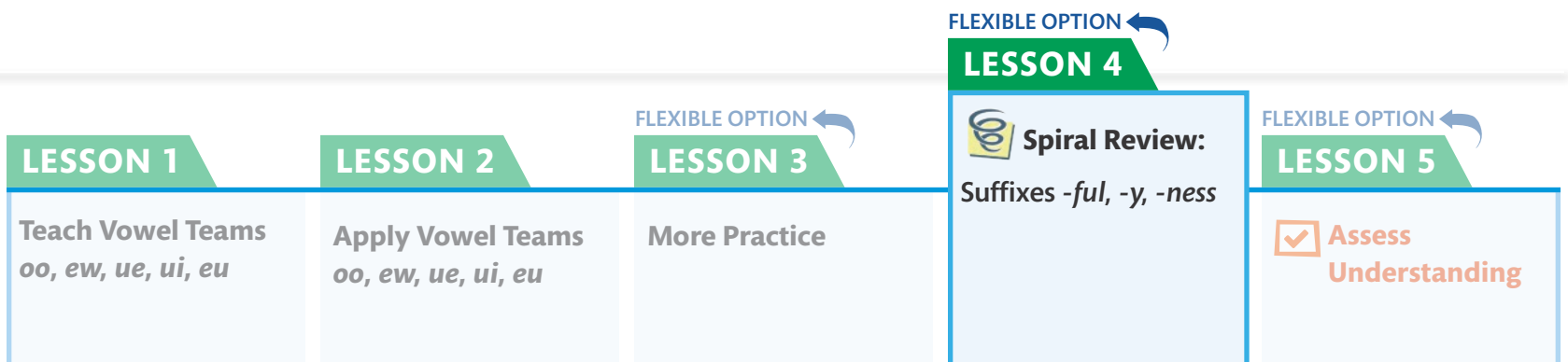
Use Suffixes -ful, -y, -ness Write the word *full* on the board. Have students describe something that is full, like a glass of water. **EMERGING**

Have students describe how a snowy scene is full of snow and how someone thankful is full of thanks. **DEVELOPING**

Write the words *kindness*, *powdery*, and *fateful* on the board. Have partners determine the meanings of each based on the suffix and base meaning.

EXPANDING

Have volunteers determine spelling changes as these suffixes are added to base words. **BRIDGING**



Use the  **QUICK CHECK** on p. T253 to determine small group instruction.

Teacher-Led Options

Strategy Group



SUMMARIZE INFORMATIONAL TEXT

Teaching Point When you summarize a text, you tell the key, or most important, ideas. You evaluate which ideas are the most important and which ideas are minor details. Guide students to list key ideas in *Mama Miti* and then use the list to create a summary of the text.

ELL Targeted Support

Have students distinguish key ideas from details. Display a list of statements about *Mama Miti* that includes key ideas and some details, such as: *Wangari was a woman. Wangari wore bright blue cloth. Wangari lived in Kenya. There was a drought in Kenya. Poor people came to ask Wangari for help. A woman who had two daughters came to ask Wangari for help. Wangari's advice helped to plant trees all over Kenya. Mubiru muiru trees grow in Kenya. Some trees in Kenya are used to make medicine.*

Have students discuss and separate key ideas from details. **EMERGING/DEVELOPING**

Have pairs discuss the key ideas and details. Ask them to write a summary of *Mama Miti* and read it aloud to the class. Encourage students to give feedback on the summaries. **EXPANDING/BRIDGING**



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

Intervention Activity



SUMMARIZE INFORMATIONAL TEXT

Use Lesson 36, pp. T235–T240, in the *myFocus Teacher's Intervention Guide* for instruction on retelling and summarizing text.

LEVEL D • READ

Lesson 36 Retell and Summarize Text

DIRECTIONS Follow along as your teacher reads the passages. Think about the most important ideas in each passage.

New York City

Have you ever been to New York City? It is the largest city in America. In New York City, you can visit the Empire State Building, which is 102 stories tall! You can also visit the Statue of Liberty, which is more than 300 feet tall. People come from all over the world to see it. Another place to visit in New York City is Central Park. It is a big park with many lakes. People like to play, ride bikes, picnic, and rest in this park. New York City has something for everyone!

Summary

The largest city America, New York City, has many attractions, including the Empire State Building, the Statue of Liberty, and Central Park.

A Great Chef

- 1 Bella loved to cook. She always watched her parents cook.
- 2 One day, Bella told her father, "I want to be a great chef." Her father said, "That's a fabulous idea. It will take a lot of hard work, though." He said she would have to practice a lot.
- 3 After that, Bella cooked every day. After school, she chopped and diced vegetables. She became very good at cutting them all the same size. Bella's family tried her creations and told her which meals tasted best. Her family said, "Your food is delicious! You will be a great chef."
- 4 Today Bella owns *Bella's Place*. It's the best restaurant in town!

Reading Informational and Argumentative Text T • 235

Fluency

Assess 2–4 students



PROSODY

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

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

SUMMARIZE INFORMATIONAL TEXT

Talk About Independent Reading Have students use a T-chart to distinguish key ideas in the text from details. They should then create and share a summary of their book.

Possible Conference Prompts

- What are some key ideas in your book? How can you tell those statements are key ideas?
- What ideas from your book would you put into a summary?

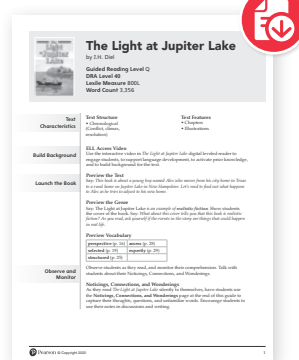
Possible Teaching Point A summary of a book includes only the key ideas. Your summary should sound like a very short version of the text. The summary should give the reader a clear understanding of the story.

Leveled Readers



SUMMARIZE INFORMATIONAL TEXT

- For suggested titles, see “Matching Texts to Learning,” pp. T220–T221.
- For instructional support on how to summarize informational texts, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Instruct one or two students to give a brief book report by sharing a summary of a text they have read. Celebrate their accomplishment.

Independent/Collaborative

Independent Reading



Students can

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

Centers



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

Literacy Activities



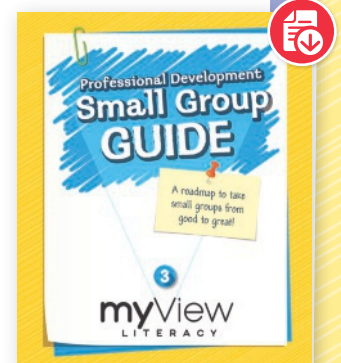
Students can

- complete the graphic organizer on *Student Interactive* p. 151.
- write about their book and its key ideas in their reader's notebook.
- play the *myView* games.
- with a partner, take turns reading a text at an appropriate rate.

SUPPORT INDEPENDENT READING

After reading, have students summarize their independent reading text and share their summary with a partner.

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



Reflect and Share



Mama Miti: Wangari Maathai and the Trees of Kenya

OBJECTIVES

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

Write a response to a literary or informational text that demonstrates an understanding of a text.

Use text evidence to support an appropriate response.

Use linking words and phrases to connect ideas within categories of information.

ACADEMIC VOCABULARY

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

- Why do the heroes in the texts you have read command respect?
- How could a hero work with you to achieve a goal?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Explain to students that before they write to compare texts, they need to clearly understand the purpose of the writing. One way to do that is to ask themselves questions and think through the answers.

- To make sure you understand the assignment, list the steps you will need to follow.
- If you are confused, read and think through each step of the task.

MODEL AND PRACTICE Model asking and answering questions using the Write to Sources prompt on p. 152 in the *Student Interactive*.

What exactly am I being asked to do? “Write to Sources” says to think about the heroes I have read about so far and choose two to compare and contrast. What do they have in common? Do they look alike? Did they live in the same time or place? Did they help the same people or face the same type of situation? How is each one special or different? My conclusion should describe the important way both heroes helped the world.

Direct students to respond to the prompt on *Student Interactive* p. 152. Remind them the use linking words, such as *also*, *and*, and *but*, to connect their ideas.

ELL Targeted Support Use a Graphic Source Read to students the information about each hero in the infographic on *Student Interactive* pp. 130–131. A time line provides a clear and logical sequence of events. Point out the limitation of this time line; an arrow points to only one date. A person’s life often covers many years and dates. Tell students that Wangari Maathai, from *Mama Miti*, was born in 1940 and died in 2011. Discuss where students would place Wangari’s life on the time line and where students’ lives would fit on the time line.

Help students research dates for two more heroes to place on the time line. Have students complete this cloze sentence: *I think ____ and ____ are the most heroic because ____.* As appropriate, have students explain their choices. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for asking and answering questions to make comparisons between texts.

OPTION 1 Use the Shared Read Have student pairs discuss questions they might ask themselves as they compare two heroes from this week's texts. Then have students answer the questions in their response to the prompt on p. 152 in the *Student Interactive*.

OPTION 2 Use Independent Text Have students write a list of the similarities and differences between two heroes in texts they have read. Ask them to draw conclusions about the importance of the two heroes and discuss their conclusions with a partner.

 QUICK CHECK

Notice and Assess Can students make comparisons across texts?

Decide

- **If students struggle**, revisit instruction for comparing texts in Small Group on pp. T264–T265.
- **If students show understanding**, extend instruction for making text comparisons in Small Group on pp. T264–T265.

WEEKLY QUESTION Have students use evidence from the texts they have read to respond to the Weekly Question on a separate sheet of paper or in small groups.

STUDENT INTERACTIVE, p. 152



RESPOND TO TEXT

Reflect and Share

Write to Sources Consider all the heroes you have read about in this unit. Choose two heroes, each from a different text, and compare and contrast their heroic actions. Based on your comparison, what conclusions can you draw about the importance of heroes? Use examples from each text to write and support your response.


Ask and Answer Questions When writing a response to a text, ask and answer questions about the text to guide your writing.

- What heroes did we read about in this unit?
- How are the two heroes I chose alike and different?
- What can I conclude about the importance of heroes?

On a separate sheet of paper, write a paragraph that states your response. Use linking words, such as *also*, *and*, and *but*, to connect your ideas. Support your response with text evidence. End your paragraph with a sentence that restates your ideas.

Weekly Question

Why do people need heroes?



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My VIEW

Write About It For additional practice developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

When Wangari gives seeds to the poor woman and her children who traveled from the western valley, she takes their hands and says, "These are strong hands." Why does Wangari tell them this? Use text evidence to support your opinion.

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

OBJECTIVE

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

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 vowel teams *oo, ew, ue, ui, eu*, write the following words on the board.

argue

clue

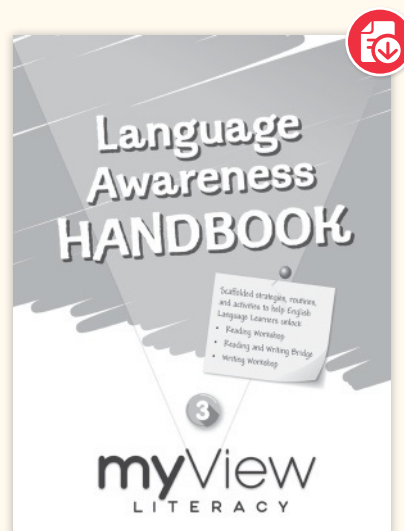
Underline the *ue* vowel team in each word and say the words aloud. Guide students to see that the words have the same vowel team but different vowel sounds.

Have students use their knowledge of vowel teams *oo, ew, ue, ui, eu* to determine whether following pairs of words have the same or different vowel sound: *fool, hoop* (same); *fruit, suit* (same); *pew, blew* (different); *true, tissue* (different); *neutral, sleuth* (same).




Develop Language Awareness

For additional practice with vowel teams *oo*, *ew*, *ue*, *ui*, and *eu*, complete the activity on p. 37 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to understand vowel teams *oo*, *ew*, *ue*, *ui*, and *eu*.



LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	FLEXIBLE OPTION LESSON 5
Teach Vowel Teams <i>oo, ew, ue, ui, eu</i>	Apply Vowel Teams <i>oo, ew, ue, ui, eu</i>	More Practice	Spiral Review: Suffixes <i>-ful, -y, -ness</i>	<input checked="" type="checkbox"/> Assess Understanding

Use the  **QUICK CHECK** on p. T261 to determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Critical readers think about the information authors communicate, such as ideas about heroes and what makes them heroic. Have students complete a three-column chart about the infographic on *Student Interactive* pp. 130–131, with a column each for: the person; what the person did; why the action was heroic. Students may add Wangari and other heroes they have read about this week.

ELL Targeted Support

Have students fill in cloze sentences and sentence starters to talk about the infographic on pp. 130–131 of the *Student Interactive*.

Write students' ideas on the board as they finish these cloze sentences: ____ was a hero (were heroes). To show heroism, (he, she, they) ____.


EMERGING

Have small groups of students discuss and finish these cloze sentences: ____ was a hero (were heroes). (He, She, They) showed heroism by ____.

DEVELOPING

Have pairs of students discuss and then write ideas in their notebooks to complete these sentences: ____ was a hero (were heroes). (He, She, They) showed heroism by ____.

EXPANDING/ BRIDGING

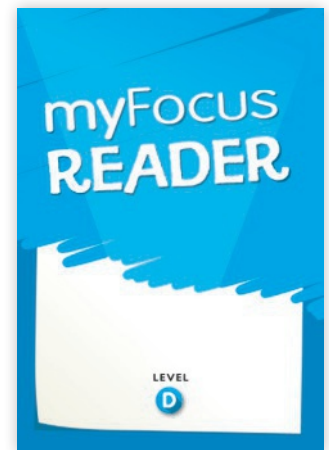
 For additional support, see the online *Language Awareness Handbook*.

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 why people need heroes 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 Teacher's Intervention Guide*, Lessons 1–12.

On-Level and Advanced



INQUIRY

Organize Information and Communicate

Students should organize their findings on why people need heroes 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 from various texts about why people need heroes. You may want to refer them to p. 152 in the *Student Interactive*.

Possible Conference Prompts

- What do authors want you to know about people who are heroes? How did authors structure their text to communicate this?
- What do you admire about the heroes in these texts? Why?

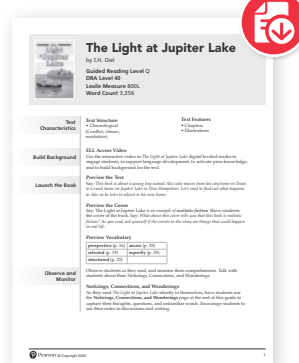
Possible Teaching Point Think about texts you have read to make connections between yourself and people you think of as heroes.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T220–T221.
- For instructional support on how to compare texts, see *Leveled Readers Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Ask one or two students to share connections they made between themselves and real-life heroes in various texts. Encourage all students to share.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to the infographic “Needing Heroes” with a partner.
- read a self-selected text.
- reread 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 why people admire and need heroes.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T482–T483, for

- teacher’s summary of chapters in *The Hero Two Doors Down*.
- 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 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 themes concerning *heroes* and explain poetic elements in poetry.
- I can develop knowledge about language to make connections between reading and writing.
- I can use elements of narrative text to write a historical fiction story.

SEL SOCIAL-EMOTIONAL LEARNING

Assessment Options for the Week

- Daily Formative Assessment Options
- Writing Workshop Assessment

The following assessments are available on [SavvasRealize.com](https://www.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

READING WORKSHOP

GENRE & THEME

- Interact with Sources: Explore the Infographic T270–T271
- Listening Comprehension: Read Aloud “There for Me” T272–T273
- Poetry T274–T275
- ☑ **Quick Check** T275

READING BRIDGE

- Academic Vocabulary: Parts of Speech T276–T277
- Word Study: Teach Irregular Plural Nouns T278–T279

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T282–T283
- Strategy, Intervention, and On-Level/Advanced Activities T282
- ELL Targeted Support T282
- Conferring T283

INDEPENDENT/COLLABORATIVE

- Independent Reading T283
- Literacy Activities T283

BOOK CLUB T283 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction T430–T431
 - » Edit for Punctuation Marks
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T431
- Conferences T428

WRITING BRIDGE

- Spelling: Irregular Plural Nouns T432
 - ☑ **Assess Prior Knowledge** T432
- Language and Conventions: Spiral Review: Irregular Verbs T433

LESSON 2

READING WORKSHOP

SHARE READ

- Introduce the Text T284–T295
 - » Preview Vocabulary
 - » Read: “Firefighter Face,” “Miss Stone,” “The Race,” “in daddy’s arms,” “The Wright Brothers”
- Respond and Analyze T296–T297
 - » My View
 - » Develop Vocabulary
- ☑ **Quick Check** T297
- Check for Understanding

READING BRIDGE

- Word Study: Apply Irregular Plural Nouns T298–T299
 - » High-Frequency Words T298

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T300–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

- Historical Fiction T434–T435
 - » Edit for Prepositions and Prepositional Phrases

INDEPENDENT WRITING

- Historical Fiction T435
- Conferences T428

WRITING BRIDGE

- Spelling: Teach Irregular Plural Nouns T436
- Language and Conventions: Oral Language: Pronouns T437

LESSON 3

READING WORKSHOP

CLOSE READ

- Explain Poetic Characteristics T302–T303
- Close Read: “Firefighter Face,” “Miss Stone,” “The Race,” “in daddy’s arms,” “The Wright Brothers”

 **Quick Check** T303

READING BRIDGE

- Read Like a Writer: Analyze Descriptive Language T304–T305

FLEXIBLE OPTION

- Word Study: More Practice: Irregular Plural Nouns T306–T307

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T308–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

- Historical Fiction T438–T439
 - » Publish and Celebrate
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T439
- Conferences T428

WRITING BRIDGE

FLEXIBLE OPTION

- Spelling: More Practice: Irregular Plural Nouns T440
- Language and Conventions: Teach Pronouns T441

LESSON 4

READING WORKSHOP

CLOSE READ

- Monitor Comprehension T310–T311
- Close Read: “Firefighter Face,” “Miss Stone,” “The Race,” “in daddy’s arms,” “The Wright Brothers”

 **Quick Check** T311

READING BRIDGE

- Write for a Reader: Use Descriptive Language T312–T313

FLEXIBLE OPTION

- Word Study: Spiral Review: Vowel Teams *oo, ew, ue, ui, eu* T314–T315

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T316–T317
- Strategy and Intervention Activities T316
- Fluency T316
- ELL Targeted Support T316
- Conferring T317

INDEPENDENT/COLLABORATIVE

- Independent Reading T317
- Literacy Activities T317

WRITING WORKSHOP

MINILESSON

- Historical Fiction T442–T443
 - » Prepare for Assessment
 - » Share Back

INDEPENDENT WRITING

- Historical Fiction T443
- Conferences T428

WRITING BRIDGE


FLEXIBLE OPTION

- Spelling: Spiral Review: Vowel Teams *oo, ew, ue, ui, eu* T444
- Language and Conventions: Practice Pronouns T445

LESSON 5

READING WORKSHOP

COMPARE TEXTS

- Reflect and Share T318–T319
- Talk About It
 -  **Quick Check** T319
 - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION

- Word Study: Irregular Plural Nouns T320–T321

 **Assess Understanding** T320

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS

- Guided Reading/Leveled Readers T322–T323
- Strategy, Intervention, and On-Level/Advanced Activities T322
- ELL Targeted Support T322
- Conferring T323

INDEPENDENT/COLLABORATIVE

- Independent Reading T323
- Literacy Activities T323
- **BOOK CLUB** T323 **SEL**

WRITING WORKSHOP

MINILESSON

- Historical Fiction T446–T447
 - » Assessment

INDEPENDENT WRITING

- Assessment T446
- Conferences T428

WRITING BRIDGE

- Spelling: Irregular Plural Nouns T448
 -  **Assess Understanding** T448

FLEXIBLE OPTION

- Language and Conventions: Standards Practice T449

UNIT 3 WEEK 5 WEEK AT A GLANCE: RESOURCE OVERVIEW

Materials

WEEKLY LAUNCH: INFOGRAPHIC

ACTING Heroically

When we think of heroes, we may think about soldiers, firefighters, and others who show great courage. However, you do not have to save lives to be a hero. In fact, people can be heroes in many ways, big and small.

PROTECTING OUR COUNTRY Men and women in the U.S. armed forces help prevent war. They may be sent anywhere in the world where there is a conflict. They sacrifice their safety to protect our country.

BREAKING BARRIERS African Americans were not allowed to play major league baseball until Jackie Robinson joined the Brooklyn Dodgers in 1947. Robinson's courage helped to change the game. People continue to work today to break racial and gender barriers.

MAKING SACRIFICES During World War II, a ship carrying American soldiers started to sink. There were not enough life vests. Four religious leaders gave their life vests to some soldiers. The *Four Chaplains*, as they are called, are remembered for acting selflessly.

SHOWING HEROISM Have you ever said a kind word to a classmate? Helped a neighbor with a shove? Similar actions can help others feel cared about. Being helpful and kind to others is a form of heroism.

INFOGRAPHIC
Acting Heroically

READING WORKSHOP

Poetry Anchor Chart

Purpose
To entertain, to inspire, to inform, to persuade, to describe, to explain, to describe, to inform, to persuade, to describe, to explain.

Elements

- Line breaks: that separates stanzas or lines
- Stanzas: a group of lines
- Sound devices: such as rhyme that makes poetry enjoyable to read
- Imagery: sensory language
- Figurative language: when you make something appear like something else

Some Types of Poetry

- Narrative: tells a story
- Free verse: no rhyme or stanza pattern
- Concrete: writes in a shape that represents the subject of the poem

READING ANCHOR CHART
Poetry

Poetry Anchor Chart

Purpose

Elements

Some Types of Poetry

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: Q
ORA Level 45
Lexile Measure: 920L
Word Count: 1,356

Text
Characteristics: A narrative, a story.

Build Background
ELL Access Yields: Use the background information in The Light at Jupiter Lake digital reader made to use as background information to activate prior knowledge.

Launch the Book
Read the text aloud to your students and discuss the text as you read.

Practice the Text
Read the text aloud to your students and discuss the text as you read.

Review the Text
Read the text aloud to your students and discuss the text as you read.

Observe and Monitor
Check for understanding as you read and monitor their comprehension. Talk with students about their thinking, comprehension, and fluency.

LEVELED READERS
TEACHER'S GUIDE

Words of the Week

High-Frequency Words

ago
stood

Develop Vocabulary

triumphant
company
challenge
twinkle
curious

Spelling Words

wolves
knives
children
sheep
heroes
scarves
geese
calves
volcanoes
loaves

Challenge Spelling Words

crises
cacti
vertebrae

Unit Academic Vocabulary

encourage
defeat
distinguish
achieve
command

WEEK 1 LESSON 1 READING WORKSHOP GENRE & THEME

Listening Comprehension

OBJECTIVE
Listen actively and respond to questions about the text.

ELL Language Transfer
Cognates: Read and listen to the text in Spanish.

FLUENCY
Read the text aloud with accuracy and fluency.

THINK ALOUD
Analyze the text and make connections to the text.

There for Me

1278 Unit 1 • Week 1

READ ALOUD
"There for Me"



READ ALOUD TRADE BOOK LIBRARY

Interactive Read Aloud

Fiction Lesson Plan

WHY
Interactive Read Alouds are a powerful tool for building reading fluency and comprehension.

PLANNING

BEFORE READING

DURING READING

AFTER READING

INTERACTIVE READ ALOUD
LESSON PLAN GUIDE

Genre

FIREFIGHTER FACE
by Mary E. Crain

MISS STONE
by Nikki Grimes

THE RACE
by Jennifer Duglio

in daddy's arms
by Folami Abiodun

THE WRIGHT BROTHERS
by Charles R. Smith, Jr.

SHARED READ
Poems About
Heroes

BOOK CLUB

Titles related to
Spotlight Genre and
Theme: T484–T485

Mentor STACK

Writing Workshop T427

LITERACY STATIONS

SCOUT

Assessment Options for the Week

- Daily Formative Assessment Options
- Writing Workshop Assessment

The following assessments are available on SavvasRealize.com:

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- Practice Tests
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Assessment GUIDE

myView LITERACY

ASSESSMENT GUIDE

Interact with Sources

OBJECTIVES

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

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

Identify and analyze the heroic deeds of individuals, including military and first responders such as the Four Chaplains.

ACADEMIC VOCABULARY


Language of Ideas Academic Vocabulary helps students gain a better understanding of ideas. After you discuss the infographic, ask: [How do people who break barriers encourage others to do so themselves?](#) [What distinguishes a heroic act from other acts?](#)

- encourage
- defeat
- distinguish
- achieve
- command

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: *What makes a hero?* Point out the Week 5 Question: *What kinds of actions can be heroic?*

Direct students' attention to the infographic on pp. 164–165 in the *Student Interactive*. Explain that an infographic is a source that gives information using words and pictures. Have students read the infographic and discuss the different ways people can be heroes. 

Use the following questions to guide discussion:

- Which heroic actions surprised you the most?
- What are the similarities between the four heroic actions described in this infographic?
- What are other small ways that you and your classmates can act heroically?

WEEKLY QUESTION Reread the Week 5 question: *What kinds of actions can be heroic?* Tell students they just learned about four different ways that people can act heroically. Explain that they will read about more heroic actions this week.

TAKE NOTES Have students summarize their notes to help them answer the question on p. 165 of the *Student Interactive* and then share their responses with the class.



ELL Targeted Support Take Notes Tell students that taking notes while they listen will help them comprehend and remember what they hear. Remind them that good notes summarize main ideas and key details.

Read aloud the title and opening paragraph of the infographic. Have students share ideas they recall. Model note-taking on the board by writing students' phrases that best summarize the text. **EMERGING**

Tell students to listen carefully, and take notes summarizing what they hear as you read the contents of the first green box. Then have them listen as you read it again, changing or adding to their notes. **DEVELOPING**

Read aloud the headings and short paragraphs in each box. Tell students to listen and take notes about the different types of heroic acts. Pairs may then share notes, discussing what to add or change. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 164–165



WEEKLY LAUNCH: INFOGRAPHIC

INTERACTIVITY

ACTING Heroically

When we think of heroes, we may think about soldiers, firefighters, and others who show great courage. However, you do not have to save lives to be a hero. In fact, people can be heroes in many ways, big and small.

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Men and women in the U.S. armed forces help prevent war. They may be sent anywhere in the world where there is a conflict. They sacrifice their safety to protect our country.

BREAKING BARRIERS African Americans were not allowed to play major league baseball until Jackie Robinson joined the Brooklyn Dodgers in 1947. Robinson's courage helped to change the game. People continue to work today to break racial and gender barriers.



SHOWING HEROISM Have you ever said a kind word to a classmate? Helped a neighbor with a chore? Similar actions can help others feel cared about. Being helpful and kind to others is a form of heroism!

MAKING SACRIFICES During World War II, a ship carrying American soldiers started to sink. There were not enough life vests. Four religious leaders gave their life vests to save soldiers. The Four Chaplains, as they are called, are remembered for acting selflessly.



WEEK
5

Weekly Question

What kinds of actions can be heroic?

Take Notes Write your ideas about each kind of heroic action described in the text. Use your own words to summarize different ways of acting heroically. Then write about ways you have been heroic.

Listening Comprehension

OBJECTIVE

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

ELL Language Transfer

Cognates Point out Spanish cognates in “There for Me”:

- sandwich : *sándwich*
- stomach : *estómago*
- hero : *héroe*

FLUENCY

After completing the Read-Aloud Routine, display “There for Me.” Model reading aloud a stanza 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. Invite partners to practice expressive reading using their favorite stanzas from the poem.

THINK ALOUD

Analyze Poetry After you reread the first stanza, say, *I notice that the first sentence is divided into four lines. Poems are written in stanzas instead of paragraphs, so it looks like this writer is using stanzas with four lines. I also notice that the second and fourth lines rhyme. I know that poems sometimes use rhyme, so these elements fit the genre of poetry. I wonder if the writer uses this rhyme scheme through the whole poem. I will pay attention to the style of the poem as I continue to read the rest of the stanzas.*

Poetry

Tell students you are going to read a poem aloud. Have students listen as you read “There for Me.” Explain that students should listen actively, paying careful attention to the sounds and rhythms in the poem as you read. Prompt them to ask relevant questions about ideas in the poem and to make pertinent comments.

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 genre and the ideas in the text.

There for Me

I came to school with a lunch box
just like my friends do every day,
but times were tough at home
and I didn’t know what to say.

I didn’t want my friends to know
the box was as empty as can be.
So I drank a carton of free milk,
but there was nothing else to eat for me.

My stomach started to grumble,
and my palms began to sweat.
A teacher’s aide sat next to me
and whispered, “Have you eaten yet?”



"There for Me," continued

Then the aide looked at me and smiled.
"You saw nothing," he said with a grin.
Underneath a worksheet
was a sandwich wrapped in tin.

The rest of the year, he sat near me
with worksheets during lunch,
and there was a sandwich, every day,
tucked inside the bunch.

He said that he'd gone hungry too
and knew just how I felt.
He found a way to be there for me
so I could be myself.

My lunchbox is no longer empty,
but I'll always remember how
this quiet hero saved me
and made me the person I am now.

THINK ALOUD

Analyze Poetry I know that sometimes poetry has a rhythm, or a certain pattern of sounds to the words, as well as a rhyme scheme. I can hear when I read this poem that the rhythm is nearly the same in each stanza. I also notice that the text includes descriptive language to describe the speaker's feelings. Poems can also tell stories, or narratives. This poem tells the experience the speaker had receiving help from a teacher's aide and how the speaker thought of him as a hero, so this must be a narrative poem.

ELL Access

Read aloud this short summary:

The speaker's family is having a hard time, and the speaker has to go to school without lunch. The speaker is too embarrassed to tell anyone, but a teacher's aide notices there is nothing in the student's lunchbox. The aide secretly gives the student a sandwich every day. Things get better for the speaker's family, but the speaker is thankful for the aide's help and calls him a hero.

WRAP-UP

There for Me

Speaker at Beginning	Speaker at End

Use a T-chart to help students notice how the speaker feels at the beginning of the poem and how a hero changes the speaker's life.

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 themes concerning heroes and explain poetic elements in poetry.

OBJECTIVES

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

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.

LANGUAGE OF THE GENRE

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

- line breaks
- stanzas
- sound devices
- imagery
- figurative language

FLEXIBLE OPTION ANCHOR CHARTS

- Display a blank poster-sized anchor chart in the classroom.
- Have students add to the class anchor chart throughout the week.
- Have them add specific text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to poetry:

- poetry : *poesía*
- lines : *líneas*
- rhyme : *rima*
- rhythm : *ritmo*

Minilesson

FOCUS ON STRATEGIES Poetry is text in which words are purposefully arranged in lines. Poetry expresses emotions through creative uses of language.

- Explain that rhyme scheme describes the pattern of rhyming words in a poem. Some poems, called free verse, do not rhyme.
- Writers often use sound devices, such as alliteration (same sounds in words) and onomatopoeia (words that express sounds), in their poetry.
- Poems can have different structures. A concrete poem is in a shape that relates to the poem's subject. A narrative poem is in stanzas. Free verse follows no rules.

MODEL AND PRACTICE Model determining that a passage is a narrative poem: In "There for Me," I ask myself if the writer is trying to express feelings or thoughts. Yes. And this poem tells a story and is in stanzas, so I know it is a narrative poem.

Have students look at a variety of poems and explain the rhyme scheme, sound devices, and structures in each.

FLUENCY Explain to students that reading with fluency means reading with accuracy, at an appropriate rate, and with expression. Fluent reading will help them understand the features and meaning of a poem. When reading poetry aloud, remember to read at a pace that is comfortable for you and your audience. Maintain this pace throughout the poem and try not to skip any words. In addition, be sure to pay attention to rhyming words or words that create rhythm. You might choose to adjust your rate and expression to emphasize these words.



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify poetry.

OPTION 1 TURN, TALK, AND SHARE Have students work with a partner to complete the Turn and Talk activity on p. 166 of the *Student Interactive*. Circulate to determine if students show understanding.

OPTION 2 Use Independent Text Point out and explain line breaks, stanzas, sound devices, and rhyme scheme in a few sample poems. Then have students use different colored highlighters to identify different types of poetic elements in a poem.

QUICK CHECK

Notice and Assess Can students identify poetry?

Decide

- **If students struggle**, revisit information about poetry in Small Group on pp. T282–T283.
- **If students show understanding**, have them continue to practice identifying the characteristics of poetry using the Independent Reading and Literacy Activities in Small Group on pp. T282–T283.

STUDENT INTERACTIVE, pp. 166–167



GENRE: POETRY

READING WORKSHOP

Learning Goal

I can learn more about themes concerning *heroes* and explain poetic elements in poetry.

Poetry

Poetry is a form of writing in which words are arranged in lines. Poets use language creatively to express deep feelings or thoughts.

Poetry often includes **sound devices**, or language that creates an effect using the sounds of words. Sound devices may include

- **Rhyme**: two or more words with the same ending sound
- **Rhyme scheme**: the pattern of rhyme in a poem
- **Rhythm**: the pattern of sounds from stressed and unstressed syllables
- **Onomatopoeia**: words that sound like their meaning, such as *hum* and *squeak*

TURN and TALK With a partner, discuss how poetry is different from historical fiction. Use the chart to help you contrast the genres.

Be a Fluent Reader Fluent readers read poetry with accuracy, at an appropriate rate, and with expression.

When you read poetry aloud:

- Read at a comfortable pace.
- Try not to skip any words.
- Pay attention to rhyming words and words that create rhythm.



Poetry Anchor Chart

Purpose
To express deep feelings or thoughts

Elements

- * **Line breaks** that emphasize words or ideas
- * **Stanzas**, or groups of lines
- * **Sound devices**, such as rhyme and rhythm
- * **Imagery**, or sensory language
- * **Figurative language**, which gives words meaning beyond their dictionary definitions

Some Types of Poetry

- * **Narrative**: tells a story
- * **Free verse**: no rhymes or stanza patterns
- * **Concrete**: forms a shape that suggests the subject of the poem

Academic Vocabulary

LEARNING GOAL

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

OBJECTIVES

Identify the meaning and use of words with affixes such as *im-* (into), *non-*, *dis-*, *in-* (not, non), *pre-*, *-ness*, *-y*, and *-ful*.

Respond using newly acquired vocabulary as appropriate.

Use a known root word as a clue to the meaning of an unknown word with the same root.

ELL Language Transfer

Cognates Encourage Spanish speakers to apply knowledge of their native language as a strategy to help understand and remember the academic vocabulary words. Point out the following cognates:

- distinguish : *distinguir*
- command : *mandar*

WEEKLY STANDARDS PRACTICE

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

Parts of Speech

Minilesson

FOCUS ON STRATEGIES We can group certain words together because they serve a similar function in a sentence. That function is the word's part of speech. The parts of speech include noun, verb, adjective, and adverb. A noun, for example, names a person, place, or thing. *Uncle*, *Chicago*, and *pencil* are all nouns. A word that tells what someone or something is or does is a verb. Adjectives, like *scary* and *sharp*, describe nouns. Adverbs, like *slowly* and *carefully*, describe verbs. Many words can be more than one part of speech. To know a word's part of speech, you have to look at how the word is used.

MODEL AND PRACTICE Model this strategy using the Academic Vocabulary word *command* from the chart on p. 185 in the *Student Interactive*.

- If I read a text that uses the word *command* in different ways, I will look at how it is used to tell its part of speech. In one sentence, *I command you to stop*, the word *command* is an action. It is something I do, so it is a verb. Another sentence is, *My dog knows the command "stay."* There, *command* is a thing, something my dog knows. That makes *command* a different part of speech, a noun. I also read, *His boss has a commanding personality*. The root word is still *command*, but here it is used to describe a person. That makes it an adjective.
- Have students apply this strategy to another word from the chart. Then discuss responses and correct misunderstandings.

ELL Targeted Support Use Academic Vocabulary Help students understand that the way a word is used in a sentence tells its part of speech.

As you walk around the room and point to different objects, say: *This thing is a _____*. As students name each thing, write it on the board in a column labeled *Nouns* in a four-column chart. **EMERGING**

Have students talk about things that are not physical objects, like ideas or emotions. Write these in the *Nouns* column. Repeat the same process for *Verbs*, *Adjectives*, and *Adverbs*. **DEVELOPING/EXPANDING**



ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the chart on p. 185 of the *Student Interactive*. Remind students that they will use academic vocabulary words throughout this unit.

STUDENT INTERACTIVE, p. 185



VOCABULARY

READING-WRITING BRIDGE

Academic Vocabulary

Parts of Speech are categories of words.

- **nouns:** words that name people, places, things
- **verbs:** words that tell what something or someone is or does
- **adjectives:** words that describe nouns
- **adverbs:** words that tell how, when, or where something happens

Words can often be used as more than one part of speech.

My TURN For each sentence below,

1. **Underline** the academic vocabulary word in the sentence.
2. **Identify** the word's part of speech.
3. **Write** your own sentence using the same base word as a different part of speech. Write the new part of speech.

Possible responses:

Sentence	Part of Speech	My Sentence
Dentists <u>encourage</u> their patients to brush their teeth regularly.	verb	Sam's encouragement inspired Jack to practice harder. (noun)
The flavors were so similar. I could not <u>distinguish</u> one from the other.	verb	Ella's distinguishing feature is her red hair. (adjective)
I feel proud when I work hard and <u>achieve</u> my goals.	verb	Adira was given an award for her achievements in school. (noun)
Miranda and her brother <u>command</u> their dog to come back.	verb	We learned the command to teach our puppy to sit. (noun)

Word Study Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

LESSON 1

Teach Irregular Plural Nouns

FOCUS ON STRATEGIES All nouns name persons, places, and things. Regular nouns form plurals by adding *s*. Irregular nouns don't follow that rule. They form their plurals in ways that students must learn and practice.

MODEL AND PRACTICE To demonstrate how to form plurals for irregular nouns, write the words *leaf* and *tooth* on the board. Have students say these words with only an *s* added to their ends. Have them hear how awkward *leafs* and *tooths* are to pronounce. Then spell out and pronounce the spelling changes of dropping *f* and adding *ves* or changing *oo* to *ee* to create *leaves* and *teeth*.

Guide students to spell the irregular plurals for the nouns *tomato* and *woman*.



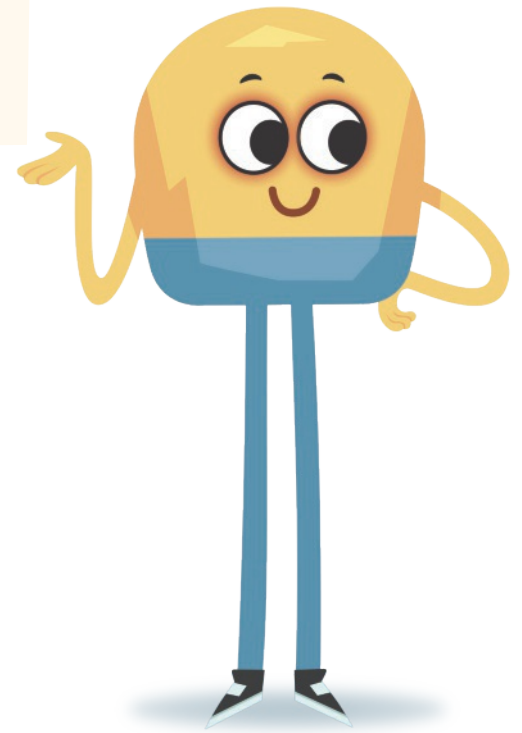
ELL Targeted Support

Irregular Plural Nouns Explain to students that some words have unique spelling changes when made plural. Tell them they should learn and practice the rules for spelling irregular plural nouns. Practice *foot* and *feet* and *tooth* and *teeth*. Point out the spelling changes. **EMERGING**

Write the rules for changing *f* or *fe* endings, for adding *-es* to words that end in *o*, and for changing *-an* to *-en*. Have students apply them to examples.

DEVELOPING

Ask students to provide examples for each of the types of spelling changes they have learned for irregular plural nouns. **EXPANDING/BRIDGING**



LESSON 1

Teach Irregular Plural Nouns

LESSON 2

Apply Irregular Plural Nouns


FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 4

 **Spiral Review:**
Vowel Teams *oo, ew, ue, ui, eu*

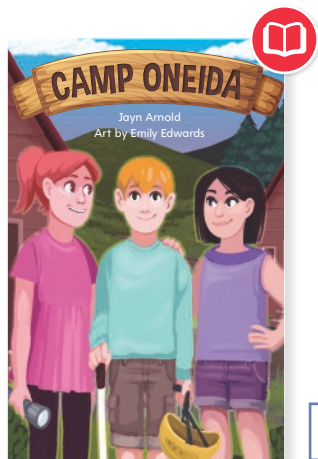
FLEXIBLE OPTION

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 in SavvasRealize.com.



LEVEL L

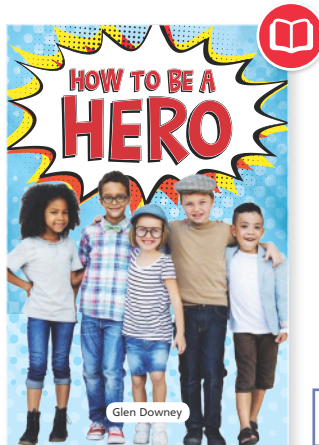
Genre Realistic Fiction

Text Elements

- Some new vocabulary
- Situations outside typical experience

Text Structure

- Chronological



LEVEL M

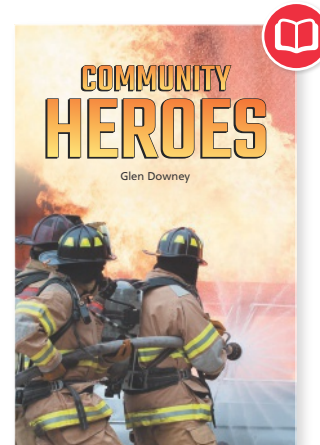
Genre Procedural

Text Elements

- Most content carried by text
- Multisyllable words

Text Structure

- Chronological



LEVEL N

Genre Informational Text

Text Elements

- Many three-syllable words
- Some new vocabulary explained in the text

Text Structure

- Compare and Contrast

Guided Reading Instruction Prompts

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

Identify Poetry

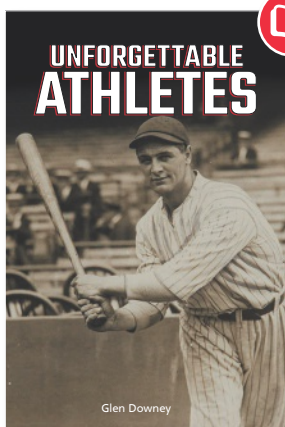
- How do you know that this text is a poem?
- What thoughts or feelings does the poem express?
- Is this poem free verse, concrete, or narrative? What poetic elements support your answer?

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 central idea of the text?
- What new or interesting words did you find in this poem?

Explain Poetic Elements

- How do the line breaks emphasize words or ideas in this poem?
- How are sound devices used to create an affect in this poem?
- What words help you identify the rhyme scheme in this poem?



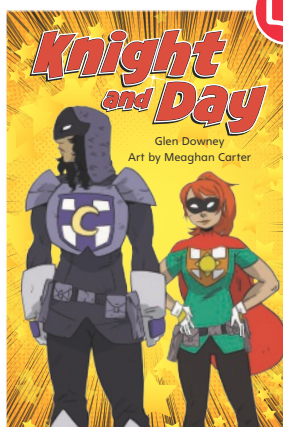
LEVEL O

Genre Biography**Text Elements**

- Multiple subtopics
- Some content builds on prior knowledge

Text Structure

- Compare and Contrast



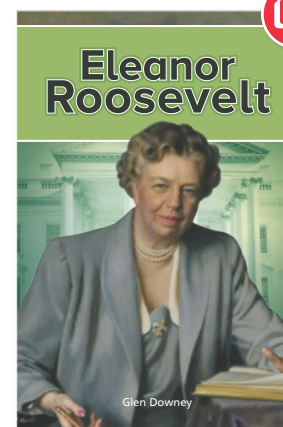
LEVEL P

Genre Science Fiction**Text Elements**

- Characters revealed by what they say and do
- Extensive use of descriptive language

Text Structure

- Chronological



LEVEL P

Genre Biography**Text Elements**

- Content may be new to many students
- Denser format of text

Text Structure

- Description

Monitor Comprehension

- How do sound devices help the reader understand what is expressed in this poem?
- Which poetic elements support the expression of thoughts or feelings in this poem?
- What details in the poem help you understand what the speaker feels or thinks?

Compare Texts

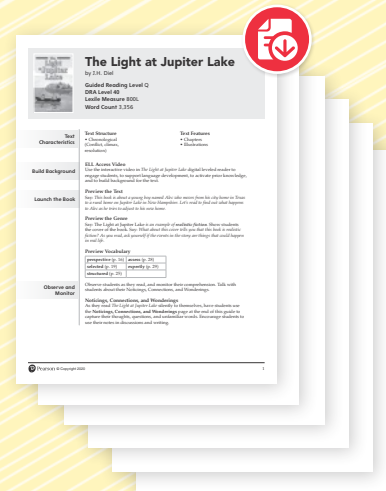
- What connections can you make to other poems?
- What did you most enjoy about this poem?

Word Study

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

Leveled Reader Teacher's Guide

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



Use the  **QUICK CHECK** on p. T275 to determine small group instruction.

Teacher-Led Options

Strategy Group



IDENTIFY POETRY

Teaching Point I want to remind you that poetry often expresses deep feelings or thoughts. If a text includes lines arranged into stanzas, as well as elements such as rhyme, rhythm, and figurative language, it is a poem. Review the anchor chart on p. 167 of the *Student Interactive*.

ELL Targeted Support

Tell students that poems use a unique structure and poetic elements to communicate ideas or feelings. Refer to the read-aloud “There for Me” to demonstrate how elements of poetry influence their reading of the poem.

Refer to the anchor chart on p. 167 of the *Student Interactive* and display a list of elements of poetry. Discuss the definitions of each poetic element and point out how they are used in the read-aloud “There for Me.”

EMERGING/DEVELOPING

Instruct pairs to use the anchor chart to identify examples of the different elements of poetry in “There for Me.” Then call on student volunteers to share the poetic elements they identified. If students are capable, have them suggest the feelings or ideas that the poet is trying to express. **EXPANDING/BRIDGING**



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

Intervention Activity



IDENTIFY POETRY

Use Lesson 22, pp. T139–T144, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of poetry and drama.

LEVEL D • READ

Lesson 22 Genre: Poetry and Drama

DIRECTIONS Read the play and the poems. Notice how the structure of poetry and drama is different from stories.

The Ant and the Grasshopper

Cast of Characters: Ant, Grasshopper
Setting: a green field in spring, under an apple tree

Act 1

- 1 **GRASSHOPPER.** (*lying under the tree, eating an apple*) Ant, why do you work so hard? It is such a nice day!
- 2 **ANT.** (*carrying a rock*) Winter will be here soon. I need to build a home and collect food to eat.
- 3 **GRASSHOPPER.** But winter is not here yet. The weather is warm and there is lots of fruit to eat.
- 4 **ANT.** (*gestures to the sky*) The warm weather will not last, and soon the fruit will be gone.
- 5 **GRASSHOPPER.** Nonsense! There is plenty of time. You work too hard, Ant.
- 6 **ANT.** Suit yourself, Grasshopper. I think you'll be sorry when winter comes.

Act 2 (*It is winter. The apple tree is bare.*)

- 7 **GRASSHOPPER.** (*sitting under the tree, shivering*) Oh, I am so cold! I am so hungry!
- 8 (*Ant walks by.*)
- 9 **GRASSHOPPER.** Ant, do you have a bit of food for a hungry grasshopper?
- 10 **ANT.** The food I gathered in the summer is all back in my home.
- 11 **GRASSHOPPER.** Could I visit? Is it warm there?
- 12 **ANT.** It is very warm. But I am afraid it is not suited for a grasshopper. You will have to stay outside in the cold. Perhaps next year you will plan better.

Reading Literature T • 139

On-Level and Advanced



INQUIRY

Question and Investigate Have students use the infographic on *Student Interactive* pp. 164–165 to generate questions about different actions that are heroic, 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 POETRY

Talk About Independent Reading Ask students to share any poetic elements they recognized during their independent reading of poetry.

Possible Conference Prompts

- What are some poetic elements you identified in the poem?
- What feelings or thoughts are expressed in the poem? What are some details in the poem that express these feelings or thoughts?

Possible Teaching Point Poetry contains specific poetic elements, such as sound devices and sensory language, to express deep feelings or thoughts.

Leveled Readers



IDENTIFY THEME

- For suggested titles, see “Matching Texts to Learning,” pp. T280–T281.
- For instructional support on how to use strategies for identifying theme, see the *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite one or two students to share some observations from their notes comparing and contrasting poetry and historical fiction or the Turn and Talk discussion. Reinforce with students the elements of poetry.

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. T485.

Centers



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

Literacy Activities



Students can

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

BOOK CLUB



See Book Club, pp. T484–T485, for

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

Introduce the Text



Poems About Heroes

OBJECTIVES

Establish a purpose for reading assigned and self-selected texts.

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

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

Shared Read Plan

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

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

Preview Vocabulary

- Introduce the vocabulary words on p. 168 in the *Student Interactive*. Have students share what they already know about the words, and define them as needed.

triumphant: joyful or winning

company: the togetherness of a group of people

challenge: a difficult situation or contest

twinkle: to sparkle or shine with a flickering light

curious: interested to know more about something

- These words will help you understand the sound devices and themes in the poems you are about to read. As you read, highlight the words when you see them in the text. Ask yourself what effect each word has on the rhythm, rhyme, or sound of each poem. Have students scan the structure of each poem and any illustrations to make a prediction about the topic of the poem.

Read

Discuss the First Read Strategies. Prompt students to establish that the purpose for reading this selection is to better understand how the sound devices of rhyme, rhythm, and onomatopoeia work together to help express the speaker's thoughts and feelings.

FIRST READ STRATEGIES

NOTICE Tell students to look for the different sound devices used in each poem.

GENERATE QUESTIONS Have students ask questions about the author's purpose and meaning in each poem.

CONNECT Ask students to make connections between the events and ideas in the poems to things that have happened in their own lives.

RESPOND Encourage students to respond by discussing the poems with a partner.

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

ELL Targeted Support Concept Mapping Tell students that concept mapping can help them learn relationships between words and their meanings.

Draw a web diagram on the board with the five vocabulary words circling the word *Hero* at its center. Read each word aloud and have students repeat it. Then, share a simple definition for each word. **EMERGING/DEVELOPING**

Have students draw in their notebooks a web diagram with the five vocabulary words circling the word *Hero* at its center. Then, have students work in pairs to discuss how each of the words could be used to describe a hero. When they are done, have them share their completed webs with the group. **EXPANDING/BRIDGING**

ELL ACCESS

Background Knowledge Students gain a better understanding of new vocabulary words when they relate words to their prior knowledge. Ask them to think of a book, movie, or song they know about a hero. Then, have them use one or more of the new words to describe the hero they selected.

STUDENT INTERACTIVE, pp. 168-169



Meet the Author



Jennifer Trujillo is passionate about language and culture. She is an author, a teacher, and an expert in educating students who are learning English as a second language. Her love of languages can be seen in her writing, including her poem "The Race."

Poems About Heroes

Preview Vocabulary

As you read the poems, pay attention to these vocabulary words. Notice how they help you better understand the qualities of heroes.

triumphant	company
challenge	twinkle
	curious

Read

Before you begin, preview the poems to establish a purpose for reading. Follow these strategies when you read **poetry** the first time.

<p>Notice</p> <p>the sound devices in the poems.</p>	<p>Generate Questions</p> <p>about what the authors want you to understand.</p>
<p>Connect</p> <p>the poems to what you know from your own life.</p>	<p>Respond</p> <p>by talking about the poems with a partner.</p>

First Read

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Genre Poetry

FIREFIGHTER FACE

by Mary E. Cronin



MISS STONE

by Nikki Grimes



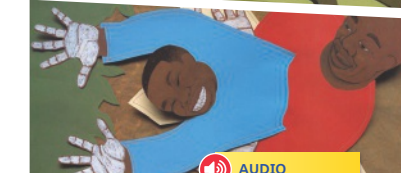
THE RACE

by Jennifer Trujillo



in daddy's arms

by Folami Abiade



AUDIO

ANNOTATE

THE WRIGHT BROTHERS

by Charles R. Smith, Jr.



First Read

Connect

THINK ALOUD Before I read this poem, I'm going to study the illustration. This poem is going to be about a firefighter. I see that he is wearing a lot of special equipment, just like the firefighters in our community wear. I know he uses things like the heavy jacket and the hat to keep himself safe while he is fighting fires because last year I got to take a tour of our local fire station and they explained everything they use. I also notice that he has a serious expression on his face. That must be because he has a very dangerous job and he is concentrating on putting out a big fire.



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CROSS-CURRICULAR PERSPECTIVES

Social Studies



In addition to fighting fires, firefighters respond to emergency calls to help clean up hazardous spills, they rescue people and animals stuck in small spaces, and they investigate the scene of a fire to figure out where and why a fire started. When they aren't directly helping other people, they also are responsible for maintaining their firefighting equipment, vehicles, and local fire hydrants. Finally, they also help educate the community about fire safety and prevention. Ask students to consider why firefighters are also called first responders. Have students connect this information to the "Acting Heroically" infographic on pp. 164–165 of the *Student Interactive*.



FIREFIGHTER FACE

by Mary E. Cronin

- 1 Trickles of sweat etch silvery trails
down wind-bitten cheeks coated with ash.
Curtains of vapor, with each breath he exhales,
wreathe his tired smile, his drooping mustache.
- 5 Framed by smoke-smudged wrinkles,
soot-black eyebrows cannot hide
a flash of blue eyes that twinkle
with strength and triumphant pride.

CLOSE READ

Explain Poetic Elements

Underline words that help you explain the poem's rhyme scheme.

twinkle sparkle or shine with a flickering light

triumphant joy-filled or winning

First Read

Notice

THINK ALOUD When I started to read *Firefighter Face*, I first noticed that this text looks and sounds very different from many of the other selections we've read. Instead of sentences grouped together to form paragraphs, I see short verses in stanzas. As I begin reading the first stanza, I notice that the words at the ends of the lines rhyme. This makes the words more interesting to me, and I want to keep reading to find out if the pattern continues in the second stanza.

Close Read

Explain Poetic Elements

Have students read the poem and underline the words that help them explain the poem's rhyme scheme. **See student page for possible responses.**

Encourage students to think about the pattern created by the rhyming words in this poem. Explain that the poet carefully chooses her words to help readers visualize the firefighter she is describing.

Ask: *Why do you think the author uses different rhyming patterns in the two stanzas of the poem?*

Possible response: Each stanza of the poem focuses on different characteristics of the firefighter. The first stanza describes the firefighter's physical characteristics. The second stanza focuses on the firefighter's personality and feelings. The combinations of rhymes and words bring the firefighter to life.

DOK 2

OBJECTIVE

Explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems.

Possible Teaching Point



Academic Vocabulary | Parts of Speech

Call students' attention to the word *flash* in line 7. Have students draw on their prior knowledge to identify the word as a noun. Then, tell them that this word can also be used as an adjective by adding *-y*. Ask students to come up with an original sentence using *flashy* as an adjective. Use the Academic Vocabulary lesson on pp. T276–T277 in the Reading-Writing Workshop Bridge to provide additional instruction identifying and defining parts of speech.

First Read

Generate Questions

THINK ALOUD Before you begin reading, say: I'm going to look at the picture and see if I have any questions before I read the poem. I see an adult talking to a little girl, so I think she must be Miss Stone. Is she a teacher? The little girl's mom? What are they talking about? In the background, I see a school and kids outside playing. Is it recess? Why is the little girl sitting by herself and not playing? Now I really want to read the poem and discover the answers to these questions.



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ELL Targeted Support Summarize Tell students that narrative poetry tells a story. Explain that one way to make sure you understand the story is to stop after each stanza and summarize the plot in your own words.

Read the first stanza aloud and have students tell you, in their own words, what they understand is happening. Then, have them draw a simple illustration of their summary. Continue with the rest of the poem, adding a new illustration for each stanza. When you have finished, you may wish to have students provide a simple one-sentence summary of the entire poem to ensure they comprehended the story. **EMERGING/DEVELOPING**



MISS STONE

by Nikki Grimes

- 1 My wishes gathered like ants.
I wished there was no recess.
I wished there was no first day.
I wished somebody, anybody
- 5 Would come over and ask me to play.
Then you said, "Excuse me.
Would you keep me company?
I'm feeling all alone."
- Remember, Miss Stone?
- 10 I loved you that day.
You made my unhappy thoughts
Scamper away.

CLOSE READ

Monitor Comprehension

Highlight details that you can reread to check your understanding of how the speaker's feelings change from the first stanza of this poem to the last stanza.

company being together with another person or other people

First Read

Respond

THINK ALOUD If I were the little girl, I would be sad too. I've been the new person at a school before, and it is really hard to be the only one who doesn't already have friends from last year. She must be worried that no one is going to talk to her or invite her to play. Hopefully her teacher will help her make some new friends.

Close Read

Monitor Comprehension

Have students scan the poem and underline the details that they can reread to check their understanding of how the speaker's feelings change from the first stanza to the last stanza. Have students explain why they highlighted and how they identified words that suggested a change of feelings. **See student page for possible responses.**

Ask: Why do the speaker's feelings change from the beginning to the end of the poem?

Possible response: In the beginning of the poem, the speaker is miserable because she doesn't have anyone to play with at recess, but by the end, she is happy and smiling. Her feelings changed because Miss Stone took time to come over and spend time with her, so she is no longer sad or lonely.

DOK 2

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.



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Possible Teaching Point




Academic Vocabulary | Parts of Speech

Write line 5 of the poem on the board: "Would come over and ask me to play," and underline the word *play*. Ask for a volunteer to identify its part of speech as used in this poem (verb). Then, have students write the word *play*, adding the suffix *-ful*. Ask them to identify the new part of speech (adjective) and write a sentence using *playful* as an adjective. For additional instruction, use the Academic Vocabulary lesson on pp. T276–T277.

First Read

Notice

 **THINK ALOUD** When I started to read *The Race*, I first noticed that every other line in the poem rhymes. When I paid closer attention to this, I could figure out the pattern, or rhyme scheme, that the poet used for the first few stanzas. This pattern is a sound device and makes the words fun to read. I want to keep going to see if the pattern continues.

Close Read

Explain Poetic Elements

Have students scan the **first two stanzas** and underline examples of onomatopoeia. **See student page for possible responses.**

To help students understand the use of onomatopoeia, call their attention to the word “whip” in line 6. Read the line aloud and have students repeat it. Discuss how this word mimics the sound the girl’s hair makes as it flies in the wind. Have students continue their explanation of this sound device by asking: *Why do you think the poet used onomatopoeia in this poem?*

Possible response: Onomatopoeia is the use of words that mimic the sounds they are describing. Poets often use onomatopoeia because it helps provide vivid sensory details for readers. In this poem, it allows them to visualize the scene being described or even imagine themselves in the poem. It also adds to the rhythm of the poem, especially if the poem is read aloud.

DOK 2

OBJECTIVES

Explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems.

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

CLOSE READ

Explain Poetic Elements

Poets often use sound devices to help their readers understand, enjoy, and visualize their poems. One example is *onomatopoeia*, or a word that sounds like its meaning.

Find onomatopoeia in this poem. Then, underline words that help you describe how the author uses this sound device to help you “hear” what is happening.

THE RACE

by Jennifer Trujillo

- 1 She rode a horse named Fina
when women didn’t ride.
They galloped around the mountain,
her legs on Fina’s side.
- 5 She let her hair down from its bun
and felt it whip and fly.
She laughed and sang and whooped out loud.
Up there she wasn’t shy!
- One day great-grandma found her out
10 and planned to stop it all.
But down in town they’d heard some news ...
they told her of a call.
A call for the caballeros
from all the highs and lows
15 to race their fancy caballos
to try and win the rose.
Abuela looked at Fina,
a twinkle in her eye.
Abuela said, “Let’s enter!”
20 This race deserves a try.”
At dawn she was the only girl,
but didn’t even care.
She came to meet the challenge, and
her horse was waiting there.

challenge a difficult situation or contest

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Possible Teaching Point

Word Study | Irregular Plural Nouns

Review with students that irregular nouns cannot be made plural by adding an *-s* or *-es* to the word. Then, have them scan the first stanza to find an irregular plural noun (women). Ask for a volunteer to identify the singular form of this word (woman). Remind students that because these nouns are irregular, they need to be learned and practiced. Use the Word Study lesson on pp. T278–T279 in the Reading-Writing Workshop Bridge to provide additional instruction on irregular plural nouns.



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- 25 They swept across the finish line
much faster than the rest.
She flung her hat without surprise;
she'd always done her best.
- Fina shook her mane and stomped.
- 30 Abuela flashed a smile.
She sniffed the rose and trotted off
in caballera style!

CLOSE READ Monitor Comprehension

Highlight details that are supported when you check for visual cues in the illustration.

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First Read

Respond

THINK ALOUD When the girl got to the starting line, she was excited for the challenge of the race, and it seems like she was confident in her abilities. In fact, she did not even care that she was the only girl competing. I know whenever I have to compete or perform in front of others, I get nervous, even if I am prepared.

Close Read

Monitor Comprehension

Tell students to study the illustration on **page 175**. Then, have them reread **the last two stanzas** of the poem and highlight details that are explained in the illustration. **See student page for possible responses.**

Ask: Using the visual cues and text, what inferences can you make about the feelings of the characters at the end of the race in this narrative poem?

Possible response: Using the details in the poem and the picture, I can better understand that the girl is pleased that she won the race. I can also infer that she was confident in her abilities because the text says, “She flung her hat without surprise” (line 26). The details on the faces of the other racers helps me understand how upset they were to have been beaten by a young girl.

DOK 2

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

Possible Teaching Point



Read Like a Writer | Author's Craft

Descriptive Language Call students' attention to line 7: “She laughed and sang and whooped out loud.” Discuss how the words *laughed*, *sang*, and *whooped* convey different joyful sounds and activate the readers' sense of hearing. Ask students what other senses were engaged as they read this selection. To provide additional instruction on descriptive language, use the Read Like a Writer lesson on pp. T304–T305 in the Reading-Writing Workshop Bridge.

First Read

Generate Questions

THINK ALOUD As I scan the text for this poem, I notice that it looks very different from the other poems we've read. I wonder why the poet didn't use very many capital letters. And why isn't there any punctuation in this text? I'll have to pay special attention to the words as I read to answer my questions.

Close Read

Monitor Comprehension

Have students read the poem and then highlight the stanzas that they better understand because of their background knowledge of the sun and the moon. Ask: *How does your knowledge of the sun and the moon help you visualize the scene the poet is describing?*

Possible response: I know the sun, which is high up in the sky, is warm and bright, so when the speaker says he is "close to the sun & warm" (line 2) I can imagine how he looks and the warmth of the sun on his skin. I also know the moon comes out at night, when the sky is dark. When I see the moon in the sky at night, I feel like I can also touch the moon and see the twinkling stars lighting up the sky, just like the boy in the poem.

DOK 2

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

CLOSE READ

Monitor Comprehension

Highlight stanzas that you can understand better if you use your background knowledge about the sun and moon when you read them.

in daddy's arms

by Folami Abiade

- 1 in daddy's arms i am tall
& close to the sun & warm
in daddy's arms
- in daddy's arms
- 5 i can see over the fence out back
i can touch the bottom leaves of the big
magnolia tree
in Cousin Sukie's yard
in daddy's arms
- in my daddy's arms the moon is close
- 10 closer at night time when I can almost touch it
when it grins back at me from the wide
twinkling skies
- in daddy's arms i am tall
taller than Benny & my friends Ade & George
taller than Uncle Billy
- 15 & best of all
i am eye-ball-even-steven with my big brother
Jamal

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ELL Targeted Support Understand Expressions Tell students that writers often use expressions such as "eye-ball-even-steven" to help share an idea, but these phrases do not mean exactly what the words say.

Remind students that writers often use creative expressions and phrases, such as *even-steven*, to help make their writing more interesting. Point out the word *even*. Help students understand that the word means "the same." Challenge students to name other synonyms of *even*. Encourage students to use a thesaurus or peer support for help. **EMERGING/DEVELOPING**



- in my daddy's arms
 i am strong & dark like him & laughing
 happier than the circus clowns
 20 with red painted grins
 when daddy spins me round & round
 & the whole world is crazy upside down
 i am big and strong & proud like him
 in daddy's arms
 25 my daddy

CLOSE READ**Vocabulary in Context**

Use a context clue within the sentence to determine the meaning of *spins* in line 21.

Underline the context clue that supports your definition.



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First Read**Notice**

THINK ALOUD After reading the last stanza, I notice a pattern in this poem. The poet often repeats the line “in my daddy’s arms.” Unlike some of the other poems we read, this one doesn’t have a rhyme scheme. I think that instead of rhyming words, the poet decided to create a rhythm, or pattern, by frequently repeating this line of the poem.

Close Read**Vocabulary in Context**

Have students reread **line 21** of the poem. Ask: **What does the word “spins” mean in this line of the poem?** Highlight the context clue in this line that helps define the word as students point it out. **See student page for possible responses.**

Then have students use the context clue to explain how the word “spins” in this line of the poem helps them to visualize the scene being described.

Possible response: The verb *spins* helps me picture the boy and his dad turning around quickly, like clothes do in a dryer. The context clue “round and round” confirms my idea, and I can easily picture the two of them laughing and whirling round and around.

DOK 2

OBJECTIVE

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

Possible Teaching Point**Word Study | Irregular Plural Nouns**

Tell students that some plural nouns are irregular and follow a different set of rules. Explain that nouns that end in *f* are irregular. Instead of simply adding an *-s*, you need to change the *f* to *ve* and then add the *-s*. Share with the class a list of nouns that end in *f*, such as *calf*, *elf*, and *loaf*, and ask them to form the plural of each word (*calves*, *elves*, *loaves*). For additional instruction, use the Word Study lesson on pp. T278–T279.

First Read

Generate Questions

THINK ALOUD I see there is a black-and-white photograph of a man in an old-fashioned glider or airplane. I wonder if this is one of the Wright brothers? Is this an actual historic photograph from the first flight? I'm going to study the picture to see what else I can learn about the Wright brothers, their plane, and the first flight.

Close Read

Explain Poetic Elements

Guide students to understand that the poem should be read from bottom to top. Point out that line number one is at the bottom of the poem, showing them where to start reading. Have students scan **the poem** and underline details that help them make a connection to the shape of the poem. **See student page for a possible response.**

Ask: *What is the relationship between the shape of the text and the content of the poem?*

Possible response: The shape and the content of the poem allow the readers to imagine they are watching a plane take off.

DOK 1

Fluency

Have pairs reread the poem aloud with fluency. Remind them to read at a comfortable pace so they can understand the structure and the meaning of the poem. Encourage them to pause and sound out unfamiliar words. Instruct each partner to provide advice on how to incorporate expression when reading the poem aloud.

DOK 1

OBJECTIVES

Explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems.

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.

THE WRIGHT BROTHERS

by Charles R. Smith, Jr.

CLOSE READ

Explain Poetic Elements

Underline details about the plane that help you explain why the author structured the lines of the poem in this shape.

Fluency Reread "The Wright Brothers" at a comfortable pace so you can identify the poem's meaning. You can pause to sound out unfamiliar words if needed.

curious interested in knowing or seeing

day to remember.
creating a historic
one day in December,
and Flyer took off
10 to reach and explore,
a plane named Flyer
to soar,
with an engine
so they built a plane
5 looked to climb high,
Orville and Wilbur,
as the Wright Brothers,
past clouds in the sky,
1 Curious eyes gazed

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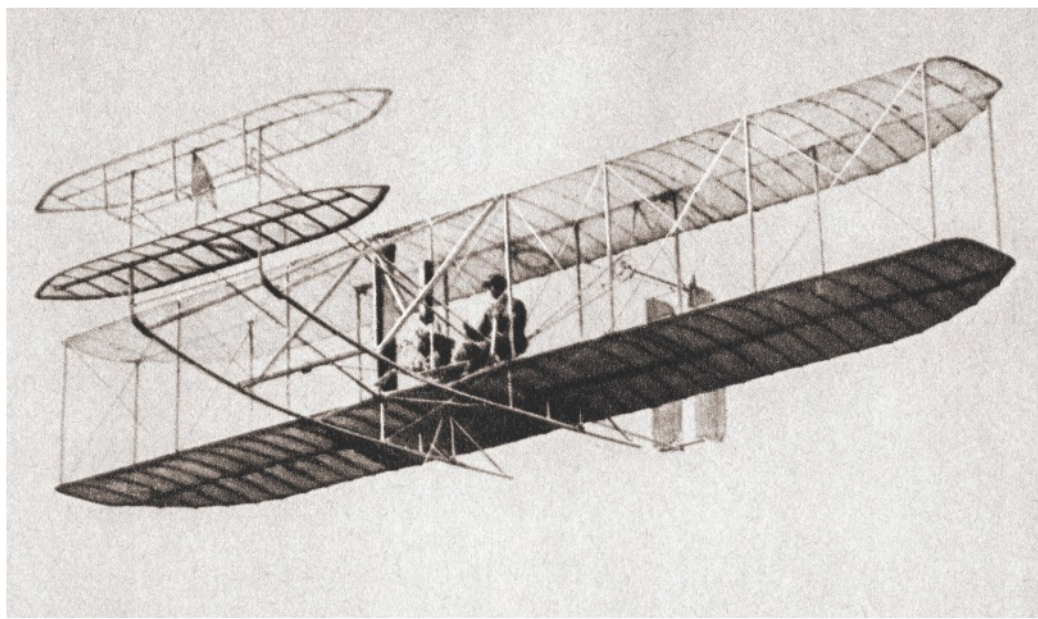
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CROSS-CURRICULAR PERSPECTIVES

Social Studies



Orville and Wilbur Wright invented the first working engine-powered airplane. They began by experimenting with kites and gliders, designing wings and working to build a vehicle that could carry the weight of both a person and an engine. They tested many different machines and constantly made adjustments and improvements. On December 17, 1903, *Flyer*, their plane, made its first flight in Kitty Hawk, NC. Orville was the pilot, and the plane flew 120 feet (36 meters) and stayed in the air for 12 seconds. The Wright brothers had achieved their goal and were the first people to fly an engine-powered airplane with a person aboard.




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First Read

Connect

 **THINK ALOUD** People were curious to see if the Wright brothers could actually build a flying machine and were excited to see the machine take flight for the first time. I think this must be how we feel today when we see new transportation technology being developed, like rockets that take astronauts to the International Space Station or driverless cars. It makes me wonder what other forms of transportation will be developed in our lifetime.

Possible Teaching Point



Read Like a Writer | Author's Craft

Descriptive Language Authors use descriptive language to convey a specific feeling or image. Read lines 6–8 of this poem aloud: “so they built a plane / with an engine / to soar.” Discuss how the word *soar* creates a mental picture of the plane taking off swiftly and quickly rising through the sky. For more instruction, use the Read Like a Writer lesson on pp. T304–T305.

Respond and Analyze



Poems About Heroes

OBJECTIVES

Identify, use, and explain the meaning of antonyms, synonyms, idioms, homophones, and homographs in a text.

Synthesize information to create new understanding.

Respond using newly acquired vocabulary as appropriate.

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

Identify real-life connections between words and their use.

My View

Use these suggestions to prompt students' initial responses to reading the poetry collection.

- **Connect** Pick one of the poems. What kind of feelings did you get while reading the poem?
- **Discuss** What different elements of poetry did you see in the poems?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors choose certain words to convey information about people. The vocabulary words *twinkle*, *triumphant*, *company*, *challenge*, and *curious* tell us about the people in the poems.

MODEL AND PRACTICE Model filling out the chart on p. 180 of the *Student Interactive* using the word *triumphant*.

- The chart says I need to find a synonym for the words *winning* and *victorious*. I look at the word bank and decide *triumphant* is the best choice, and I will write that in the first box.
- To find out who the word describes, I look back at the poems and find the word *triumphant* in the poem "Firefighter Face." In the second column, I will write that the author uses the word *triumphant* to describe a firefighter.
- Finally, I will write a new sentence using the vocabulary word: *My sister was triumphant after winning her soccer game.*

Direct students to complete the activity on p. 180 of the *Student Interactive*. Encourage them to use a dictionary if necessary.

ELL Targeted Support Use Vocabulary Explain that the poets used the words in the word bank to describe people in their poems. Provide verbal and pictorial support to help define the words for students. Then have students complete simple cloze sentences using each word. Ask students to draw illustrations for the poems that represent the meaning of each word.

EMERGING



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 MyTURN Have students respond using newly acquired vocabulary as they complete p. 180 of the *Student Interactive*. They should use text evidence in their answers.

OPTION 2 Use Independent Text Have students find and list unfamiliar words that tell about people in their independent reading texts. Then have them look for clues as to the meaning of the words.

QUICK CHECK

Notice and Assess Can students determine what authors are trying to convey about people by using specific vocabulary words in poems?

Decide

- **If students struggle**, revisit instruction for developing vocabulary in Small Group on pp. T300–T301.
- **If students show understanding**, extend instruction for vocabulary in Small Group on pp. T300–T301.

Check for Understanding MyTURN Have students complete p. 181 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 180–181



VOCABULARY

Develop Vocabulary

Poets choose describing words to express their thoughts and feelings. These words help readers feel what the poet is trying to express.

MyTURN Add the vocabulary word from the word bank that completes each group of synonyms. Then name who is described by the word in one of the poems you read. Write a sentence using the vocabulary word.

Word Bank

twinkle triumphant company challenge curious

Synonyms	Who Is Described?	Sentence
winning triumphant victorious	a firefighter	Possible response: My sister was triumphant after winning her soccer game.
interested curious nosy	people watching the Wright brothers	Possible response: Curious people wondered if the airplane would keep flying.
contest challenge difficulty	girl who wins a horse race	Possible response: The girl met the challenge and won the race.
friendship company community	girl in a new school	Possible response: The new girl in school wanted company at recess.
shine twinkle sparkle	firefighter	Possible response: His eyes had a twinkle of laughter.

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COMPREHENSION

READING WORKSHOP

Check for Understanding

MyTURN Look back at the texts to answer the questions.

Possible responses:

1. How can the reader identify the texts as poems?
DOK 2 They are written in lines and stanzas. The texts use language creatively to express deep feelings and thoughts, and many have rhyming words and a rhythm or beat.
2. In lines 25–28 of “The Race,” why does the poet use the words *swept* and *flung* to describe the girl and her horse as they cross the finish line?
DOK 2 The poet uses these words to show how confident the girl feels about her victory in the race and her pride in winning.
3. Compare the themes of “in daddy’s arms” and “Miss Stone.”
DOK 2 In what ways are the themes alike?
Both poems are about how children feel happy when an adult cares for them.
4. Synthesize details from two poems to answer this question:
DOK 3 What are the different qualities that make a person a hero?
Student responses should include a statement about the qualities of a hero and supporting details from two poems, such as: A hero is kind and loving. Miss Stone is a hero because her kind words and actions help the speaker’s “unhappy thoughts / Scamper away.” The father in “in daddy’s arms” is a hero because the speaker feels “big and strong & proud” when he lovingly holds and spins the speaker in his arms.

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Word Study Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

LESSON 2

Apply Irregular Plural Nouns

APPLY MyTURN Direct students to complete the activity on p. 186 of the *Student Interactive*.

leaf

deer

foot

tomato

woman

High-Frequency Words

Explain that since high-frequency words are ones that appear often in texts but do not follow regular word study patterns, students need to practice reading them.



STUDENT INTERACTIVE, p. 186



WORD STUDY

Irregular Plural Nouns

Irregular Plural Nouns are plural nouns that do not follow the usual pattern of adding -s. The plural of the word *life* is *lives*. The plural of the word *leaf* is *leaves*. The plural of the word *foot* is *feet*. The plural of the word *hero* is *heroes*. The plural of the word *man* is *men*.

My TURN

1. Read these irregular plural nouns: *leaves, women, deer, teeth, sheep, loaves, heroes*.
2. Write a sentence using the correct plural form of each noun.

Possible responses:

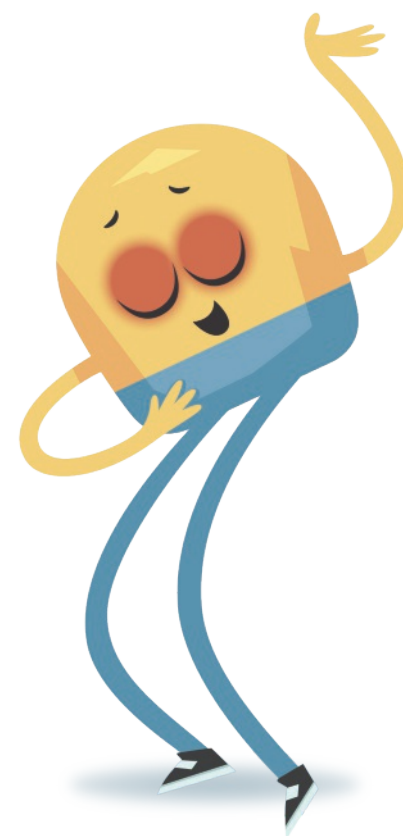
1. leaf I raked the leaves that fell from the tree.
2. deer I saw several deer along the road.
3. foot My feet have grown a lot.
4. tomato Bryan added a few tomatoes to his salad.
5. woman The women all wore colorful dresses.

High-Frequency Words

High-frequency words are words that you will see many times as you read. Read these high-frequency words: *ago, stood*. Try to identify them as you read.

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LESSON 2

Apply Irregular Plural Nouns

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Vowel Teams *oo, ew, ue, ui, eu*

FLEXIBLE OPTION
LESSON 5

Assess Understanding

LESSON 1

Teach Irregular Plural Nouns

Use the  **QUICK CHECK** on p. T297 to determine small group instruction.

Teacher-Led Options

Strategy Group



DEVELOP VOCABULARY

Teaching Point Today I want to remind you that readers pay attention to the words that poets use to describe the people in their poems. Have students look back at the poems and underline words or phrases that describe people.

ELL Targeted Support

Tell students they can better understand whom the poet is writing about by looking at the specific words the author chooses. Have students use visual and contextual support to enhance their understanding of the vocabulary.

Review the meanings of the words *twinkle*, *triumphant*, *company*, *challenge*, and *curious*, using pictures from books, magazines, or online sites for support. Ask students questions containing the words, and have students answer using simple words or short phrases. **EMERGING**

Review the meanings of the words *twinkle*, *triumphant*, *company*, *challenge*, and *curious* with students. Have student pairs draw pictures to illustrate each word, and write a sentence to accompany each picture. **DEVELOPING**

Have students look up the meanings of the words *twinkle*, *triumphant*, *company*, *challenge*, and *curious* in the dictionary. Tell them to write each definition and at least one synonym for each word. **EXPANDING/BRIDGING**



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

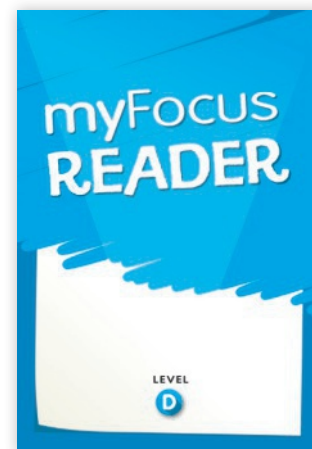
Intervention Activity



myFOCUS READER

Read pp. 38–39 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on types of actions that can be heroic.

Provide instructional support for comprehension and word study—Irregular Plurals and Academic Vocabulary.



Fluency

Assess 2–4 students



PROSODY

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage with appropriate rate. Remind them that good readers don't read too quickly or too slowly. If needed, model reading with appropriate rate.

ORAL READING RATE AND ACCURACY

Use pp. 85–90 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 poets used to describe the people in the poems.

Possible Conference Prompts

- What words did the poet use to tell about the people in the poems?
- Why do you think the author chose these words?
- What helped you understand the words?

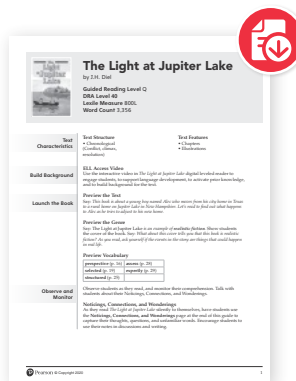
Possible Teaching Point Readers pay attention to the words poets use to describe the people in the poems. Paying attention to word choice helps readers to better understand the subjects of the poems.

Leveled Readers



DEVELOP VOCABULARY

- For suggested titles, see “Matching Texts to Learning,” pp. T280–T281.
- For instructional support on using strategies to develop vocabulary, see the *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together. Invite one or two students to share new words they learned in their independent reading, how they figured out the meaning of those words, and what the author was trying to convey by choosing those words.

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



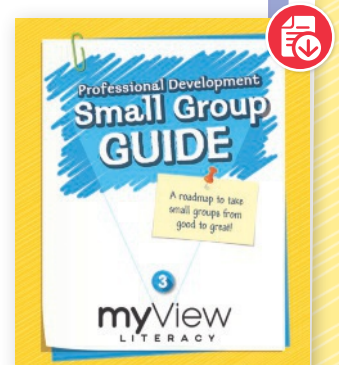
Students can

- complete the graphic organizer on *Student Interactive* p.180.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 181.
- play the *myView* games.
- take turns with a partner reading a text with appropriate expression.

SUPPORT PARTNER READING

Keep partners on track by having agree upon rules for their collaborative reading.

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



Explain Poetic Characteristics



Poems About Heroes

OBJECTIVES

Explain rhyme scheme, sound devices, and structural elements such as stanzas in a variety of poems.

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words by asking questions, such as

- What did the author of “The Race” achieve by using onomatopoeia in her poem?
- What characteristic of “The Wright Brothers” helps distinguish it from other poems?

ELL Access

Review the concepts of *rhyme scheme*, *sound devices*, *structure*, and *stanza* by providing examples of each.

Minilesson

FOCUS ON STRATEGIES Poets use specific words and word arrangements to express meaning and feeling in their poems.

- Think about a poem's rhyme scheme, or the pattern of rhyming.
- Look for sound devices, or when words sound like their meaning.
- Pay attention to the poem's structure and the way the poet arranges the poem into stanzas.

MODEL AND PRACTICE Use the Close Read note on p. 171 of the *Student Interactive* to model how to annotate the text to call attention to poetic elements:

- To figure out this poem's rhyme scheme, I look closely at the end of each line. In the first stanza, I see the last words in the first and third lines rhyme and the last words in the second and fourth lines rhyme. I underline these words because they helped me understand this poem's rhyme scheme.
- Have pairs find and underline words in the second stanza that help explain the rhyme scheme.

ELL Targeted Support Respond to Questions Display and read aloud a rhyming poem. Circle the rhyming words as you read. Ask: *What is the pattern you hear?* Have pairs work together to describe the rhyme scheme. **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 explaining poetic characteristics.

OPTION 1 MyTURN Have students review the Close Read notes and use the text evidence from their annotations to complete the chart on p. 182 of the *Student Interactive*.

OPTION 2 Use Independent Text Have students use sticky notes to mark places in the text where they notice one of the poetic elements. Have them write on the sticky note which poetic characteristic they have identified.

QUICK CHECK

Notice and Assess Can students explain poetic elements?

Decide

- **If students struggle**, revisit instruction about poetic elements in Small Group on pp. T308–T309.
- **If students show understanding**, extend instruction about poetic elements in Small Group on pp. T308–T309.

STUDENT INTERACTIVE, p. 182



CLOSE READ

Explain Poetic Characteristics

Poets choose and arrange words to express meaning. They may use a **rhyme scheme**, or a special pattern of rhyme. For example, the ending sound in every line may rhyme. Poets may use **sound devices**, or language that uses the sounds of words, to create interesting effects. They may choose a specific **structure**, or form, for the poem. For example, a **stanza** is a group of lines that work together as a unit.

1. **MyTURN** Go to the Close Read notes in the poems and underline parts that help you explain poetic characteristics.
2. **Text Evidence** Use some of the parts you underlined to complete the chart. **Possible responses:**

Rhyme Scheme of “Firefighter Face”

Explain the rhyme scheme. The first and third lines rhyme, and the second and fourth lines rhyme. The fifth and seventh lines almost rhyme, and the sixth and eighth lines rhyme.

Sound Devices in “The Race”

Explain the author’s purpose for using a sound device.

The author uses the onomatopoeia *whooped* to describe the loud, happy sound the girl makes while riding her horse.

Structural Elements of “The Wright Brothers”

Explain how the shape of the poem fits with its ideas.

The airplane shape of the poem and the upward arrangement of lines fit with the details of how the Wright brothers’ plane “took off.”

Read Like a Writer

OBJECTIVE

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

Analyze Descriptive Language

Minilesson

FOCUS ON STRATEGIES Authors use descriptive language to help readers form pictures in their minds of objects, characters, and settings. Descriptive language uses vivid words and often compares the thing being described to something else. Imagery uses words that engage a reader's imagination or the senses.

- Descriptive language creates pictures in readers' minds.
- Descriptive language helps readers to use their senses and imagination.
- Descriptive words, phrases, and comparisons form descriptive language.

MODEL AND PRACTICE Model analyzing the author's use of figurative language by directing students to the top of p. 187 of the *Student Interactive*. Have students follow along as you complete the steps.

1. Identify that the poet, Mary E. Cronin, uses descriptive language to help students see what the firefighter's face looks like.
2. As you read aloud, have students close their eyes and ask them to visualize what is going on in the poem and "see" what the poet describes.
3. Ask students how descriptive language helped them use their senses to experience the poem.

ELL Targeted Support Use Descriptive Language Help students use descriptive language in their writing.

Have pairs complete the sentence frame with descriptive language: *The fire was _____.* (*hot, dancing, bright orange*) **EMERGING/DEVELOPING**

Have small groups of students use descriptive words that appeal to all five senses to describe items in the classroom. **EXPANDING/BRIDGING**



ASSESS UNDERSTANDING

Apply

MyTURN Direct students to go back to the poems “Firefighter Face,” “Miss Stone,” “The Race,” “in daddy’s arms,” and “The Wright Brothers” and circle descriptive language. Help guide their search by asking them to look for words that paint a picture in their minds. Then have them focus on specific examples of descriptive language by completing the activities on p. 187 of the *Student Interactive*.

STUDENT INTERACTIVE, p. 187



ANALYZE AUTHOR'S CRAFT

READING-WRITING BRIDGE

Read Like a Writer

Authors use descriptive language to make their writing more interesting. Imagery is the use of words that engage readers' senses or their imaginations.

Model Read the lines from the poem “Firefighter Face.”

Trickles of sweat etch silvery trails
down wind-bitten cheeks coated with ash.

Imagery appeals
to the senses.

- 1. Identify** Mary E. Cronin uses descriptive language to describe the firefighter's face.
- 2. Question** How does the descriptive language help me use my senses to experience what is happening in the poem?
- 3. Conclude** It helps me picture the way the firefighter's face looks after he battles a fire.

Read these lines from the poem “The Race.”

She let her hair down from its bun
and felt it whip and fly.

MyTURN Follow the steps to analyze the lines from the poem.

- 1. Identify** Jennifer Trujillo uses descriptive language to describe the girl riding the horse.
- 2. Question** How does the descriptive language help me use my senses to experience what is happening in the poem?
- 3. Conclude** It helps me picture the girl's hair moving wildly as she rides fast.



Word Study Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

FLEXIBLE OPTION 

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that irregular nouns form their plurals with different spelling changes or no spelling change at all.

MODEL AND PRACTICE Show students the plural irregular nouns *deer* and *men*. Guide students to identify the spelling change, or lack of a spelling change, for these words' singular forms: *deer* and *man*. (*deer* = same; *man* = *an* to *en*)



APPLY Have students complete *Word Study* p. 93 from the *Resource Download Center*.

Name _____

Word Study

Irregular Plural Nouns

Nouns that form their plurals with unique spelling changes are called irregular. They don't simply add s to refer to more than one of that noun.

Some nouns that end with *f* or *fe* drop these letters and add *ves*. Some nouns with *oo* change these vowels to *ee*. Some nouns have the same spelling for both the singular and plural forms. Some nouns that end in *o* add *-es* for their plural. Some nouns that end in *-an* change these letters to *-en* to form a plural.

leaf → leaves hero → heroes
 foot → feet man → men
 deer → deer

My Turn Write the plural form of these irregular nouns.

1. elf _____ *elves*
2. woman _____ *women*
3. moose _____ *moose*
4. shelf _____ *shelves*
5. potato _____ *potatoes*
6. sheep _____ *sheep*
7. ox _____ *oxen*
8. mouse _____ *mice*
9. tooth _____ *teeth*

Grade 3, Unit 3, Week 5
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Word Study, p. 93



FLEXIBLE OPTION
LESSON 3

More Practice

LESSON 1

Teach Irregular Plural Nouns

LESSON 2

Apply Irregular Plural Nouns

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Vowel Teams *oo, ew, ue, ui, eu*

FLEXIBLE OPTION
LESSON 5

Assess Understanding

Use the  **QUICK CHECK** on p. T303 to determine small group instruction.

Teacher-Led Options

Strategy Group

EXPLAIN POETIC CHARACTERISTICS

Teaching Point Readers pay attention to the different poetic characteristics—rhyme scheme, sound devices, and structure. These elements help a reader to better understand the poem’s meaning. Work with students to complete the graphic organizer on *Student Interactive* p. 182.

ELL Targeted Support

To help students internalize new English words, guide them in using poetic characteristics.

Create a chart that shows the different poetic characteristics. Examine the structure and stanzas in the poems from the selections. Ask students to draw circles around stanzas and describe the structure in simple terms. Have students repeat each term as you identify it.

EMERGING

Review the terms relating to poetic characteristics with students. Have student pairs identify the different elements in the poetry selections. Come back together as a group to discuss students’ responses. **DEVELOPING**

Give students copies of a poem that isn’t in the selections. Have them identify the different poetic elements in the poem. **EXPANDING**

Have students work in groups of two or three to write their own simple poems that demonstrate each poetic element. Then have groups exchange poems and identify the elements.

BRIDGING



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

Intervention Activity

EXPLAIN POETIC CHARACTERISTICS

Use Lesson 32, pp. T207–T212, in the *myFocus Intervention Teacher’s Guide* for instruction on poetic language and voice.

LEVEL D • READ

Lesson 32 Author’s Language and Voice

DIRECTIONS Read the story. Pay attention to the way the writer uses language to create feelings and images.

The World’s Best Pet

1 Alistair loved animals. In fact, he loved nothing more. Luckily for Al, his parents loved animals too. He had more pets than any kid in the kingdom. He had a whole *pile* of pets. Of course he had dogs and cats and chickens. And he loved his birds and bees and fish and ferrets. Every day he petted his horses and hamsters. His house was like a zoo, even though zoos did not yet exist. It smelled like animals, fun, and love.

2 Alistair was pleased that he had more pets than the prince. But he did not have a dragon. A pet dragon was what he wanted more than anything. His mom, though open-minded, had a line, and she drew it right *before* the dragon.

3 “But they are so smart and adorable!” argued Alistair.

4 “A dragon will burn our home to the ground!” his mom said. Al wondered how he could get around that small glitch. There had to be a way to keep a dragon from breathing flames. He made a note to read up on it.

5 “Besides, how do you plan on catching a dragon, my dear son?” his mom asked. She sounded to him like she was making fun. That put a sour expression on his face.

6 “If I catch a dragon, can I keep it?” he asked defiantly.

7 “Whatever makes you happy,” said his mom, who was no longer paying one bit of attention to Alistair.

8 *I’ll show her*, Al thought. He began hatching a sure-fire plan. A smile crossed his face at the very thought of *his* dragon. “I will name him Fred,” Alistair said aloud to no one in particular.

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Reading Literature T • 207

Fluency

Assess 2–4 students

PROSODY

Have student pairs practice reading a short poem with meaningful poetic phrasing.

ORAL READING RATE AND ACCURACY

Use pp. 85–90 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

EXPLAIN POETIC CHARACTERISTICS

Talk About Independent Reading Ask students to share what they learned about poetic characteristics.

Possible Conference Prompts

- What poetic characteristics does the poem include?
- Why do you think the poet chose to use these characteristics in the poem?

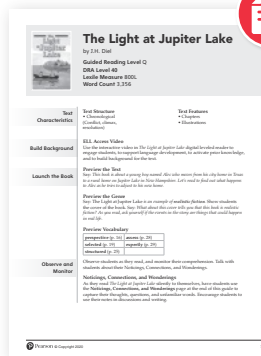
Possible Teaching Point Readers of poems pay attention to characteristics of poetry like rhyme scheme, sound devices, and structure. Poets choose particular characteristics to convey meaning and feeling in their poems.

Leveled Readers



EXPLAIN POETIC CHARACTERISTICS

- For suggested titles, see “Matching Texts to Learning,” pp. T280–T281.
- For instructional support on developing strategies to explain poetic characteristics, see the *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share the poetic characteristics they found in their independent reading. Have the students share why they think the poet chose to use certain features.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to the poetry collection or the *myFocus Reader* text.
- read a book or their Book Club text.
- develop a summary of a poem they read.

Centers



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

Literacy Activities



Students can

- complete the graphic organizer on *Student Interactive* p.182.
- make a list of words with irregular plurals.
- play the *myView* games.
- choose a poem from a text and, with a partner, take turns reading the poem with appropriate rate.

SUPPORT PARTNER READING

Remind students that if their partner is reading, they should listen actively and track the text as it is being read aloud.

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



Monitor Comprehension



Poems About Heroes

OBJECTIVE

Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to monitor comprehension. Ask:

- What evidence is there that the teacher tried to encourage the girl in “Miss Stone”?
- What effect is achieved by the poet’s use of a unique structure in “The Wright Brothers”?

Minilesson

FOCUS ON STRATEGIES Readers pause during and after reading to monitor their own comprehension—that is, to make sure they understand what they are reading about.

- Think about what you have read so far.
- Decide if you have any questions or if there is anything you are confused about in the text.
- Go back and look at the text to help you answer questions or clear up confusion. You might look for visual cues, that is, clues in the pictures, to help you get your answer.

MODEL AND PRACTICE Use the Close Read note on p. 173 of the *Student Interactive* to model how to monitor comprehension.

- I see this poem has three stanzas, starting on lines 1, 5, and 10. When I read the first stanza, I can tell the girl feels lonely. I will highlight “I wished somebody, anybody” in the first stanza and then the continuation of that thought in the second stanza: “Would come over and ask me to play.” By the last stanza, the girl’s feelings have changed to happiness. I will highlight “You made my unhappy thoughts/Scamper away.”

Direct students to use these strategies as they complete the activity on p. 173 of the *Student Interactive*.

ELL Targeted Support Monitor Comprehension Tell students that they can be better learners if they stop and ask themselves whether they understand what is being taught. If they don’t understand, they should ask questions to help them get the answers they need.

Tell students that you will read “The Race” aloud. Before reading, ask them to think about the title and look carefully at the illustration. Tell students to stop you when something does not make sense or fit with what they believe the poem should be about. **EMERGING/DEVELOPING**

Read aloud one of the poems, and have students ask questions to clarify understanding. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for monitoring comprehension.

OPTION 1 MyTURN Have students annotate the text using the Close Read note for Monitor Comprehension on *Student Interactive* p. 176 and then use the text evidence from all their Close Read notes annotations to complete p. 183 in the *Student Interactive*.

OPTION 2 Use Independent Text Have students use sticky notes to mark places where they used strategies to monitor comprehension, such as rereading, using background knowledge, checking for visual cues, and asking questions. Have them write on their sticky notes which strategy they used and a brief note about what they learned.

QUICK CHECK

Notice and Assess Can students monitor their own comprehension while reading?

Decide

- **If students struggle**, revisit instruction for monitoring comprehension in Small Group on pp. T316–T317.
- **If students show understanding**, extend instruction for monitoring comprehension in Small Group on pp. T316–T317.

STUDENT INTERACTIVE, p. 183



READING WORKSHOP

Monitor Comprehension

As you read, monitor your comprehension and make any needed adjustments. Use the most helpful strategies, including rereading, using background knowledge, asking questions, and annotating to strengthen your understanding.

1. **MyTURN** Go back to the Close Read notes and highlight details that help you monitor your comprehension.
2. **Text Evidence** Monitor your comprehension of the poems using some of your highlighted text. Use the strategies listed in the chart. **Possible responses:**

Details from the Poem	How the Strategy Helps Me Understand the Text
"in daddy's arms i am tall / & close to the sun & warm / in daddy's arms"; "in my daddy's arms the moon is close / closer at night time when i can almost touch it / when it grins back at me" / from the wide twinkling skies"	Comprehension Strategy: Use Background Knowledge I know that a hug can feel warm, like sunshine, and that the moon sometimes looks like it has a face.
"You made my unhappy thoughts / Scamper away."	Comprehension Strategies: Ask Questions and Reread I asked myself "What does this line in 'Miss Stone' mean?" Then I reread lines 11–12. I understood that the speaker was feeling happy, so her unhappy thoughts must be quickly leaving her mind.

Write for a Reader

OBJECTIVES

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

Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

Use Descriptive Language

Minilesson

FOCUS ON STRATEGIES Writers use descriptive language to engage readers' imaginations so they can see, smell, taste, feel, and hear what is going on in a poem.

- Writers use descriptive language to help their readers visualize the images they want to create in readers' minds.
- These descriptions help readers to react more effectively to the writer's descriptions.
- Descriptive language uses words, phrases, and comparisons that appeal to readers' five senses.

MODEL AND PRACTICE Discuss how students might use a similar technique in their own writing using p. 188 of the *Student Interactive*. Model as an example:

1. Write a short, simple description of something everyone knows well, such as a rainstorm: *The rainstorm was intense.*
2. Think aloud as you use more descriptive language to tell readers more about this rainstorm. *I want readers to appreciate just how intense this rainstorm was. I would describe it with words that appeal to their senses. So, I would write that it was pounding against the pavement or falling in black sheets, or that it filled my nose with a swampy smell and stung my skin with cold needles.* Students can feel and see these descriptions.
3. Have students brainstorm other things they can describe with words that appeal to readers' senses. They should try to use as many of the senses as they can.

ELL Targeted Support Use Descriptive Language Help students think of words that describe what a reader would perceive through their senses.

Have partners work together to create a list of words that would describe what you might see, smell, hear, taste, or feel. (*huge, foul, noisy, bitter, rough*) **EMERGING**

Complete the activity above. Then have partners use the words from their lists to write three descriptive sentences. **DEVELOPING**



ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to Mary E. Cronin’s poems or any of the other poets’ use of descriptive language as examples for their own writing. Then guide students to complete the activity on p. 188 of the *Student Interactive*.

Writing Workshop

Have students use descriptive language, especially words that appeal to the senses, in their historical fiction stories from the Writing Workshop. During conferences, support students’ writing by helping them find opportunities to meaningfully include descriptive language that creates imagery and appeals to readers’ imaginations.

STUDENT INTERACTIVE, p. 188



DEVELOP AUTHOR’S CRAFT

Write for a Reader

Writers use descriptive language, including imagery, to engage readers’ senses and capture their imaginations. The words writers choose help readers see, smell, taste, feel, and hear what is happening in a text.

MyTURN Think about how descriptive language in “Firefighter Face” and “The Race” affects you as a reader. Think about how you can use descriptive language to help your own readers use their senses.

When writing,
try to use words
for each of the
five senses.



1. If you were writing about going to the zoo, what would you describe? Write something you could describe for each sense below.

sight **Possible responses: animals, people, zoo workers, food**

hearing **Possible responses: animal noises, children laughing**

smell **Possible responses: animals, food**

touch **Possible response: animals at the petting zoo**

taste **Possible responses: food, drinks**

2. Begin a passage about taking a trip. Use descriptive language to stimulate your readers’ senses and imaginations. Describe how this use of imagery achieves the purpose of helping your readers imagine the scene.

Passages should include examples of descriptive language that stimulate the five senses, as well as a brief description of how the use of imagery achieves the purpose of helping readers imagine the scene.

Word Study Spiral Review

OBJECTIVES

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

LESSON 4



Spiral Review: Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

FOCUS ON STRATEGIES Review the vowel teams *oo*, *ew*, *ue*, *ui*, and *eu* and model how the sounds of *tool* and *cue* are spelled with these teams.

MODEL AND PRACTICE Write the following words on the board: *fool*, *blue*. Have volunteers identify the same vowel sounds in these words: *stool*, *stew*, *clue*, *fruit*, *sleuth*, *few*, and *hue*. Have students spell the words to see how the vowel teams *oo*, *ew*, *ue*, *ui*, and *eu* can be spelled differently.

APPLY Have students work independently to find vowel teams *oo*, *ew*, *ue*, *ui*, and *eu* in the poems they have read recently. Have students match these words with the vowel team sounds found in *fool* and *blue*.





ELL Targeted Support

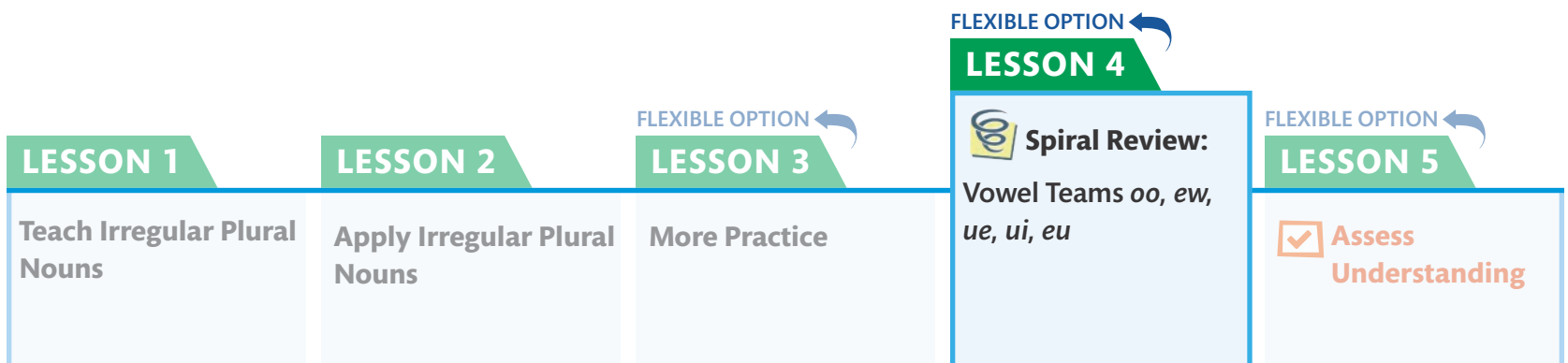
Identify Vowel Teams Use the following supports to show students how vowel teams that produce the same sound can be spelled differently.

Display the words *stew*, *clue*, and *cue*. Have students identify and write the two words (*stew* and *clue*) with the same sound as the word *tool*. **EMERGING**

Display the words *stew*, *clue*, *fruit*, and *few*. Have students write the three words with the same sound as the word *tool* and underline the vowel teams with that sound. **DEVELOPING**

Display the words *stew*, *few*, *hue*, and *cue*. Have students underline the vowel teams with the same sound and then write a sentence using each word. **EXPANDING**

Have students brainstorm words with the same vowel sounds as in *few* and write a poem or rap using the words. **BRIDGING**



Use the  **QUICK CHECK** on p. T311 to determine small group instruction.

Teacher-Led Options

Strategy Group



MONITOR COMPREHENSION

Teaching Point You can make sure you understand what you're reading if you stop and monitor your comprehension. One way to monitor comprehension is to ask questions about what you don't understand, and then reread to try to find the answers. You can also look for visual cues in illustrations that accompany your reading. Guide students to practice each of the strategies to monitor comprehension.

ELL Targeted Support

Encourage students to practice each of the monitoring comprehension strategies using the poem "Firefighter Face."

Ask students to look at the illustration for "Firefighter Face" and point out visual cues that helped them understand the poem's message. Tell them to use single words or short phrases to share ideas. **EMERGING**

Ask: **What do you see in the image that you already know about firefighters?** Solicit the answer that a firefighter's face might be dirty from fighting fire. Record student responses.

DEVELOPING

Have student pairs practice asking questions and rereading to monitor comprehension. Have them write three questions they have about "Firefighter Face," and then write the answers after rereading. **EXPANDING/BRIDGING**



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

Intervention Activity



MONITOR COMPREHENSION

Use Lesson 26, pp. T167–T172, in the *myFocus Intervention Teacher's Guide* for instruction on monitoring comprehension.

LEVEL D • READ

Lesson 26 Monitor Comprehension

DIRECTIONS Read the following story.

Race Day

1 Every year the students at Teton General Elementary School eagerly awaited the arrival of race day. There were races for each grade. Then there was the final race among the winners of all the grades. This was no regular foot race. It was a car race. The teams built their own cars for race day. Charlie was excited to learn who was on his team.

2 *This year will be different, Charlie thought. My teammates will like my idea this time.* In years past, Charlie's ideas were not very popular.

3 In first grade, Charlie's job was to figure out what the team should use to build the car. He thought construction paper would be great, but the rest of his team said, "NO!" Charlie hung his head. They were right. It was a bad idea. Another team used construction paper, and their car blew the wrong way in the breeze.

4 In second grade, Charlie's job was to decorate the car to show how fast it was. "Let's paint it yellow with black spots—like a cheetah!" he exclaimed. His team said, "NO!" They painted the car red with a lightning bolt. It looked pretty cool. It was better than a spotted car. This year was time for Charlie to shine.

5 Mr. Zane called out the team names. Charlie, Jason, Julia, and Thandar sat around a table and shared ideas. At first, Charlie was quiet. He didn't want Thandar to make fun of him. She wasn't mean, but she was very smart.

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Fluency

Assess 2–4 students



PROSODY

Have student pairs practice reading a short rhyming poem aloud. Encourage them to discuss the effect that rhyming has on the poem.

ORAL READING RATE AND ACCURACY

Use pp. 85–90 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

MONITOR COMPREHENSION

Talk About Independent Reading Have students talk with a partner about one of the strategies they used to monitor comprehension.

Possible Conference Prompts

- What strategies did you use to monitor comprehension?
- What did you learn from using the strategies?

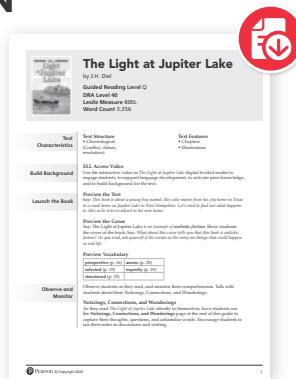
Possible Teaching Point The strategies help you identify text structure and monitor understanding better. Asking questions helps focus your learning.

Leveled Readers



MONITOR COMPREHENSION

- For suggested titles, see “Matching Texts to Learning,” pp. T280–T281.
- For instructional support on using strategies to monitor comprehension, see the *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share what strategies they used to monitor comprehension and how those strategies helped them understand their reading better.

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 by reading poems with a partner.

Centers



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

Literacy Activities



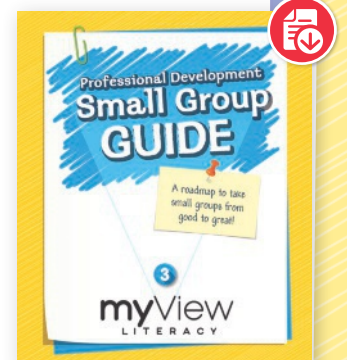
Students can

- complete the graphic organizer on *Student Interactive* p. 183.
- write about poems they read in their reader's notebook.
- play the *myView* games.

SUPPORT INDEPENDENT READING

Have students monitor their comprehension by noting questions about their independent reading text and rereading to find the answers.

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



Reflect and Share



Poems About Heroes

OBJECTIVES

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

Use text evidence to support an appropriate response.

Explain their own ideas and understanding in light of the discussion.

Come to discussions prepared, having read or studied the material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to discuss heroism in the poems. Ask:

- Which characters show heroism by trying to encourage other people?
- What did the Wright brothers achieve that made them heroes?

Talk About It

Minilesson

FOCUS ON STRATEGIES Explain to students that discussions with other readers are more meaningful when all participants make pertinent comments, or remarks that build on what others say.

- Listen actively as other people talk so that you know exactly what points others are making.
- When it is your turn to talk, you might ask a question about what another person said. You might also make a comment that says more about the point that another person made.
- When asking or answering a question about a poem, use evidence from specific lines and stanzas to support your ideas.
- Remember that you may need to respond to a question about your own comment. Be prepared to clarify or add detail in your response.

MODEL AND PRACTICE Model making pertinent comments using the Talk About It prompt on p. 184 of the *Student Interactive*.

If my discussion partner said that Miss Stone is a hero because she is caring, I might make a connection and add that the dad from “in daddy’s arms” also shows heroism through caring.

ELL Targeted Support Express Ideas Give students an example of a comment that could be made in response to the Talk About It prompt: In the poem “The Race,” the girl acts like a hero by being brave enough to enter a horse race for men. Ask students to think of other responses they could make to the Talk About It prompt.

Display the following sentence frame: *In the poem _____, _____ acts like a hero because _____.* Tell students to fill in the blanks and give their answer as a complete sentence. **EMERGING/DEVELOPING**

Have students work in pairs. Have one partner express an idea that answers the Talk About It prompt. Ask the other partner to respond with a pertinent comment. Then have partners switch roles. Remind them to use text evidence. **EXPANDING/BRIDGING**



FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to participate in conversations that compare ideas across texts.

OPTION 1 Use the Shared Read Have students use evidence from this week’s texts to discuss ways in which characters act like heroes.

OPTION 2 Use Independent Text Ask students to identify and discuss heroism in their self-selected reading texts. If they have trouble finding examples, remind students to ask questions to monitor comprehension and clarify text. Students should also ask questions to monitor understanding of the discussion.

QUICK CHECK

Notice and Assess Can students make comparisons across texts?

Decide

- **If students struggle**, revisit instruction about making text comparisons in Small Group on pp. T322–T323.
- **If students show understanding**, extend instruction about making text comparisons in Small Group on pp. T322–T323.

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

STUDENT INTERACTIVE, p. 184



RESPOND TO TEXT

Reflect and Share

Talk About It Which characters in the poems you read this week acted like heroes? Compare their actions with those of another character from a text you read this week. Use specific lines and stanzas to support your response.



Ask and Answer Relevant Questions When having a discussion, ask questions that are relevant, or related, to the topic. Answer questions from your partners.

- Ask questions to clarify something you do not understand.
- Ask questions to better understand someone else’s thoughts or ideas.
- Answer questions about your own points to clarify or add detail to your response.
- Consider how your partners’ comments may have changed your ideas.

Use these sentence starters to guide your questions to make sure they are relevant:

What did you mean when you said . . . ?

What words in the text make you think that . . . ?

Weekly Question

What kinds of actions can be heroic?

My VIEW

Write About It For additional practice developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

In lines 23 through 25 of “in daddy’s arms,” the speaker says, “i am big and strong & proud like him / in daddy’s arms / my daddy.” Why do you think he feels “big and strong & proud” when his father holds him in his arms? Use text evidence to support your opinion.

Word Study Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

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 spelling of irregular plural nouns, have them discuss words that drop *f* and add *ves*, change *oo* to *ee*, add *-es* to an *o* ending, and change an *-an* ending to *-en*, as well as words whose spelling remains the same in the plural form.

Then, provide them with the following words.

life

foot

sheep

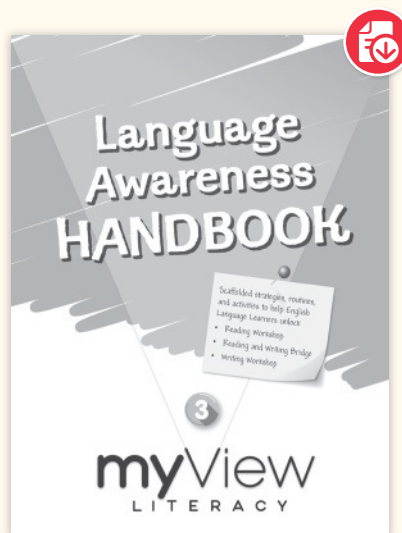
hero

Have students use their knowledge of the spelling of irregular plural nouns to provide the plural form of these words. (*life/lives*, *foot/feet*, *sheep/sheep*, *hero/heroes*)



Develop Language Awareness

For additional practice with irregular plural nouns, complete the activity on p. 39 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to understand irregular plural nouns.



				FLEXIBLE OPTION
				LESSON 5
LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	Assess Understanding
Teach Irregular Plural Nouns	Apply Irregular Plural Nouns	More Practice	Spiral Review: Vowel Teams <i>oo, ew, ue, ui, eu</i>	

Use the  **QUICK CHECK** on on p. T319 determine small group instruction.

Teacher-Led Options

Strategy Group



COMPARE TEXTS

Teaching Point Critical readers think about the ways that different authors present similar ideas about a big idea such as heroes. Create a three-column chart with column headings *Poem, Character, and Evidence*. Solicit student responses that include the name of the poem, the name (or description) of the character, and text evidence for how the character shows heroism. Record student responses in the chart.

ELL Targeted Support

Have students share information about the texts by completing the sentence starters orally with a partner. Then have them write their responses in their notebooks.

Both the firefighter and the Wright brothers are heroes because they were ____. **EMERGING**

The poems ____ and ____ are both about people who are heroes because they did something others thought they couldn't do.

DEVELOPING

One similarity between the poems is that ____ and ____ are both heroes because ____.

EXPANDING

I notice a similarity between the poems ____ and ____ because they both show that heroes ____, and a difference between the poems ____ and ____ because ____.

BRIDGING



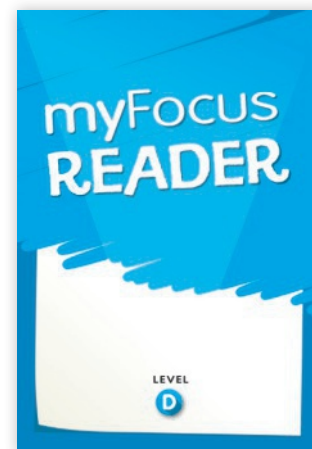
For additional support, see the online *Language Awareness Handbook*.

Intervention Activity



myFOCUS READER

Reread pp. 38–39 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to engage students in a discussion about how the poems they have read this week support their understanding of how poets write about heroic actions 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 1–16.

On-Level and Advanced



INQUIRY

Organize Information and Communicate

Have students organize their findings on poetic elements 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 making connections about heroes. Have them refer to p. 184 in the *Student Interactive* if desired.

Possible Conference Prompts

- Were there two characters who showed heroism in different ways?
- How does comparing texts about heroes teach you more about what kinds of actions can be heroic?

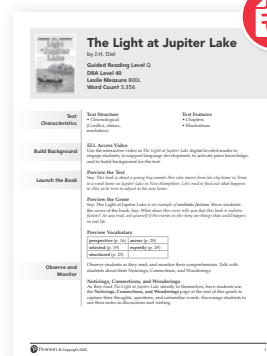
Possible Teaching Point Readers think about other texts they have read to make connections between characters and ideas.

Leveled Readers



COMPARE TEXTS

- For suggested titles, see “Matching Texts to Learning,” pp. T280–T281.
- For instructional support on comparing texts, see the *Leveled Reader Teacher’s Guide*.



Whole Group

Share Bring the class back together as a whole group. Invite students to share a connection they made between heroic characters in different texts.

Independent/Collaborative

Independent Reading



Students can

- reread or listen to the infographic “Acting Heroically” 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 one of the people or topics from the infographic.
- play the *myView* games.

BOOK CLUB



See Book Club, pp. T484–T485, for

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

Resources

Stacks of Mentor Texts



- Mentor texts, the foundation for each unit, provide students with a vision of the type of writing they will produce.
- Five to eight mentor texts are recommended for each unit.

myView Literacy Student Interactive



- Students use the *myView Literacy Student Interactive* to practice their learning from the minilessons.
- Students reference the *myView Literacy Student Interactive* to deepen their understanding of concepts taught in Writing Workshop.

Stapled Books (Kindergarten and Grade 1)



- Students in Kindergarten and Grade 1 will write in stapled books.
- Primary students create the types of books they are reading, which are mostly picture books.

Writing Notebook (Grades 2-5)



- Students in Grades 2-5 will need a writing notebook.
- Students use the writing notebook for writing drafts. Final copies may be written in their writing notebooks, or teachers may ask students to keyboard their final copies.

Portfolio



- Students may store final copies of their writing in their portfolios.
- At the end of every unit, students will be asked to share one piece of writing in the Celebration.

- Student authors learn to
- ▶ reflect on mentor texts.
 - ▶ write in different genres and styles.
 - ▶ apply writing conventions.



Conferences

Conferences are a cornerstone of the Writing Workshop. They provide an opportunity for the teacher to work one-on-one or in small groups with students to address areas of strength and areas of growth.

The focus of conferences should be on providing students with transferable writing skills and not solely on improving the current piece of writing.

Conference Pacing 30–40 minutes

- Consider a rotation where every student is conferred with over one week.
- Use the provided conference prompts for each lesson to guide conversations.
- Determine three possible teaching points for the conference based on student work.
- Come to the conference with stacks—published, teacher written, and student models.
- Use a note-taking system to capture pertinent details (Conference Notes Templates are available on SavvasRealize.com).



Conference Routine

Research



Name



Decide on



Teach

Research	A student may discuss the topic of his or her writing and questions he or she may have. Use this as an opportunity to learn about the student’s writing and make decisions to focus conferences.
Name a Strength	Once the student has discussed his or her writing, provide specific praise for an element of the writing. Naming a strength develops a student’s energy for writing.
Decide on a Teaching Point	Choose a teaching point that focuses on improving the writer within the student and not on improving the student’s writing. A range of teaching points should be covered over the year.
Teach	Help the student understand how he or she can achieve success. Use a minilesson from the bank of minilessons to provide instruction on the teaching point. One text from the unit’s stack serves as an example of what the student’s writing should emulate.



Writing Assessment Options

Performance-Based Assessment

ONLINE OPTION

Prompt

Write a narrative in which Paul Bunyan and John Henry work together to solve a problem. Use details from both passages in your narrative.

Sources

- Paul Bunyan—American Folk Legend
- John Henry —American Folk Hero



Download a performance-based assessment from [SavvasRealize.com](https://www.savvasrealize.com) for students to demonstrate their understanding of the reading and writing skills from the unit.

Writing Assessment

WEEK 5 • LESSON 5 OPTION

- The Writing Workshop Assessment is on Day 5 of Week 5 of every unit. Teachers may choose how to assess their students.
- Collect students' compositions after the Celebration and use the designated rubric to grade the writing.
- Give students an on-demand prompt that will require them to synthesize their understanding of the genre, author's purpose and craft, and writing conventions in one succinct piece of writing without the support of a teacher.
- Assessment prompts and writing rubrics can be found in the Writing Workshop of *myView Literacy Teacher's Edition* on Day 5 of Week 5, or they may be accessed on [SavvasRealize.com](https://www.savvasrealize.com).

Units of Study

This Unit: Narrative

UNIT
1

NARRATIVE: PERSONAL NARRATIVE

Students will

- read personal narratives
- focus on setting and plot
- use coordinating conjunctions correctly
- write personal narratives

UNIT
4

OPINION WRITING: OPINION ESSAY

Students will

- explore the genre of opinion writing
- learn how to support an opinion with strong reasons
- use linking words and phrases correctly
- write an opinion essay

UNIT
2

INFORMATIONAL TEXT: HOW-TO ARTICLE

Students will

- read how-to articles
- learn how to develop an idea with facts and details
- use prepositions and prepositional phrases correctly
- write a how-to article

UNIT
5

POETRY: POEM

Students will

- explore the genre of poetry
- use imagery, rhythm, and rhyme
- use adjectives to compare accurately
- write a poem

UNIT
3

NARRATIVE: HISTORICAL FICTION

Students will

- explore the genre of historical fiction
- learn how to create characters and plot
- edit for capitalization
- write a historical fiction story



FAST TRACK

Your Writing Workshop for Standards Success

UNIT
3

NARRATIVE: HISTORICAL FICTION

WEEK 1 INTRODUCE AND IMMERSE	Minilessons: <ul style="list-style-type: none">• Historical Fiction• Brainstorm Ideas• Plan Your Historical Fiction Story
WEEK 2 DEVELOP ELEMENTS	Minilessons: <ul style="list-style-type: none">• Compose Characters• Plot: Establish a Problem• Plot: Plan a Resolution
WEEK 3 DEVELOP STRUCTURE	Minilessons: <ul style="list-style-type: none">• Develop an Introduction• Draft an Event Sequence• Know When to Start a New Paragraph• Compose Dialogue• Describe Events with Details
WEEK 4 WRITER'S CRAFT	Minilessons: <ul style="list-style-type: none">• Edit for Capitalization• Edit for Verbs• Edit for Subjective, Objective, and Possessive Pronouns
WEEK 5 PUBLISH, CELEBRATE, ASSESS	Minilessons: <ul style="list-style-type: none">• Edit for Punctuation Marks• Publish and Celebrate• Assessment

Weekly Overview

Students will

- explore the genre of historical fiction.
- identify and create characters, setting, and plot.
- plan their own historical fiction story.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

Minilesson Bank

Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

FAST TRACK

	LESSON 1	LESSON 2	LESSON 3
MINILESSON 5–10 min.	Historical Fiction T334	Identify Characters and Setting T338	Develop Plot T342
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T335	Independent Writing and Conferences T339	Independent Writing and Conferences T343
SHARE BACK FOCUS 5–10 min.	Identifying Elements of Historical Fiction T335	Believable Characters and Settings T339	Outlining a Plot T343
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling Spell Prefixes <i>pre-</i>, <i>dis-</i>, <i>in-</i>, <i>im-</i>, <i>non-</i> T336 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Main Verbs and Helping Verbs T337 	<ul style="list-style-type: none"> • Spelling Teach: Prefixes <i>pre-</i>, <i>dis-</i>, <i>in-</i>, <i>im-</i>, <i>non-</i> T340 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Subject-Verb Agreement T341 	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling More Practice: Prefixes <i>pre-</i>, <i>dis-</i>, <i>in-</i>, <i>im-</i>, <i>non-</i> T344 • Language & Conventions Teach Subject-Verb Agreement T345

Mentor **STACK**

- *Island Boy* by Barbara Cooney
- *Ox-Cart Man* by Donald Hall
- *Goin' Someplace Special* by Patricia C. McKissack
- *Papa's Mechanical Fish* by Candace Fleming

Use the following criteria to add to your historical fiction stack:

- The story takes place in a specific place and time in the past.
- The characters either existed in history or could have existed.
- The plot includes a problem, sequence of events, and resolution.

Preview these selections for appropriateness for your students. Selections are subject to availability.

FAST TRACK**LESSON 4**

Brainstorm Ideas T346

Independent Writing and Conferences T347

Choosing the Best Idea T347

FLEXIBLE OPTION

- **Spelling** Spiral Review: Contractions T348
- **Language & Conventions** Practice Subject-Verb Agreement T349

FAST TRACK**LESSON 5**

Plan Your Historical Fiction Story T350

Writing Club and Conferences T350–T351

Mapping a Story T351

- **Spelling Assess Understanding** T352
- **Language & Conventions** Standards Practice T353

ADDITIONAL RESOURCES**MINILESSON**

5–10 min.

Sensory Details in Historical Fiction

Write a Catchy Title

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

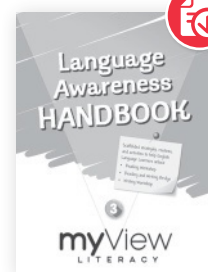
Independent Writing and Conferences

SHARE BACK FOCUS

5–10 min.

Identifying Sensory Details

Identifying Characteristics of a Catchy Title







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 historical fiction in order to gauge students' ability to plan their own historical fiction stories. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
Genre Immersion Lessons		
If students need additional support,		Then review a stack text and identify traits of historical fiction.
If students show understanding,		Then ask: What seems most exciting about writing historical fiction?
Develop Plot		
If students need additional support,		Then outline the plot of a stack text together.
If students show understanding,		Then ask: Which part of a plot is most challenging to create?
Brainstorm Ideas		
If students need additional support,		Then provide student with sentence stems or prompts for story ideas.
If students show understanding,		Then ask: How do you know when a historical fiction idea is good?
Plan Your Historical Fiction Story		
If students need additional support,		Then ask: Do you think the beginning, middle, or end is hardest to plan?
If students show understanding,		Then ask: How did you decide on the ending for your story?

Conference Support for ELL

EMERGING

- Create visual definitions for vocabulary related to historical fiction (e.g., *past*, *setting*, *plot*, *time*, *place*).
- Teach the vocabulary *who*, *where*, *when*, and *what* to talk about character, setting, and plot.
- Teach the vocabulary *beginning*, *middle*, and *end* in different contexts.

DEVELOPING

- Give the student scrambled parts of a plot from a stack text (beginning, middle, ending) to put in order.
- Help student to retell the plot of a stack text aloud.
- Teach vocabulary associated with the historical era the student has chosen for a story.

EXPANDING

- With the student, brainstorm alternative endings for a stack text.
- Discuss how realistic fiction and historical fiction are alike and different.
- Discuss the ideas generated during the student's brainstorming session.

BRIDGING

- Challenge the student to create a new plot for a favorite character from a stack text.
- Ask questions that elicit greater detail about the student's plan for a story.
- Ask the student to explain which ideas from brainstorming are strongest and why.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **illustrations** and **subject-verb agreement**.



ELL Minilesson Support

Week 1: Introduce and Immerse

During the week, your ELLs will benefit from additional support that increases their ability to read published historical fiction stories and discuss ideas for their own story. These targeted supports were chosen to help students better understand the writing mode and planning process.

Use this note for the minilesson on p. T334.

ELL Targeted Support

HISTORICAL FICTION

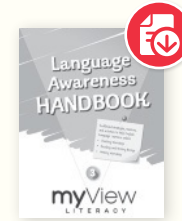
The more students become familiar with the traits of historical fiction, the more able they will be to include those elements in their own writing. Encourage students to read a historical fiction piece from the stack.

Echo read part or all of the text with students. Pause to repeat any words that are especially challenging. **EMERGING**

In a small group, have students take turns reading sentences from the text. Provide support with pronunciation or intonation as needed. **DEVELOPING**

Have partners take turns reading the text, alternating pages. Have them ask each other for support with pronunciation or intonation as needed. **EXPANDING**

Have students read a text individually, either silently or aloud. Have them ask you or their peers for support with pronunciation or intonation as needed. **BRIDGING**



See the *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T350.

ELL Targeted Support

PLAN YOUR HISTORICAL FICTION STORY

Students who are comfortable with the academic vocabulary associated with writing historical fiction (e.g., *brainstorm, mapping, plot, character, setting, problem, resolution*) will be more confident as they plan and write their own stories. Have students speak about their story ideas using these words.

Create simple sentences about story ideas including the academic vocabulary above. Read each sentence aloud and have students repeat after you. **EMERGING**

Have students complete simple sentences about story ideas using the academic vocabulary above. Then have students read the sentences aloud. **DEVELOPING**

Provide partners with a list of the academic vocabulary above. Have them say a sentence about their story ideas for each word on the list. **EXPANDING**

Provide partners with a list of the academic vocabulary above. Have them use each word as they discuss their story ideas. **BRIDGING**

FAST TRACK

Historical Fiction

OBJECTIVE

Compose literary texts including personal narratives and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 55

HISTORICAL FICTION WRITING WORKSHOP

Historical Fiction

Historical fiction takes place in the past. The story is made up, but the setting, events, and characters may be based on facts. Other elements, such as dialogue and characters' thoughts, are fictional.

Writers compose historical fiction to help readers imagine events from an earlier time and place.

My Turn Choose historical fiction that you have read and fill in the chart.

SETTING: Where does the story happen?	SETTING: When does the story happen?
CHARACTERS: Who is in the story?	PROBLEM: What problem needs to be solved?

55

Minilesson

Mentor STACK



TEACHING POINT Historical fiction takes place in the past. The settings, events, and characters may be made up or based on what actually existed, but must be possible for its time period. Historical fiction also

- Has the same basic elements as realistic fiction (problem, events, resolution, narrator, characters, dialogue, details).
- Provides entertainment but also teaches about a period in history.
- Blends facts and fiction.

MODEL AND PRACTICE Tell students that they will read and examine many historical fiction stories in order to help them write their own drafts. Today, they will focus on the characteristics of the genre. Select two historical fiction stories from the stack. As you read each one, ask the following questions:

- Where and when does the story happen?
- What problem needs to be solved? Who needs to solve it?
- Could this story happen today? Why or why not?

Direct students to p. 55 in the *Student Interactive*. If students need extra support understanding historical fiction, have them choose one of the historical fiction stories you just read to complete the activity. Otherwise, they may choose any historical fiction story they have read to complete the activity.



Independent Writing

Mentor STACK



FOCUS ON GENRE After the minilesson, students should transition into independent writing.

- If students need extra support in understanding historical fiction, have them read additional stack texts and reflect on them using the questions from the *Student Interactive* page.

WRITING SUPPORT

- **Modeled** Choose a stack text and point out specific characteristics that show it is historical fiction.
- **Shared** Read a stack text together, pausing periodically to identify characteristics of historical fiction together.
- **Guided** Choose a stack text and provide explicit instruction about how an author establishes a story as historical fiction.

 **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they can begin brainstorming ideas for their historical fiction story in their writing notebook.

See the **Conference Prompts** on p. T332.



Share Back

Have a few students share the setting, characters, and problem in the historical fiction that they chose.

Spelling Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

prepay	indirect
nonstop	imperfect
disagree	impolite
nonfiction	insecure
preapprove	incorrect

HIGH-FREQUENCY WORDS

surface
produce

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T352, to assess students' prior knowledge of words with prefixes.

For students who understand how to form and spell words with prefixes, include the following Challenge Words with the spelling list.

Challenge Words

impossibility
indefinite
disqualify

ELL Targeted Support

Identify Prefixes Tell students that identifying prefixes will help them to spell English words. Display the words *prepay*, *nonstop*, *disagree*, *indirect*, and *imperfect*. Have students identify the prefix in each word. **EMERGING/DEVELOPING**

Display the words *prepay*, *nonstop*, *disagree*, *indirect*, and *imperfect*. Have students identify each prefix. Then have them write the base word and the prefix separately for each. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Prefixes
pre-, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Prefixes
pre-, *dis-*, *in-*,
im-, *non-*

FLEXIBLE OPTION

LESSON 4

 Spiral Review:
Contractions

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Main Verbs and Helping Verbs

FOCUS ON STRATEGIES Review the language-and-conventions topic of main and helping verbs. See p. 342 in Unit 2 of the *Student Interactive*.

MODEL AND PRACTICE Display the following sentence: *Tomorrow, we play kickball in the park.* Have students identify when the action is happening. (in the future) Then have them add in the appropriate helping verb. (*Tomorrow, we will play kickball in the park.*)

APPLY Give students the main verb *run*. Have students create three sentences using the verb *run*: one that shows an action that happened in the past, one that shows an action that is happening now, and one that shows a future action. Have students then exchange sentences with a partner. Have the partner identify any helping verbs used and tell when the action happens for each sentence.

OBJECTIVE

Edit drafts using standard English conventions.

ELL Targeted Support

Verbs Help students use helping verbs to show the time of an action.

Display the following sentence: *Alex and Nicky were making a lot of noise.* Have students identify the main verb and the helping verb (main: *making*; helping: *were*).

EXPANDING/BRIDGING

Have students fill in the following sentence frame with a helping verb that shows the action happening in the future: *Alexis ___ help Dana with her homework.* (will)

EXPANDING

Have students write the following sentence frame twice. Have them complete one with a helping verb that shows present tense and another with a verb that shows past tense. *Alexis ___ helping Dana with her homework.* (is, was) **BRIDGING**

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Main Verbs and
Helping Verbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Subject-Verb
Agreement

LESSON 3

Teach Subject-Verb
Agreement

LESSON 4

Practice Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

Identify Characters and Setting

OBJECTIVE

Compose literary texts including personal narratives and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 56



HISTORICAL FICTION

Identify Characters and Setting

Characters are people (and sometimes animals) in a story. They move the plot forward through their thoughts, actions, and feelings. The characters in historical fiction are realistic, which means they are like real people.

Setting is the place and time in which the story events happen. Historical fiction always takes place during a specific place and time in the past.

My TURN Use a historical fiction story you have read. Write details about the characters and setting.

Name of Character	Short Description of Character

Setting

- Where does the story take place? _____
How do you know? _____
- When does the story take place? _____
How do you know? _____

56

Minilesson

Mentor STACK



TEACHING POINT Characters and setting form the foundation on which plot is built. Characters' thoughts, actions, and feelings drive the story forward. Setting dictates what can and cannot happen in a story. In historical fiction:

- Characters are made up or based on real people; either way, they are suited to the time and place in which they live.
- Setting has a specific time and place from the past that either existed or could have existed.

MODEL AND PRACTICE Review definitions for character and setting with students. Explain the importance of each in works of historical fiction. Choose one or two stack texts to examine together. For each story, ask

- Who are the characters? Are they made up or based on real people? How do you know?
- What is the setting? How would the story be different if it took place today?

Direct students to p. 56 in the *Student Interactive*. If students need additional support with characters and setting, have them complete the page using a stack text you just examined. If students have a firm understanding of characters and setting, they may use any work of historical fiction they have read to complete the activity.

Possible Teaching Point

Spelling | Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

Remind students that prefixes are affixes added to the beginning of base words. Adding a prefix does not change the spelling of base words. As students write, have them check that they are not changing the spelling of base words as they add the prefixes *pre-*, *dis-*, *in-*, *im-*, and *non-*.



Independent Writing

Mentor **STACK**

FOCUS ON CHARACTERS AND SETTING After the minilesson, students should transition into independent writing.

- If students need additional opportunities to develop their understanding of characters and settings in historical fiction, they should read additional books from the stack.

WRITING SUPPORT

- **Modeled** Choose a stack text, and do a Think Aloud to identify details that show how the main character fits into the story's time and place.
- **Shared** Using a stack text, work together to gather details that help to identify the setting.
- **Guided** Using a stack text, give explicit instruction on how a writer creates realistic historical characters.



Intervention Refer to the *Small Group Guide* for support.

- If students have already chosen an idea for a historical fiction story, they can begin to develop its characters and setting.
-

See the **Conference Prompts** on p. T332.

Share Back

Have a few students share the setting, characters, and problem in the historical fiction that they chose.

Spelling Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

prepay	indirect
nonstop	imperfect
disagree	impolite
nonfiction	insecure
preapprove	incorrect

HIGH-FREQUENCY WORDS

surface
produce

LESSON 2

Teach

FOCUS ON STRATEGIES Remind students that prefixes are affixes added to the beginning of base words. Point out that identifying prefixes helps them learn how to spell words with prefixes and helps them identify the meaning of the words.

MODEL AND PRACTICE

Display the words *pay*, *stop*, *agree*, *direct*, and *perfect*. Have volunteers add prefixes to the base words to form the spelling words. Have them use each word in a sentence that demonstrates its meaning.

APPLY MyTURN

Have students complete the activity on p. 53 of the *Student Interactive* independently.

SPELLING

READING-WRITING BRIDGE

Spell Prefixes

Prefixes *pre-*, *dis-*, *in-*, *im-*, and *non-* are added to the beginning of base words. Knowing how to spell prefixes can help you spell new words.

MyTURN Read the words. Sort the words by their prefix.

SPELLING WORDS

prepay	preapprove	impolite
nonstop	indirect	insecure
disagree	imperfect	incorrect
nonfiction		

Prefix	Words
pre-	prepay, preapprove
non-	nonstop, nonfiction
dis-	disagree
im-	impolite, imperfect
in-	incorrect, indirect, insecure

High-Frequency Words

High-frequency words are words that you will see often in texts. Write each high-frequency word on the line.

surface surface
produce produce

53

LESSON 2

Teach: Spell Prefixes
pre-, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION LESSON 3

More Practice: Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION LESSON 4

Spiral Review: Contractions

LESSON 5

Assess Understanding



Language & Conventions

Subject-Verb Agreement

FLEXIBLE OPTION

LESSON 2**Oral Language: Subject-Verb Agreement**

FOCUS ON STRATEGIES Say that subject-verb agreement means that the subject and the verb of a sentence agree in number. Explain that this means that a noun/pronoun and verb must both be singular or both be plural. Also explain that verbs that end in -s are usually singular.

MODEL AND PRACTICE Write the following sentence on the board: *The two birds chirps outside my window.* Read the sentence aloud. Have a volunteer identify the subject (*The two birds*) and the verb (*chirps*). Ask if the subject and the verb agree. (*No. The subject is plural but the verb is singular.*) Tell how to edit the verb so that the subject and the verb agree. (*The two birds chirp outside my window.*)

APPLY Pair students. Have one partner create an oral sentence. Have the other partner identify the subject and the verb and tell whether they agree. Have them state whether the subject and verb are singular or plural. If the subject and the verb do not agree, have them tell how to edit the sentence. Have students switch roles.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

FLEXIBLE OPTION

LESSON 2

Oral Language:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 1

Spiral Review:
Main Verbs and
Helping Verbs

LESSON 3

Teach Subject-Verb
Agreement

LESSON 4

Practice Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

Develop Plot

OBJECTIVE

Compose literary texts including personal narratives and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 57

Develop Plot

The plot is the series of events in a story. A plot includes a problem to be solved. Events often happen in sequence and lead up to an ending, or solution. Writers develop an engaging plot so that readers stay interested from beginning to end.

MY TURN With a partner, choose a historical fiction story from your classroom library. Discuss the plot and outline it in the chart.

Beginning (Introduce the Problem)
First Event
Second Event
Third Event
Ending (Solution)

57

Minilesson

Mentor STACK



TEACHING POINT Plot is what happens in a story. It begins with a problem, and it ends with a resolution to the problem. In between, a series of events (usually given in chronological order) that are related to the problem unfold.

- A plot should engage readers from beginning to end.
- A plot is influenced by characters and setting.
- One event in a plot should be connected to the one before it.

MODEL AND PRACTICE Discuss what makes a plot, as well as its connection to characters and setting. Explain that together you will examine the plot of a historical fiction story. Select a stack text that students have read and ask

- What problem is introduced at the beginning of the story?
- How is the problem solved at the end of the story?
- Which events throughout the story make the problem worse? Which events help to solve it?

Direct students to p. 57 in the *Student Interactive*. Have them work with a partner to find a historical fiction text from the classroom library that they have both read. Have them use the historical fiction text to complete the activity.

Possible Teaching Point

Language & Conventions | Subject-Verb Agreement

Remind students that subjects and their verbs must agree in number. Singular nouns agree with singular verbs, and plural nouns agree with plural verbs. As students write, have them look for singular and plural nouns and make sure they choose a verb that agrees with each one.



Independent Writing

Mentor STACK



FOCUS ON PLOT After the minilesson, students should transition into independent writing.

- If students have not selected characters or a setting for their story, it might be easier for them to brainstorm plot ideas first.

WRITING SUPPORT

- **Modeled** Choose a stack text and think aloud as you outline the plot in a graphic organizer.
- **Shared** Work together to plan the problem, events, and resolution for a historical fiction story.
- **Guided** Using a stack text, give explicit instruction that helps students to identify the story's problem and resolution.



Intervention Refer to the *Small Group Guide* for support.

- If students are already developing an idea for a historical fiction story, have them add ideas for its plot in their writing notebook.

See the **Conference Prompts** on p. T332.

Share Back

Have pairs of students share their responses from the *Student Interactive* page. Invite students to discuss how outlining the plot of a story they have read will help them to create a plot for their own historical fiction story.

Spelling Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

prepay	indirect
nonstop	imperfect
disagree	impolite
nonfiction	insecure
preapprove	incorrect

HIGH-FREQUENCY WORDS

surface
 produce

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that prefixes are affixes that are added to the beginning of base words.

MODEL AND PRACTICE Write or display the following words. Have volunteers identify the prefix and the base word for each of these words:

1. impolite
2. insecure
3. preapprove

APPLY Have students complete *Spelling* p. 94 from the *Resource Download Center*.

Name _____

Spelling

Spell Prefixes
 Prefixes are affixes that are added to the beginning of base words. When spelling words with prefixes, remember these rules.
 • Identify the prefix.
 • Identify the base word.
 • To spell the word, simply add the prefix to the base word.

SPELLING WORDS			
prepay	nonfiction	imperfect	insecure
nonstop	preapprove	impolite	incorrect
disagree	indirect		

TYPING Read the following base words. Add a prefix to the base word to create a word from the spelling list. Then write the word.

non + stop = <u>nonstop</u>	in + direct = <u>indirect</u>
im + polite = <u>impolite</u>	in + secure = <u>insecure</u>
pre + approve = <u>preapprove</u>	im + perfect = <u>imperfect</u>
pre + pay = <u>prepay</u>	dis + agree = <u>disagree</u>
in + correct = <u>incorrect</u>	non + fiction = <u>nonfiction</u>

Grade 3, Unit 3, Week 1
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FLEXIBLE OPTION

LESSON 3

More Practice: Spell
 Prefixes *pre-*, *dis-*, *in-*,
im-, *non-*

FLEXIBLE OPTION

LESSON 1

✓ **Assess Prior Knowledge**

LESSON 2

Teach: Spell Prefixes
pre-, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION

LESSON 4

Spiral Review:
 Contractions

LESSON 5

✓ **Assess Understanding**



Language & Conventions

Subject-Verb Agreement

LESSON 3

Teach Subject-Verb Agreement

FOCUS ON STRATEGIES Say that subject-verb agreement occurs when a singular or plural verb agrees with the singular or plural noun or pronoun in the subject. Identify the subject and the verb separately as singular or plural to make sure they agree.

MODEL AND PRACTICE Display the following sentence: *The ball bounce on the wood floor.* Read the sentence aloud. Have a volunteer identify the subject (*The ball*) and the verb (*bounce*). Ask if the subject and the verb agree. (*No. The subject is singular but the verb is plural.*) Edit the verb so that the subject and the verb agree. (*The ball bounces on the wood floor.*)

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

ELL Targeted Support

Edit for Subject-Verb Agreement Help students understand language structures used in present-tense statements by editing for correct verb form to write simple present statements. Display the following sentence frames: *She ____ far. The girls ____ far.* Have students write *jump* or *jumps* in place of the blanks to complete the sentences.

EMERGING/DEVELOPING

Display the following sentences: *She jump far. The girls jumps far.* Write each present-tense sentence, editing for proper subject-verb agreement. **DEVELOPING**

Have partners write their own simple present-tense sentences with proper subject-verb agreement. Have them discuss whether the subjects are singular or plural and how that affects the verb form they chose. **EXPANDING/BRIDGING**

LESSON 3

Teach Subject-Verb Agreement

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Main Verbs and
Helping Verbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Subject-Verb
Agreement

LESSON 4

**Practice Subject-Verb
Agreement**

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Brainstorm Ideas

OBJECTIVES

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

Plan, revise, and edit a draft for a specific topic, purpose, and audience using a range of strategies, such as brainstorming, freewriting, and mapping.

STUDENT INTERACTIVE, p. 58



HISTORICAL FICTION

Brainstorm Ideas

Brainstorming means thinking about and writing ideas as quickly as possible. Before you brainstorm, determine your purpose for writing and consider topics that will be interesting to your audience.

My TURN Brainstorm ideas for a historical fiction story.

Settings	Characters	Problems

Put a checkmark next to your favorite ideas in each column.

BRAINSTORM IDEAS

- I will think about events that happened in the past.
- I will list all of the possible characters, settings, and plots.
- I will write down all ideas, even if they do not seem as good as other ideas.
- I will know my purpose and write about topics that will be interesting to my audience.

Use this checklist to brainstorm ideas for your historical fiction story.

58

Minilesson

Mentor STACK



TEACHING POINT Brainstorming is one method students can use to plan a first draft for a historical fiction story. It facilitates the creative process because its quick pace inhibits students from judging ideas before it is appropriate to do so. Brainstorming involves

- Thinking of ideas as quickly as possible.
- Writing down every idea without thinking about how good it is.
- Being open to unexpected or challenging ideas.

MODEL AND PRACTICE Discuss the meaning of *brainstorm* with students and ask why the name might be well-suited for this writing technique. Compare brainstorming to other techniques that students might have used to come up with ideas. Ask: **How do you usually think of ideas when you are planning a first draft? How might brainstorming be helpful?**

Choose a few historical fiction texts from the stack. Have students identify their settings and list them on the board. Then have students brainstorm additional settings for historical fiction stories. As they respond, add each setting to the list.

Have students brainstorm to plan their first draft of their historical fiction story. Direct students to p. 58 in the *Student Interactive*. Tell students to use the chart and the checklist to help guide them in planning their historical fiction stories.

Possible Teaching Point

Writing Process

Prewriting | Mapping

A web graphic organizer can help students brainstorm ideas to plan their writing. Have students

- choose to focus on a character, event, or setting
- write the name of the character, event, or setting in the center of the web
- add words and phrases that describe the character, event, or setting



Independent Writing

Mentor STACK



FOCUS ON IDEAS After the minilesson, students should transition into independent writing.

- Students who are ready to begin planning a story can use the *Student Interactive* page to help them begin.

WRITING SUPPORT

- **Modeled** Think aloud how to brainstorm settings by remembering where you have traveled, movies you have seen, and so on.
- **Shared** Name a historical event and have students reply with the first words that come to mind in order to free their minds for brainstorming.
- **Guided** Display historical props or pictures for students, and have students use them as inspiration during brainstorming.

 **Intervention** Refer to the *Small Group Guide* for support.

- If students have already drafted a story, they might want to make changes based on their brainstorming session or save their ideas for a future story.

See the **Conference Prompts** on p. T332.

Share Back

Invite a few students to share the results of their brainstorming session and state which ideas they like best. Have the rest of the class listen actively and make pertinent comments, offering encouragement and opinions about the various ideas.

Spelling Spiral Review

OBJECTIVE

Spell compound words, contractions, and abbreviations.

SPELLING WORDS

prepay	indirect
nonstop	imperfect
disagree	impolite
nonfiction	insecure
preapprove	incorrect

HIGH-FREQUENCY WORDS

surface
 produce

Writing Workshop

As students proofread their writing, remind them to check their spelling of contractions. Have them make sure they have deleted the correct letters and have put the apostrophe in the correct place when writing contractions.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Contractions

FOCUS ON STRATEGIES Review that contractions are formed by combining words and that an apostrophe takes the place of one or more letters.

MODEL AND PRACTICE Display the words *didn't*, *doesn't*, and *you've*. For each word, have volunteers identify the two words that were combined and the letters replaced by the apostrophe.

APPLY Have students create flash cards of the spelling words from last week. On the back side, have them write the words that form each contraction. Have students use the flash cards to practice the spellings of the words.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Contractions

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Subject-Verb Agreement

LESSON 4

Practice Subject-Verb Agreement

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 54.

LANGUAGE AND CONVENTIONS

Subject-Verb Agreement

Subject-verb agreement occurs when a singular or plural verb agrees with the singular or plural noun or pronoun in the subject.

The subject of a simple sentence is usually a noun or a pronoun that may be singular or plural. The subject and the verb in a sentence must work together, or agree. To make most present tense verbs agree with singular subjects, add -s. If the subject is a plural noun or pronoun, the present tense verb usually does not end with -s.

Noun	Pronoun	Singular or Plural
Billy plays guitar.	He plays guitar.	singular
The girl runs .	She runs .	singular
The dogs chase the ball.	They chase the ball.	plural
The boys laugh .	They laugh .	plural

My TURN Edit this draft by correcting any errors in subject-verb agreement in each simple sentence.

Jamal ^Swalk his dogs, Cricket and Snowflake, to the park.
 They ^Alike to chase tennis balls. Jamal ^Sthrow the ball for
 Cricket. Cricket ^Srun after the ball. He ^Sbring it back to Jamal.
 Jamal ^Sthrow the ball for Snowflake. He runs after it too.
 Then they all ^Awalks back home.

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OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

Writing Workshop

As students begin drafts during Writing Workshop, remind them to check to see if the subject and the verbs agree in their writing. You may wish to have students trade drafts with partners to check for subject-verb agreement.

LESSON 4

Practice Subject-Verb Agreement

LESSON 5

Standards Practice

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Main and
Helping Verbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Subject-Verb
Agreement

LESSON 3

**Teach Subject-Verb
Agreement**

FAST TRACK

Plan Your Historical Fiction Story

OBJECTIVES

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

Plan, revise, and edit a draft for a specific topic, purpose, and audience using a range of strategies, such as brainstorming, freewriting, and mapping.

STUDENT INTERACTIVE, p. 59

Plan Your Historical Fiction Story
Writers may plan a story by **mapping**. Mapping can help you see the direction a story might go. Mapping can help you develop the plot and other elements, such as dialogue. Telling a story aloud can also help you map details and events.

ACTIVITY Use the chart to map a first draft of your historical fiction story. Then tell your story to your Writing Club. Include relevant details and historical facts. Speak at a natural pace.

Beginning
How will you introduce the characters, the setting, and the problem within the plot? How will you show that the story takes place in the past?

Middle
What events will help solve the problem?

End
How will you tell about a character's role in solving the problem?

Minilesson

Mentor **STACK**



TEACHING POINT Mapping is a technique writers can use to plan their story. It can help them develop a plot and other aspects of the story. When mapping, writers should:

- Include relevant details and historical facts.
- Be open to new ideas and changing course, if necessary.
- Make sure the various parts of their map work well together.
- Answer all big questions.

MODEL AND PRACTICE Explain to students that mapping out a story is similar to mapping out a trip. In both cases, it helps you plan where you will go. Say: **When you map a story, you plan the plot's twists and turns. You see what direction the story will take in the beginning, what turns it will take in the middle, and where it will end up.**

Select a historical fiction story from the stack that students have read. Work with them to use mapping to show the story's events and plot, using a format similar to the one on p. 59 of the *Student Interactive*. Say: **We used a chart to map a story after the story was written. You will be using a chart to map a first draft of your historical fiction story. The map will serve as a plan for your writing. It will help you stay focused.**

Direct students to p. 59 and have students use the strategy of mapping to plan a first draft of their historical fiction story. Then have them share their map with a partner. Remind students to speak clearly and distinctly as they describe the plan for their story.

WRITING CLUB

Place students into Writing Club groups. See p. T351 for details on how to run Writing Club. See the **Conference Prompts** on p. T332.

Share Back

After completing their charts, have each student show their map to a partner. Instruct each pair to draw from what they know about plots and historical fiction to offer advice on how to improve each other's stories.



WRITING CLUB

What's Happening This Week? In this week's writing club, students will share their plan for a historical fiction story.

As students are in new Writing Club groups, they should spend the first 5–10 minutes discussing the following:

- Ways to critique story ideas yet remain encouraging
- Polite ways to offer suggestions without taking over another student's story
- Process for adapting your Writing Club's suggestions to your needs

What Are We Sharing? Give students time to choose one focused area that they would like help with in today's Writing Club. For example, they might choose to discuss a certain section of their story's plot, how individual parts of the story fit together, or how to develop a stronger setting. Students should inform their Writing Club of this focus before sharing their work.



How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- Your story is historical fiction because _____.
- I like your characters because _____.
- How did you think of your story's problem?
- How does your story's setting influence the plot?
- What do you like most about your characters?



Spelling Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

prepay	indirect
nonstop	imperfect
disagree	impolite
nonfiction	insecure
preapprove	incorrect

HIGH-FREQUENCY WORDS

surface
produce

LESSON 5

✓ Assess Understanding

Use the following sentences for the spelling test.

Spelling Sentences

1. We will **prepay** for the phone before it ships.
2. The flight is **nonstop** from Dallas to Chicago.
3. I **disagree** that chocolate is better than vanilla.
4. We read a **nonfiction** book in class today.
5. Let's see if the principal will **preapprove** the idea before we start planning.
6. We get **indirect** light that shines off the wall.
7. I tied my laces in an **imperfect** knot, but they stayed tied.
8. It would be **impolite** for us not to say, "Hi."
9. The top to my desk is loose and **insecure** because a screw is missing.
10. I got one answer **incorrect** on the test.

LESSON 5

✓ Assess Understanding

FLEXIBLE OPTION LESSON 1

✓ Assess Prior Knowledge


LESSON 2

Teach: Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION LESSON 3

More Practice: Spell Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION LESSON 4

 Spiral Review: Contractions



Language & Conventions

Subject-Verb Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the paragraph and have students respond independently.

**(1) Isaiah kick the ball. (2) Jose and Raul misses the ball.
(3) However, Kendra blocks the ball. (4) She save it from going in
the net.**

Which sentence in the paragraph has correct subject-verb agreement?

- A 1
- B 2
- C 3
- D 4

APPLY Have students complete *Language and Conventions* p. 99 from the *Resource Download Center*.

Name _____

Language and Conventions

Subject-Verb Agreement
Subject-verb agreement happens when the subject and the verb of a sentence agree in number, which means they are both singular or both plural. The subject and verb of a sentence must agree in order for the sentence to be correct.

- A sentence with a singular subject must have a singular verb.
- A sentence with a plural subject must have a plural verb.

By Your Side Rewrite the sentences below so that the subjects and the verbs agree.

The two raccoons climbs the tree.
The two raccoons climb the tree.

Many airplanes lands at the airport every day.
Many airplanes land at the airport every day.

She run faster than anyone else at school.
She runs faster than anyone else at school.

Ms. Martinez teach math.
Ms. Martinez teaches math.

My friends and I plays baseball on Saturdays.
My friends and I play baseball on Saturdays.

Grade 3, Unit 3, Week 1
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OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

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:
Main and
Helping Verbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Subject-Verb
Agreement

LESSON 3

**Teach Subject-Verb
Agreement**

LESSON 4

**Practice Subject-Verb
Agreement**

Weekly Overview

Students will

- develop characters and create a setting for a historical fiction story
- establish a problem and resolution for a historical fiction story
- consider topic, purpose, and audience to write in another genre

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
▶ 2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

Minilesson Bank

Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	FAST TRACK LESSON 1	LESSON 2	FAST TRACK LESSON 3
MINILESSON 5–10 min.	Compose Characters T358	Compose a Setting T362	Plot: Establish a Problem T366
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T359	Independent Writing and Conferences T363	Independent Writing and Conferences T367
SHARE BACK FOCUS 5–10 min.	Character Traits T359	Realistic and Historical Setting T363	Using Historical Events to Create a Problem T367
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T360 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Subject-Verb Agreement T361 	<ul style="list-style-type: none"> • Spelling Teach: Spell Abbreviations T364 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Edit for Subject-Verb Agreement T365 	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling More Practice T368 • Language & Conventions Teach Edit for Subject-Verb Agreement T369



Mentor STACK



Use the following criteria to add to your historical fiction stack:

- The text describes historically correct settings.
- The story shows how historical events affect the plot.
- The characters in the text are authentic for the time period.

FAST TRACK

LESSON 4

LESSON 5

Plot: Plan a Resolution T370

Select a Genre T374

Independent Writing and Conferences T371

Writing Club and Conferences T374–T375

Realistic Resolution T371

Story Maps T374

FLEXIBLE OPTION

- **Spelling** Spiral Review T372
- **Language & Conventions** Practice Edit for Subject-Verb Agreement T373

- **Spelling** *Assess Understanding* T375
- **FLEXIBLE OPTION**
- **Language & Conventions** Standards Practice T376

ADDITIONAL RESOURCES

MINILESSON

5–10 min.

Major and Minor Characters

Accurate Historical Details

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

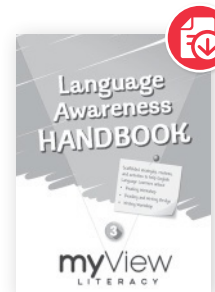
Independent Writing and Conferences

SHARE BACK FOCUS

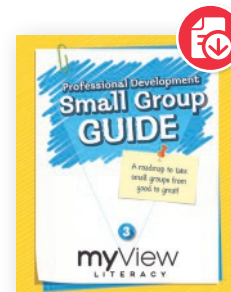
5–10 min.

Character Relationships

Historical Details








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 structure of composing historical fiction. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
Compose Characters		
If students need additional support,		Then review a stack text to discuss character traits.
If students show understanding,		Then ask: What are the beliefs, attitudes, and physical traits of your main character?
Compose a Setting		
If students need additional support,		Then discuss a historical time that students find exciting.
If students show understanding,		Then ask: How do your details show historical elements?
Plot: Establish a Problem		
If students need additional support,		Then review how stack texts introduce a problem.
If students show understanding,		Then ask: How did the historical events you chose affect the problem?
Plot: Plan a Resolution		
If students need additional support,		Then ask: How can you end the story in an interesting way?
If students show understanding,		Then ask: What do you like best about your ending?
Select a Genre		
If students need additional support,		Then review several genres to elicit ideas.
If students show understanding,		Then ask: What elements of this genre suit your topic?

Conference Support for ELL

EMERGING

- Have students draw a picture of a historical period and label items with pertinent vocabulary.
- Use students' drawings and vocabulary to help frame simple sentences, such as: *My character is _____. She lives in _____.*
- Use Modeled writing to help plan a story chart.

DEVELOPING

- Have students create a word web to describe character traits.
- Use Modeled writing to help students write a sequence of events.
- Provide sentence frames to help students compose their stories.

EXPANDING

- Have students discuss what they liked best about the characters in the stack texts and why.
- Use a story map to assist students in composing a plot.
- Use Guided writing to help students as they draft a historical fiction story.

BRIDGING

- Use stack texts to discuss how to develop elements in a historical fiction story.
- Use a T-chart to think aloud about problems and solutions in students' stories.
- Use Guided writing to help students compose a believable and historically accurate story.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **author's message** and **subject-verb agreement**.



ELL Minilesson Support

Week 2: Develop Elements

During the week, your ELLs will benefit from additional writing support that allows them to make adjustments to their historical fiction. These targeted supports were chosen to help students create believable characters and resolutions.

Use this note for the minilesson on p. T358.

ELL Targeted Support

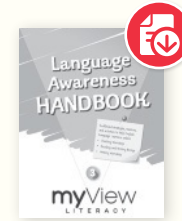
SPEAK ABOUT CHARACTERS

By creating a strong historical fiction character, a writer helps readers get a sense of what it was like to live in a different time. Help students use plot and character vocabulary in context to speak about the characters in their historical fiction piece.

Have students draw a picture of their main character. Ask students to name their character. Use sentence frames to help them describe the character, such as: *My character lives in ____.* *She likes to ____.* *Her job is ____.* **EMERGING**

Provide pairs with a list of questions that will help them describe their main character. Have partners take turns asking and answering questions. Create questions such as: *What was a regular day like for your character? What did your character do for fun? What strengths does your character have?* Work with students to incorporate some of these ideas into their stories. **DEVELOPING**

Challenge students to include details about their main character that show inner qualities, such as, courage, determination, or loyalty. Have students tell a partner how these qualities will help the character solve the problem in the story. **EXPANDING/BRIDGING**



See the *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T370.

ELL Targeted Support

PLOT: WRITE A RESOLUTION

Narrating a resolution or ending to a story is often difficult for students. Read the resolutions of several stack texts to illustrate how an ending shows the character resolving the problem.

Have students create a T-chart with the headings “Problem” and “Resolution.” Referring to one of the stack texts, say: *____ has a problem. What is it?* Then say: *____ solves the problem. How is the problem resolved?* Help students narrate simple sentences and write them in their charts. **EMERGING**

Have partners complete sentence frames in writing to narrate a resolution for their own historical fiction: *The problem my character has is ____.* *The problem is resolved when ____.* **DEVELOPING**

Have students flesh out their resolution by adding narrative details. Then have them write a series of sentences in an order that makes sense and clearly resolves the conflict or problem. **EXPANDING**

Tell students to add specific details to their resolution in order to narrate a satisfying ending that vividly conveys the experiences of the main character, flows well, and refers to relevant, historically accurate details. **BRIDGING**

FAST TRACK

Compose Characters

OBJECTIVE

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

STUDENT INTERACTIVE, p. 89

The thumbnail shows a page titled "HISTORICAL FICTION WRITING WORKSHOP" with the sub-heading "Compose Characters". It includes a "Learning Goal" box: "I can use elements of narrative text to write a historical fiction story." Below this, it defines major and minor characters and includes a "My Turn" section with a graphic organizer. The graphic organizer has three columns: "Who is the main character?", "What does he or she wear?", and "What are his or her chores or jobs?". Below these columns are two larger boxes: "What are the beliefs and attitudes of the character?" and "Name a minor character. How would you describe the minor character's relationship to the main character?". A second "My Turn" section at the bottom says: "As you compose your historical fiction story in your writing notebook, include realistic details that will develop the main character."

Minilesson

Mentor STACK

TEACHING POINT Characters in historical fiction may be real or imaginary. Characterization must seem realistic and true.

- Characters' actions, speech, and dress should reflect the time period.
- Major, or main, characters are essential to the story.
- Minor characters receive less focus.

MODEL AND PRACTICE Explain to students that as they write their historical fiction stories, the main character must seem realistic. Choose a historical fiction text from the stack. As you read aloud, encourage students to visualize the character.

- Ask: *Who is the main character? What does he or she look like? What do we learn about this character's life? What job does he or she have? What does this character think about his or her situation? Is there anything special about this character that helps you visualize the time period?* Transcribe students' responses on the board. Then, discuss students' responses and look for text evidence.
- Choose a minor character who has a relationship with the main character. Ask: *What relationship does the minor character have with the main character?*

Direct students to the first My Turn on p. 89 of the *Student Interactive*. Have them select another text from the stack to complete the graphic organizer. Encourage partners to work together and discuss the questions aloud.



Independent Writing

Mentor STACK



FOCUS ON CHARACTERS In the second My Turn on p. 89 of the *Student Interactive*, students will transition into independent writing.

- Prompt students who are still formulating their historical fiction stories to create a cluster web describing different traits of their main character.

WRITING SUPPORT

- **Modeled** Model how to fill out a cluster web for a main character in a story. Place the character in a specific time period.
- **Shared** Use your cluster web and have students flesh out the traits of the character. As you transcribe, ask students questions that relate to the character's beliefs and attitudes.
- **Guided** Use a T-chart to help students describe the physical and internal (beliefs, thoughts) traits of their main character.

 **Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T356.

Share Back

Ask volunteers to share information about their main character. Encourage listeners to ask questions about the main character's traits in order to help writers develop characterization.



Spelling Spell Abbreviations

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling compound words, contractions, and abbreviations.

SPELLING WORDS

A.M.	P.M.
ASAP	P.S.
Blvd.	Rd.
etc.	vs.
no.	wt.

HIGH-FREQUENCY WORDS

building
 ocean

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T376, to assess students' prior knowledge of abbreviations.

For students who understand how to form and spell abbreviations, include the following Challenge Words with the spelling list.

Challenge Words

dept.
 hrs.
 FYI

ELL Targeted Support

Spell Abbreviations Explain that knowing whether or not an abbreviation has periods will help in spelling abbreviations.

Display these abbreviations without periods: *no*, *Rd*, and *ASAP*. Have students add periods to abbreviations as needed so they are spelled correctly. (*no.*, *Rd.*, *ASAP*)

EMERGING/DEVELOPING

Have students add periods as needed and tell their meanings. (*no.*, *number*; *Rd.*, *road*; *ASAP*, *as soon as possible*) **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Abbreviations


FLEXIBLE OPTION

LESSON 3

More Practice: Spell Abbreviations

FLEXIBLE OPTION

LESSON 4

 **Spiral Review:**
 Prefixes *pre-*, *dis-*,
in-, *im-*, *non-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Subject-Verb Agreement

FOCUS ON STRATEGIES Review the language-and-conventions topic of subject-verb agreement. See p. T345.

MODEL AND PRACTICE Write the following sentence on the board: *The two kids plays basketball at the park.* Read the sentence aloud. Have a volunteer identify the subject (*The two kids*) and verb (*plays*). Ask whether the subject and verb agree, and have the student explain his or her answer. (*No. The subject is plural, but the verb is singular.*) Tell how to edit the verb so that the subject and verb agree. (*The two kids play basketball at the park.*)

APPLY Pair students. Have one partner write a sentence. Have the other partner identify the subject and verb, tell whether they are singular or plural, and tell whether they agree. If the subject and verb do not agree, ask the student who wrote the sentence to edit it. Repeat the activity with partners switching roles.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

ELL Targeted Support

Edit for Subject-Verb Agreement Help students understand language structures used in present-tense statements by editing for correct verb form to write simple present statements. Display the following sentence frames: *She ___ far. The girls ___ far.* Have students write *jump* or *jumps* in place of the blanks to complete the sentences. **EMERGING**

Display the following sentences: *She jump far. The girls jumps far.* Write each present-tense sentence, editing for proper subject-verb agreement. **DEVELOPING**

Have partners write their own simple present-tense sentences with proper subject-verb agreement. Have them discuss whether the subjects are singular or plural and how that affects the verb form they chose. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language:
Edit for Subject-Verb
Agreement

LESSON 3

Teach Edit for
Subject-Verb
Agreement

LESSON 4

Practice Edit for
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

Compose a Setting

OBJECTIVES

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

Compose literary texts including personal narratives and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 90



HISTORICAL FICTION

Compose a Setting

The setting of historical fiction influences the plot. The setting determines if story events are realistic for the time period.

- The time is a particular historical time period.
- The place is real or seems as though it could be real.

My TURN Review a historical fiction text you have read. Then complete the chart.

When and where does the story take place?	
What does the place look like?	Text Evidence
What is life like in the place?	Text Evidence
How does the setting influence the plot?	

My TURN On a separate sheet of paper, compose a setting for your historical fiction story.

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Minilesson

Mentor STACK



TEACHING POINT The setting of a historical fiction story helps to define the time period. Therefore, it needs to be authentic. Details about time and place should be realistic.

- Details about the time period should be historically accurate.
- Details about location should have historical context.
- The setting has the ability to influence the plot of a story.

MODEL AND PRACTICE Remind students that details about setting allow readers to visualize the world in which the characters live. Read a few historical fiction texts from the stacks. As you read, ask students questions about the setting.

- Ask: **In what year does the story take place? Where is the location? What else do we learn about this character's world? What kinds of things does the character see? What is life like for this character?** Point out that the setting influences the plot. For example, the events of the time period may emphasize the challenges a character faces.

Have students choose a familiar historical fiction text from the stack. Then direct them to p. 90 of the *Student Interactive*. Read the page aloud and have them complete the first My Turn.

Possible Teaching Point

Writing Process

Drafting | Sensory Details

Sensory details help readers imagine what the setting looks like. To help students write using sensory details, have them imagine that they are visiting the historical setting they chose. Have them ask themselves

- What do I see?
- What do I hear?
- What do I smell?



Independent Writing

Mentor STACK



FOCUS ON SETTING After students complete the chart, they should turn their attention to the second My Turn on p. 90 of the *Student Interactive* and transition into independent writing. The second My Turn instructs students to compose a setting for their stories. Encourage students to pick a time in history they find exciting.

- If students need support, review a stack text that you have read together.

WRITING SUPPORT

- **Modeled** Use a sensory chart and do a Think Aloud to compose a setting.
- **Shared** As you transcribe students' settings, ask questions about the specific time period and add historical details.
- **Guided** Have students include setting details that show what the character sees and how the character lives.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they can begin composing details about the setting for their drafts.

See the **Conference Prompts** on p. T356.

Share Back

Invite a few students to share the historical details they have included in their story setting. Ask the class to give feedback on the amount and accuracy of the historical details.

Spelling Spell Abbreviations

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling compound words, contractions, and abbreviations.

SPELLING WORDS

A.M.	P.M.
ASAP	P.S.
Bld.	Rd.
etc.	vs.
no.	wt.

HIGH-FREQUENCY WORDS

building
ocean

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that abbreviations are shortened versions of longer words and phrases. Some abbreviations use capital letters. Some have periods. Tell students that they should check a dictionary to confirm spellings of abbreviations.

MODEL AND

PRACTICE Write or display the abbreviations *P.M.*, *Bld.*, *etc.*, and *ASAP*. Ask volunteers to point out the capital letters and periods.

APPLY MyTURN

Have students complete the activity on p. 87 of the *Student Interactive* independently.

SPELLING
READING-WRITING BRIDGE

Spell Abbreviations

Abbreviations are shortened versions of words and phrases. Some abbreviations use capital letters and periods.

MyTURN Sort the list of abbreviations by the use of capital letters. If you don't know what an abbreviation stands for, look it up in a dictionary.

SPELLING WORDS		
A.M.	no.	Rd.
ASAP	P.M.	vs.
Bld.	P.S.	wt.
etc.		

All Capital Letters	First Letter Capitalized	No Capital Letters
A.M. _____	Bld. _____	etc. _____
ASAP _____	Rd. _____	no. _____
P.M. _____	_____	vs. _____
P.S. _____	_____	wt. _____

High-Frequency Words

High-frequency words are words that appear in many texts you read. Write the following high-frequency words on the lines.

building **building** _____

ocean **ocean** _____

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LESSON 2

Teach: Spell Abbreviations

FLEXIBLE OPTION
LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION
LESSON 3

More Practice: Spell Abbreviations

FLEXIBLE OPTION
LESSON 4

Spiral Review: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

LESSON 5

Assess Understanding



Language & Conventions

Edit for Subject-Verb Agreement

FLEXIBLE OPTION

LESSON 2**Oral Language: Edit for Subject-Verb Agreement**

FOCUS ON STRATEGIES Explain that a sentence's subject and verb must agree in number. This is true even when the verb is a form of *to be*. The verbs *am*, *is*, and *was* are singular. The verbs *are* and *were* are plural. When the subject is *you*, use the verbs *are* and *were*.

MODEL AND PRACTICE Write the following sentence on the board: *She are funny*. Read the sentence aloud. Ask a volunteer to identify the subject (*She*) and verb (*are*). Ask whether the subject and verb agree, and have the student explain his or her answer. (No. The subject is singular, but the verb is plural.) Tell how to edit the verb so that the subject and verb agree. (*She is funny*.)

APPLY Pair students. Have one partner create an oral sentence using the verb *to be*. Have the other partner identify the subject and verb, tell whether they are singular or plural, and tell whether they agree. If the subject and verb do not agree, ask the student who created the sentence to tell how to edit it to make it correct. Repeat the activity with partners switching roles.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

FLEXIBLE OPTION

LESSON 2

Oral Language:
Edit for Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 1

Spiral Review:
Subject-Verb
Agreement

LESSON 3

Teach Edit for
Subject-Verb
Agreement

LESSON 4

Practice Edit for
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Plot: Establish a Problem

OBJECTIVES

Develop drafts into a focused, structured, and coherent piece of writing.

Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

STUDENT INTERACTIVE, p. 91

Plot: Establish a Problem
In historical fiction, writers use events to establish a problem. The problem must be actual or believable for the time in history. The events help shape the challenge that the main character faces.

My Turn Read the passage. Complete the chart.

In 1775, most of the men of Bedford left to join other Americans in the Revolutionary War. However, Samuel was too young to be a soldier. He needed to stay home. His job was to watch over his mother and younger sisters. To earn money, he cleaned out Mrs. Walsh's barn. Sometimes she sent him home with fresh eggs. Samuel knew how to hunt and fish, but going into the woods alone was not safe.

Historical Event and Year	Revolutionary War, 1775
What actual problem did the event create for men at that time?	What problem did the event create for the fictional main character?
Most men of Bedford left their homes and became soldiers in the Revolutionary War.	Samuel was too young to be a soldier, so he had to stay home to take care of his mother and younger sisters.

My Turn As you compose your historical fiction story, establish a problem that makes sense for the time period you are writing about.

Minilesson

Mentor STACK



TEACHING POINT In historical fiction texts, characters face problems that are related to real events. The historical event is more than a backdrop; it serves to move the plot forward.

- A real event creates conflict or presents a problem.
- The historical event affects the character.

MODEL AND PRACTICE Read aloud a historical fiction text from the stack. As you read, pause to discuss events in historical fiction. The following may be used to prompt discussion:

- Who are the characters? What is the setting?
- What is the historical event or problem?
- How does the historical event or problem create conflict for the main character?
- How does the main character's problem help you understand what was going on during this time period?

Remind students that, as in other fictional stories, characters in historical fiction texts have a problem that they must solve.

Direct students to p. 91 of the *Student Interactive*. Read the introductory instruction and passage with students. Have students complete the first My Turn.

Possible Teaching Point

Language & Conventions | Edit for Subject-Verb Agreement

Remind students that a sentence's subject and verb must agree in number. As students draft, remind them to make sure that

- singular nouns have singular verbs
- plural nouns have plural verbs

Have students pay special attention to agreement in sentences containing forms of the irregular verb *to be* (*is, are, was, were, am*).



Independent Writing

Mentor STACK



FOCUS ON CONFLICT After the minilesson, turn students' attention to the second My Turn on p. 91 of the *Student Interactive*.

- For students who need additional support establishing a plot that works with historical events, read additional texts from the stack.

WRITING SUPPORT

- **Modeled** Use a stack text and identify the main character's problem. Point out how events of the time complicate the main character's problem.
- **Shared** Transcribe a problem students create for a character. Ask students questions about how the historical period and events affect the main character's problem.
- **Guided** Work with students to think about how the time period might present problems for a character.



Intervention Refer to the *Small Group Guide* for support.

- Students who understand how to establish a character's problem may begin writing their drafts.

See the **Conference Prompts** on p. T356.

Share Back

Call on a few volunteers who have started their drafts and would like to share the problem their character faces. Ask students to explain how events in the historical period they have chosen will add to the main character's problem.

Spelling Spell Abbreviations

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling compound words, contractions, and abbreviations.

SPELLING WORDS

A.M.	P.M.
ASAP	P.S.
Blvd.	Rd.
etc.	vs.
no.	wt.

HIGH-FREQUENCY WORDS

building
 ocean

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that abbreviations are shortened versions of longer words and phrases. Remind them that some abbreviations use capital letters and some have periods.

MODEL AND PRACTICE Write or display the following abbreviations. Have students work in pairs to identify the capital letters and periods in each abbreviation.

1. P.S.
2. Rd.
3. etc.

APPLY Have students complete *Spelling* p. 95 from the *Resource Download Center*.

Name _____

Spelling

Spell Abbreviations
 Abbreviations are shortened versions of words and phrases.
 • Some abbreviations use capital letters.
 • Some abbreviations have periods.

SPELLING WORDS			
A.M.	etc.	P.S.	vs.
ASAP	no.	Rd.	wt.
Blvd.	P.M.		

Write Rewrite each abbreviation, adding periods and using capital letters as needed.

asap ASAP etc. etc.

no no. vs. vs.

rd Rd. ps P.S.

wt wt. pm P.M.

blvd Blvd. am A.M.

Grade 3, Unit 3, Week 2
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FLEXIBLE OPTION

LESSON 3

More Practice: Spell Abbreviations

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Abbreviations

FLEXIBLE OPTION

LESSON 4

Spiral Review: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

LESSON 5

✓ Assess Understanding



Language & Conventions

Edit for Subject-Verb Agreement

LESSON 3

Teach Edit for Subject-Verb Agreement

FOCUS ON STRATEGIES Remind students that the verb *to be* must agree in number with the subject it goes with in a sentence.

MODEL AND PRACTICE Display the following sentence: *We is tall.* Read the sentence aloud. Have a volunteer identify the subject (*We*) and the verb (*is*). Ask whether the subject and verb agree, and have the student explain his or her answer. (No. The subject is plural, but the verb is singular.) Tell how to edit the sentence so the subject and verb agree. (*We are tall.*)

Then ask students to edit these sentences:

I is fast.

She are funny.

They was scared of the dog.

We is pleased to help.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

ELL Targeted Support

Edit for Subject-Verb

Agreement Help students form sentences that have subject-verb agreement.

Display the following sentence frames: *He ___ fast. They ___ fast.* Write *is* and *are* on word cards. Have students complete the sentences with proper subject-verb agreement by placing the correct word card in the correct sentence.

EMERGING/DEVELOPING

Display the following sentences: *He are fast. They is fast.* Ask students to edit and rewrite the sentences so that they have proper subject-verb agreement.

EXPANDING/BRIDGING

LESSON 3

Teach Edit for Subject-Verb Agreement

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language:
Edit for Subject-Verb
Agreement

LESSON 4

Practice Edit for
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Plot: Plan a Resolution

OBJECTIVES

Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.

Compose literary texts including personal narratives and poetry using genre characteristics and craft.

Provide a sense of closure.

STUDENT INTERACTIVE, p. 92

HISTORICAL FICTION

Plot: Plan a Resolution

The resolution provides a satisfactory ending to the story. It reveals an outcome or solution. In historical fiction, writers think about historical events before writing an ending. The character's actions must be believable too. A resolution may reveal the character's thoughts and feelings. It may also tell what happens to the character as a result of the ending.

My Turn Use the chart to plan, or map, what leads to the resolution of your historical fiction story. Use the completed chart as you compose a draft of your story.

What is the problem?
What happens to lead to an outcome or solution?
1.
2.
3.
What is the resolution?

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Minilesson

Mentor STACK



TEACHING POINT The resolution in a historical fiction story may provide a solution to a problem or reveal an outcome. The resolution should stay true to historical events.

- The resolution tells what happens to the character when the problem is solved.
- A resolution may reveal the character's feelings about the problem.
- The resolution provides a sense of closure for the reader.

MODEL AND PRACTICE Explain that once a writer has presented a problem, a series of events follows. Each event should be a step in which the character moves forward to solve the problem. The resolution provides an ending to the story.

Read a historical fiction text from the stack. As you read, have students identify events that happen after the problem is introduced. Write and display a time line of these events. At the end, ask: **What is the last event of the story? How is the problem solved? How does the resolution affect the main character? What did you like about this ending?**

Direct students to p. 92 of the *Student Interactive*. Read the page together and give students time to complete the chart.

Possible Teaching Point

Spelling | Spell Abbreviations

Abbreviations are shortened versions of longer words. As students draft their historical fiction stories, remind them to make sure that they use capitalization and punctuation correctly in abbreviations.



Independent Writing

Mentor STACK



FOCUS ON EVENTS After students map a plot for their stories in the My Turn on p. 92 of the *Student Interactive*, they should transition into independent writing.

- If students need support developing a resolution, read a stack text and discuss how the writer resolved the problem.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model how to develop a plot that leads to a resolution.
- **Shared** Have students set up a story's problem. As you transcribe how the story evolves, number the events that lead to a resolution.
- **Guided** Encourage students to create a story map that has a beginning.



Intervention Refer to the *Small Group Guide* for support.

- For students who have started their stories, have them modify their drafts based on the minilesson.

See the **Conference Prompts** on p. T356.

Share Back

Invite a few students to read their completed drafts. Ask the class to discuss the historical background and decide whether the resolution solves the main character's problem and is true to the historical event.

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

A.M.	P.M.
ASAP	P.S.
Blvd.	Rd.
etc.	vs.
no.	wt.

HIGH-FREQUENCY WORDS

building
ocean

Writing Workshop

As students proofread their writing, remind them to check their spellings of words that have the prefixes *pre-*, *dis-*, *in-*, *im-*, and *non-*.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FOCUS ON STRATEGIES Review that prefixes are affixes that are added to the beginning of base words.

MODEL AND PRACTICE Write or display the words *approve*, *fiction*, *agree*, *correct*, and *polite*. Also display the prefixes *dis-*, *in-*, *im-*, *non-*, and *pre-*. Ask volunteers to add one of the prefixes to one of the base words to form one of the spelling words. (*preapprove*, *nonfiction*, *disagree*, *incorrect*, *impolite*)

APPLY Have students create flashcards of the spelling words using prefixes. On the card, have them circle the prefix and underline the base word. Have students use the flashcards to quiz each other on the spellings of the words.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Prefixes *pre-*, *dis-*, *in-*, *im-*, *non-*

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Abbreviations

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Abbreviations

LESSON 5

Assess Understanding



Language & Conventions

Edit for Subject-Verb Agreement

LESSON 4

Practice Edit for Subject-Verb Agreement

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 88.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

Writing Workshop

As students begin drafts during the Writing Workshop, remind them to check to see whether the subjects and verbs agree in their writing. You may wish to have students trade drafts with a partner to check for subject-verb agreement.

LANGUAGE AND CONVENTIONS

Edit for Subject-Verb Agreement

A simple sentence's subject and verb must work together, or agree, as singular or plural, even for the verb to be (*am, is, are, was, were*). With the subject *you*, use the verbs *are* and *were*, whether you mean one or more than one person.

My **mom** (singular) **bakes** (singular) cakes. **Dogs** (plural) **are** (plural) cuddly.
You (singular or plural) **are** (plural) the winner.

Subject		Verb		Examples
I (S)	+	am (S) was (S)	=	I am curious. I was curious.
You	+	are were	=	You are funny. You were early.
He (S) She (S) It (S)	+	is (S) was (S)	=	He is happy. She was happy. It was short.
We (P) They (P)	+	are (P) were (P)	=	We are here. They were here.

My TURN Edit this paragraph for subject-verb agreement.

My teacher assigned us a class project. She ^{was} very excited about it. We ^{were} not as excited as she ^{was}. She said, "You ^{are} not excited now, but you'll see that it ^{is} fun."

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FLEXIBLE OPTION

LESSON 1



Spiral Review:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language:
Edit for Subject-Verb
Agreement

LESSON 3

Teach Edit for
Subject-Verb
Agreement

LESSON 4

Practice Edit for
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

Select a Genre

OBJECTIVE

Plan, revise, and edit a draft for a specific topic, purpose, and audience using a range of strategies, such as brainstorming, freewriting, and mapping.

STUDENT INTERACTIVE, p. 93

The thumbnail shows the 'Select a Genre' page from the Student Interactive. It includes a title, an introductory paragraph, a 'My Turn' section with instructions, a table with four rows (Topic, Purpose, Audience, Genre) and two columns (Question, Answer), a callout box with a cartoon character, and the page number 93.

	Question	Answer
Topic	What do I want to share about this topic?	
Purpose	Why do I want to share this knowledge?	
Audience	Who do I want to share it with?	
Genre	In what genre can I best share it?	

Minilesson

TEACHING POINT When writing in any given genre, authors must consider the following:

- Topic to write about
- Purpose for writing
- Audience who will be reading

MODEL AND PRACTICE Ask students to think about the historical fiction texts you have been reading in class. Ask: **What is the purpose of these historical fiction texts? Who is the audience?**

Remind students that there are other genres. Authors may write informational texts, poetry, biographies, and fantasy stories. Authors consider the topic, their purpose for writing, and their audience to help them select an appropriate genre.

Direct students to p. 93 of the *Student Interactive*. Have students brainstorm, freewrite, or map ideas about writing their story in a different genre. Then have them complete the chart.

WRITING CLUB

Place students into Writing Club groups. See p. T375 for details of how to run Writing Club. See the **Conference Prompts** on p. T356.

Share Back

Call on a few students to share the charts they completed. Ask students to explain why they chose the genre that they did.



WRITING CLUB

What's Happening This Week? In this week's Writing Club, students will share the current draft of their historical fiction story.

As students continue to work with their Writing Club group, they should spend the first 5–10 minutes discussing the following:

- How to make specific suggestions and comments that are helpful
- Ways to compliment writers on what they did well
- How to talk about the writing, not the writer

What Are We Sharing? Before sharing their work, have students review the topics covered in this week's minilessons. Then have students choose a specific element that they would like help with in today's Writing Club. Students should inform their Writing Club of the element they wish to discuss before they begin reading their historical fiction story. This will allow the group to focus on one element and help direct their discussions.



How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- What are the most important traits of your character?
- Tell me more about the historical setting and events that happened.
- What problem does a historical event create for your character?
- What was the most difficult part about writing your resolution?
- Why did you choose ___ as a different genre?



Spelling Spell Abbreviations

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling compound words, contractions, and abbreviations.

SPELLING WORDS

A.M.	P.M.
ASAP	P.S.
Blvd.	Rd.
etc.	vs.
no.	wt.

HIGH-FREQUENCY WORDS

building
ocean

LESSON 5


Assess Understanding

Use the following sentences for the spelling test.

Spelling Sentences

1. I wake up at 6:00 **A.M.** on Mondays.
2. We have to get to school **ASAP** today.
3. We get there by driving on Roaming **Blvd.** for one mile.
4. We play soccer, kickball, basketball, **etc.**, in gym class.
5. In soccer, I am **no.** 10.
6. I go to sleep at 9:00 **P.M.** on school nights.
7. I like to put a **P.S.** at the end of the letters I write.
8. She lives on Maple **Rd.** now.
9. The game was the Bears **vs.** the Lions.
10. In the box labeled **wt.** on the form, I wrote my weight.

FLEXIBLE OPTION 
LESSON 1

 **Assess Prior Knowledge**


LESSON 2

Teach: Spell Abbreviations

FLEXIBLE OPTION 
LESSON 3

More Practice: Spell Abbreviations

FLEXIBLE OPTION 
LESSON 4

 **Spiral Review:**
Prefixes *pre-*, *dis-*,
in-, *im-*, *non-*

LESSON 5

 **Assess Understanding**



Language & Conventions

Edit for Subject-Verb Agreement

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display this sentence and have students respond independently.

They ____ **excited to be here.**

Which verb should you add to correctly complete the sentence so that the subject and verb agree?

- A was
- B am
- C is
- D were

APPLY Have students complete *Language and Conventions* p. 100 from the *Resource Download Center*.

Name _____

Language and Conventions

Subject-Verb Agreement
Subject-verb agreement happens when the subject and verb of a sentence agree as singular or plural. The subject and verb must agree in order for the sentence to be correct. When the verb is to be, you must choose the correct form of the verb to agree with the subject.

- The verbs am, is, and was are singular.
- The verbs are and were are plural.
- When the subject is you, use the verb are or were.

My Turn Write the correct form of the verb to be to complete each sentence. Be sure the subject and verb in each sentence agree.

1. She ____ is ____ sneaky.
is/are
2. They ____ were ____ surprised about the dog.
was/were
3. You ____ are ____ ready for the test.
is/are
4. I ____ am ____ happy that she came to the show.
am/is

My Turn Rewrite the sentences so that the subjects and verbs agree.

5. It are amazing to see the sunset.
It is amazing to see the sunset.
6. We was thrilled that our school won the award.
We were thrilled that our school won the award.

Grade 3, Unit 3, Week 2 100

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

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:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language: Edit
for Subject-Verb
Agreement

LESSON 3

Teach Edit for
Subject-Verb
Agreement

LESSON 4

Practice Edit for
Subject-Verb
Agreement

Weekly Overview

Students will

- learn how to write a strong introduction for historical fiction.
- create an event sequence, dialogue, and details for their stories.
- understand when to begin a new paragraph.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

Minilesson Bank

Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	FAST TRACK LESSON 1	FAST TRACK LESSON 2	FAST TRACK LESSON 3
MINILESSON 5–10 min.	Develop an Introduction T382	Draft an Event Sequence T386	Create an Audio Recording of a Story T390
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T383	Independent Writing and Conferences T387	Independent Writing and Conferences T391
SHARE BACK FOCUS 5–10 min.	Identifying Details of a Strong Introduction T383	Event Order and Completeness T387	Characters' Voices T391
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T384 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Reivew: Subject-Verb Agreement T385 	<ul style="list-style-type: none"> • Spelling Teach: Spell Words with Suffixes <i>-ful, -y, -ness</i> T388 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Simple Verb Tenses T389 	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling More Practice T392 • Language & Conventions Teach Simple Verb Tenses T393

Mentor **STACK**

Use the following criteria to add to your historical fiction stack:

- The text includes paragraph breaks for dialogue and changes in action or setting.
- The story features strong dialogue reflecting a specific time and place.
- The text uses vivid details to describe events.

FAST TRACK**LESSON 4**

Compose Dialogue T394

Independent Writing and Conferences T395

Dialogue T395

FLEXIBLE OPTION

- **Spelling** Spiral Review T396
- **Language & Conventions** Practice Simple Verb Tenses T397

FAST TRACK**LESSON 5**

Describe Events with Details T398

Select a Genre and Conferences T398–T399

Details for Setting, Characters, and Events T398

- **Spelling** *Assess Understanding* T400
- **FLEXIBLE OPTION**
- **Language & Conventions** Standards Practice T401

ADDITIONAL RESOURCES**MINILESSON**

5–10 min.

Write Realistic Dialogue

Choose Between First and Third Person

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

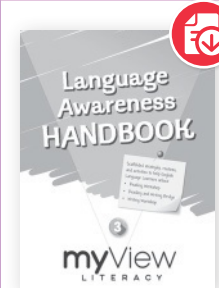
Independent Writing and Conferences

SHARE BACK FOCUS

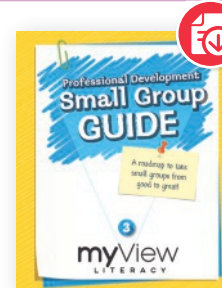
5–10 min.

Compare Dialogues

Develop Point of View








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 structural components that make up historical fiction in order to gauge students' ability to compose their own historical fiction. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
Develop an Introduction		
If students need additional support		Then brainstorm a list of what to include in a strong introduction.
If students show understanding		Then ask: How does your introduction grab a reader's interest?
Draft an Event Sequence		
If students need additional support		Then ask: Is it harder to create events for the beginning, middle, or end?
If students show understanding		Then ask: How much time passes during your event sequence?
Create an Audio Recording of a Story		
If students need additional support		Then review the reasons for recording audio of a story.
If students show understanding		Then ask: What sounds effects could you add to your recording?
Compose Dialogue		
If students need additional support		Then brainstorm dialogue between two of student's characters.
If students show understanding		Then ask: What is the purpose of the dialogue in your story?
Describe Events with Details		
If students need additional support		Then help student brainstorm descriptions for an event with an idea web.
If students show understanding		Then ask: Where in your story could you still add more detail?

Conference Support for ELL

EMERGING

- Teach the vocabulary *letter*, *word*, *sentence*, and *paragraph* by pointing them out in a stack text.
- Write a very simple dialogue with correct punctuation, and act it out using hand puppets as you point to words.
- Have student create a detailed picture of a setting. Label it with helpful vocabulary.

DEVELOPING

- Teach vocabulary for speech tags (e.g., *he said*, *she asked*).
- Say a simple sentence and have student transcribe it as dialogue with proper punctuation.
- Brainstorm transition words that could be used in an event sequence.

EXPANDING

- Discuss how a sentence of dialogue may be separated by punctuation and a speech tag.
- Discuss why direct speech using quotation marks is usually more interesting to read than indirect speech.
- Scramble the event sequence from a stack text and have student put events in chronological order.

BRIDGING

- Use Guided writing to teach characteristics of a strong introduction.
- Have a conversation with student and write it down. Have student edit out insignificant parts of the dialogue.
- Converse about a specific event, and ask questions that elicit increasingly greater detail from student.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **hyperbole** and **simple verb tenses**.



ELL Minilesson Support

Week 3: Develop Structure

During the week, your ELLs will benefit from additional writing support that increases their understanding of the structural components in historical fiction. These targeted supports were chosen to help students practice using basic vocabulary and describe events in greater detail.

Use this note for the minilesson on p. 394.

ELL Targeted Support

COMPOSE DIALOGUE

Writing dialogue that sounds natural in English can be a challenge for ELLs, but because most realistic dialogue uses basic vocabulary, writing successful dialogue is within reach for them. Have students write dialogue using known and newly acquired vocabulary.

Display a short dialogue involving two characters and using typical phrases heard in conversation. Have students copy the dialogue and echo read it with you. **EMERGING**

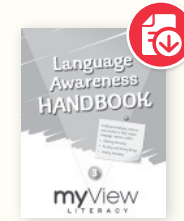
Display an incomplete short dialogue (includes some blanks) involving two characters. Provide students with a list of new words and phrases to use to complete the sentences. Help students complete the dialogue and copy it.

DEVELOPING

Provide partners with a list of new basic vocabulary commonly used in conversation, along with brief definitions. Have partners use the vocabulary as they write a dialogue together. **EXPANDING**

Provide individual students with a list of new basic vocabulary commonly used in conversation, along with brief definitions. Have them use the vocabulary as they write a two-character dialogue and then read it aloud with a partner.

BRIDGING



See the *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T398.

ELL Targeted Support

DESCRIBE EVENTS WITH DETAILS

When an event is described with details, it is easier to visualize than a bare-bones list of actions. In proportion to their level of English, have students add details to richly describe events.

Display a basic description of an event that includes three blanks for adjectives. Provide a word bank of three basic adjectives. Help students complete the description and copy it.

EMERGING

Display a basic description of an event that includes blanks where additional details might be added. Have students fill in the blanks with adjectives and copy the description.

DEVELOPING

Provide partners with a basic description of an event. Have them work together to rewrite the description, adding at least three details (words, phrases, or complete sentences). **EXPANDING**

Read aloud a basic description of an event. Have individual students write the description and add at least three new sentences of detail.

BRIDGING

FAST TRACK

Develop an Introduction

OBJECTIVE

Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion.

STUDENT INTERACTIVE, p. 125

The thumbnail shows a page titled 'HISTORICAL FICTION WRITING WORKSHOP'. The main heading is 'Develop an Introduction'. Below it, it says 'An introduction in historical fiction' and lists three bullet points: 'introduces the main characters of the story', 'provides details about the historical setting', and 'highlights a challenge the characters face'. There is a 'Learning Goal' box that says 'I can use elements of narrative text to write a historical fiction story.' A 'My Turn' section asks students to read a paragraph about Margaret and underline details about the setting, characters, and situation. The paragraph reads: 'Margaret was a happy, go-lucky teenager living in Chicago. Like most American teens, she enjoyed going to the movies and riding in her parents' new car. But in 1929, the Great Depression changed all that. Her father lost his job and, with it, the family's house. With no place to live, Margaret and her parents moved to the West to make a new home with her grandparents.' Below this is a 'Summarize the Situation' box with the text: 'Margaret's father lost his job and the family's house during the Great Depression. The family moved in with her grandparents.' At the bottom, another 'My Turn' section asks students to write an introduction for their own historical fiction story on a separate sheet of paper. The page number 125 is visible in the bottom right corner.

Minilesson

Mentor STACK



TEACHING POINT In historical fiction, an introduction welcomes readers into the past and makes them want to read more. An introduction also helps readers get their bearings within a story. This is all accomplished in several ways:

- The setting—where and when the story takes place—is described.
- The main character—and possibly minor characters—are introduced.
- The problem—a question to be answered or challenge to be overcome—is established.

MODEL AND PRACTICE Explain the purpose of an introduction in a historical fiction story. Say: *An introduction should grab a reader's attention. It should tell a reader what to expect but not give away any surprises.*

Read the introduction of a historical fiction text from the stack, and then ask:

- What does this introduction say about the setting?
- What does it say about the characters?
- What does it say about the story's problem?

Direct students to p. 125 in the *Student Interactive*. Remind students that information about setting, characters, and situation may be “hidden” within some of the details.



Independent Writing

Mentor STACK



FOCUS ON INTRODUCTION After the minilesson, students should transition into independent writing.

- The My Turn activity on p. 125 of the *Student Interactive* directs students to develop and compose an introduction for their historical fiction story.

WRITING SUPPORT

- **Modeled** Model brainstorming ideas to include in an introduction.
- **Shared** Provide students with a story prompt, and together write an introduction for it.
- **Guided** As students write their introductions, ask specific questions to remind them of what information to include.

 **Intervention** Refer to the *Small Group Guide* for support.

- If students are already drafting their stories, have them revisit their beginning to make sure all the elements of a strong introduction are present.

See the **Conference Prompts** on p. T380.

Share Back

Have a few students read the introduction of their historical fiction story. Invite the class to identify details about the setting, characters, and problem present in each introduction.



Spelling Spell Words with Suffixes *-ful*, *-y*, *-ness*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling 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

readiness	illness
cloudy	freshness
stormy	happiness
peaceful	graceful
eagerness	frightful

HIGH-FREQUENCY WORDS

nothing
scientists

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T400, to assess students' prior knowledge of words with the suffixes *-ful*, *-y*, *-ness*.

For students who understand how to utilize the spelling changes when adding suffixes, include the following Challenge Words with the spelling list.

Challenge Words

plentiful
billowy
fierceness

ELL Targeted Support

Spell Suffixes *-ful*, *-y*, *-ness* Remind students that suffixes add meaning to base words.

Write *readyness* and *happyness* on the board. Have students change *y* to *i* to spell *readiness* and *happiness*. **EMERGING/DEVELOPING**

Have students identify the base words and suffixes in each of the spelling words. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Words with Suffixes *-ful*, *-y*, *-ness*


FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Abbreviations

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Subject Verb Agreement

FOCUS ON STRATEGIES Review the language-and-conventions topic, subject verb agreement. Remind students that when a subject and the correct verb agree, they work well together.

MODEL AND PRACTICE Display the following sentences: *I am the king. I was the king. You are the king. You were the king. He is the king. It was the war. We are the people. They were the people.* Help students to identify the subjects and verbs. (*I am, I was, You are, You were. He is, It was, We are, They were*) Then have students identify each subject as singular or plural. Have students also identify each verb form as present or past.

APPLY Have students write sentences using the forms of the verb *to be* (*am, is, are, was, were*) with different pronouns. Have them share their sentences with a partner to make sure that proper agreement in number and tense occurs between the pronoun subjects and *to be* verb forms.

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences with subject-verb agreement.

ELL Targeted Support

Edit for Subject-Verb Agreement Help students form sentences that have subject-verb agreement.

Display the following sentence frames: *He ____ fast. They ____ fast.* Write *is* and *are* on word cards. Have students complete the sentences with proper subject-verb agreement by placing the correct word card in the correct sentence. **EMERGING/DEVELOPING**

Display the following sentences: *He are fast. They is fast.* Ask students to edit and rewrite the sentences so that they have proper subject-verb agreement. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language:
Simple Verb Tenses

LESSON 3

Teach Simple Verb
Tenses

LESSON 4

Practice Simple Verb
Tenses

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Draft an Event Sequence

OBJECTIVES

Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion.

Use temporal words and phrases to signal event order.

STUDENT INTERACTIVE, p. 126

HISTORICAL FICTION

Draft an Event Sequence

Historical fiction describes events that really happened or could have happened. Often the **event sequence** is chronological, or in time order, meaning one event leads to the next. Using a story map to identify plot elements can help you plan an event sequence.

Beginning: Introduces the historical time period, characters, and a problem using signal words and phrases, such as *first, once, or many years ago*, or a specific date

Middle: Describes events and how characters face problems

Ending: Tells the solution or lesson learned using signal words and phrases, such as *finally, at last, or in the end*

TURN Use the story map to draft a focused, structured, and clear event sequence for your historical fiction story.

Characters:	Setting:
Beginning:	
Middle:	
End:	

126

Minilesson

Mentor STACK



TEACHING POINT In most stories, events are told in chronological order.

- The beginning introduces the historical time period, the characters, and story’s main problem using signal words and phrases, such as *first, once, long ago*, or by stating a specific date.
- The middle events are about trying to cope with or solve the problem.
- The final events resolve the problem or tell the lessons learned.
- You might signal the conclusion of the story by using transition words and phrases, such as *finally, at last, or in the end*.

Historical fiction sometimes dramatizes events that really happened, adding details and dialogue to known facts. Other times, it describes events that could have happened but did not.

MODEL AND PRACTICE With students, define the phrase *event sequence*. Explain that the event sequence is chronological, or in time order. Say: **When you describe events in chronological order, it is easier for readers to follow.**

Read or review the events in a story from the stack with students. Work with students to recall the key events of the story. Write each event and discuss the story’s sequence.

Inform students that today they will plan the event sequence of their historical fiction story. Direct students to p. 126 in the *Student Interactive*. Say: **The story map will help you draft a clear event sequence. Remember to think about the setting, the characters, and the problem. These story elements will help in sequencing your events.**

Possible Teaching Point

Spelling | Spell Words with Suffixes *-ful, -y, -ness*

Remind students that the spelling of base words may change when adding suffixes. As students spell words with the suffixes *-ful, -y, -ness*, tell them in some cases, they may need to

- drop the final e
- change the final y to i
- double final consonants

If students are not sure what changes to make, have them look up the word in a dictionary.



Independent Writing

Mentor STACK



FOCUS ON STRUCTURE After the minilesson, students should transition into independent writing.

- Have students who have completed their story maps draft their historical fiction story.

WRITING SUPPORT

- **Modeled** Model how to create an event sequence using a typical school day as an example.
- **Shared** Display an event, and have students come up with an event that could logically follow it.
- **Guided** Ask questions that help students determine whether their events are in chronological order.



Intervention Refer to the *Small Group Guide* for support.

- If students have started their stories, they should continue and make modifications based on this minilesson.

See the **Conference Prompts** on p. T380.

Share Back

Call on a few students to share their story map from the *Student Interactive* page. As a class, identify whether all the events are in chronological order.

Spelling Spell Words with Suffixes *-ful*, *-y*, *-ness*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling 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

readiness	illness
cloudy	freshness
stormy	happiness
peaceful	graceful
eagerness	frightful

HIGH-FREQUENCY WORDS
 nothing
 scientists

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that words with added suffixes *-ful*, *-y*, *-ness* may change a final *-y* to *-i* or double final consonants when adding *-y*. Provide examples, such as *beautiful* and *sunny*.

MODEL AND PRACTICE

Write or display the words *readiness*, *cloudy*, *peaceful*, *illness*, and *graceful*. Say each word aloud, emphasizing the added suffix. Have students point out the base word and any spelling change. (*ready*, *peace*, *ill*, *grace*)

APPLY MyTURN

Have students complete the activity on p. 123 of the *Student Interactive* independently.

READING-WRITING BRIDGE

SPELLING

Spell Words with Suffixes

Suffixes *-ful*, *-y*, *-ness* are added to base words to create new words. Sometimes you need to change the spelling of the base word when a suffix is added. To change the word *happy* to *happiness*, change the *y* to *i* and add *-ness*. To change the word *chat* to *chatty*, double the final consonant before adding *-y*.

MyTURN Read the words. Sort the listed words by their suffixes.

SPELLING WORDS

readiness	illness
cloudy	freshness
stormy	happiness
peaceful	graceful
eagerness	frightful

<i>-ful</i>	<i>-y</i>	<i>-ness</i>
peaceful _____	cloudy _____	readiness _____
graceful _____	stormy _____	freshness _____
frightful _____	_____	eagerness _____
_____	_____	illness _____
_____	_____	happiness _____

High-Frequency Words

High-frequency words often do not follow regular word study patterns. Write each high-frequency word on the line.

nothing nothing

scientists scientists

123

LESSON 2

Teach: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION
LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION
LESSON 3

More Practice: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION
LESSON 4

Spiral Review: Abbreviations

LESSON 5

Assess Understanding



Language & Conventions

Simple Verb Tenses

FLEXIBLE OPTION

LESSON 2**Oral Language: Simple Verb Tenses**

FOCUS ON STRATEGIES Explain that the three simple verb tenses are past, present, and future. Many past tense verbs end in *-ed*. (*She grabbed the bat*) Present tense verbs often end in *-s*. (*She grabs the bat*) The helping verb *will* + a present tense verb shows future tense. (*She will grab the bat*)

Display the following sentences: *Kevin opens the door. Kevin opened the door. Kevin will open the door.* Help students to identify the verbs. (*opens, opened, will open*) Then have students identify the tense of each verb. Have them add the words *now, yesterday, and tomorrow* where appropriate to help them identify the present, past, and future verb tenses.

APPLY Have students write a sentence with a present tense verb. Have them rewrite the sentence with the same verb in the past tense, then again with the future tense. Have a partner check the verb tenses by adding *now, yesterday, and tomorrow* to the appropriate sentences.

OBJECTIVE

Edit drafts using standard English conventions, including past, present and future verb tense.

FLEXIBLE OPTION

LESSON 2**Oral Language:
Simple Verb Tenses**

FLEXIBLE OPTION

LESSON 1

Spiral Review:
Subject-Verb
Agreement

LESSON 3

Teach Simple Verb
Tenses

LESSON 4

Practice Simple Verb
Tenses

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Create an Audio Recording of a Story

OBJECTIVE

Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

STUDENT INTERACTIVE, p. 127



WRITING WORKSHOP

Create an Audio Recording of a Story

Writers have many ways of sharing their work with an audience. Some writers choose to publish their stories as printed books. Others choose to publish to blogs or other Web sites, where they might add images or other visuals to go with the story. Some writers choose to record their stories and publish them as audiobooks.

An audiobook

- allows a storyteller to emphasize specific ideas or words
- reveals information about characters, such as their tone of voice or accent
- appeals to audiences who are not able to read a book

TRY IT! Work with a partner. Take turns reading your stories aloud. Use the checklist to help you practice. Then ask an adult to help you record your story.

READING A STORY ALOUD

- I say each word, and I pronounce the words correctly.
- I read at an understandable pace and loud enough volume.
- I pause when needed, such as when showing shock or humor.
- I read with appropriate expression, changing my voice for each character as appropriate.

Think about who your characters are. Let their motivations and traits guide how you read their dialogue.

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Minilesson

Mentor STACK



TEACHING POINT There is more than one way to publish a story and make it available for readers to enjoy. Some writers publish their work as text in a printed book or an online resource, while other writers choose to publish audiobooks, or audio recordings of their stories.

By using audio to tell a story, a writer can

- Provide a resource for audiences who are not able to read text in a book.
- Include dialogue that reveals the characters' ways of speaking.
- Use his or her voice to emphasize specific words and phrases.

MODEL AND PRACTICE Review the benefits of creating an audio recording on p. 127 of the *Student Interactive*. Say: *When readers read your story in a text, they might interpret it in a different way than you intended. When you record your story, the audience can experience the plot, events, and characters through your voice.*

Have students independently read a paragraph from a stack text. Then read the same paragraph aloud to the class, and ask: *Did you notice any differences between when you read the story to yourself and when I read it aloud?* Call on volunteers to share their responses.

Direct students to p. 127 in the *Student Interactive*. Tell students to refer to the checklist as they read their stories aloud to a partner. Then have them record their story with assistance from an adult.

Possible Teaching Point

Writing Process

Drafting | Emphasizing Details

When writers write fiction, they are creating characters, dialogue, and plot events. Writers use details to emphasize the most important parts of a story. To help students emphasize details, have them ask themselves

- Who is my main character?
- What is the most important event?
- Did I include enough details to help readers know what is important in my story?



Independent Writing

Mentor STACK



FOCUS ON STORYTELLING After the minilesson, students should transition into independent writing.

- If students need extra support recording their story, provide an example of an audiobook for reference.

WRITING SUPPORT

- **Modeled** Provide an example of an audio recording of a familiar story, and point out how the reader dramatizes the dialogue.
- **Shared** Have students read aloud their stories to a partner and offer feedback on what they enjoyed.
- **Guided** Provide explicit instruction about speaking loudly and slowly enough for an audience to understand what is being said on a recording.



Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T380.

Share Back

Have volunteers share how they used their audio recording to reveal how the characters speak.

Spelling Spell Words with Suffixes *-ful*, *-y*, *-ness*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling 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

readiness	illness
cloudy	freshness
stormy	happiness
peaceful	graceful
eagerness	frightful

HIGH-FREQUENCY WORDS

nothing
 scientists

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students to look out for words with the added suffixes *-ful*, *-y*, *-ness* that may change final y to i or double final consonants when adding y.

MODEL AND PRACTICE Write or display the following words. Have students determine if the spelling of the base word changed when adding a suffix.

1. happiness
2. frightful

APPLY Have students complete *Spelling* p. 96 from the *Resource Download Center*.

Name _____

Spelling
 Spell Words with Suffixes
 Added to a base word, the suffixes *-ful*, *-y*, and *-ness* create new words. Sometimes, adding a suffix changes the spelling of the base word, such as changing the final y to i. Each of the spelling words below is made of a base word plus the suffix *-ful*, *-y*, or *-ness*.

SPELLING WORDS			
readiness	peaceful	freshness	graceful
cloudy	eagerness	happiness	frightful
stormy	illness		

Write Write the correct spelling word on the line next to its base word.

1. happy happiness
2. cloud cloudy
3. peace peaceful
4. fresh freshness
5. ready readiness
6. eager eagerness
7. fright frightful
8. storm stormy
9. ill illness
10. grace graceful

Grade 3, Unit 3, Week 3
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FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Abbreviations

LESSON 5

Assess Understanding



Language & Conventions

Simple Verb Tenses

LESSON 3

Teach Simple Verb Tenses

FOCUS ON STRATEGIES Explain that simple verb tenses, the ones students will use most, are the present, past, and future tenses. Many present tense verbs end in *-s*. (*David paints now.*) Many past tense verbs end in *-ed*. (*David painted yesterday.*) The future tense of a verb often uses the helping verb *will* plus the verb's present tense form. (*David will paint tomorrow.*)

Note that when a one-syllable verb ends in a vowel and a consonant, double the final consonant before adding *-ed* (*tap, tapped*). When a verb ends in a consonant and *y*, change *y* to *i* before adding *-ed*. (*worry, worried*)

MODEL AND PRACTICE Display the following sentences: *I walked my dog.* *She walks quickly.* *Ben will walk her tomorrow.* Have volunteers create their own sentences using the past, present, and future tenses of the verb of their choice.

OBJECTIVE

Edit drafts using standard English conventions, including past, present and future verb tense.

ELL Targeted Support

Edit for Subject-Verb Agreement Help students comprehend English language structures by having them identify verbs and their tense forms in simple sentences. Write the following sentences: *A boy plays now.* *Girls played yesterday.* *Children will play tomorrow.* Have students read each sentence and identify each verb. **EMERGING**

Have students read the same sentences as above and then identify any endings added to the verb *play*. (*-s, -ed*) **DEVELOPING**

Write another sentence using a different verb but the same tense words (*now, yesterday, tomorrow*) shown in the sample sentences. Have students read the sentences and explain if the verb tense is present, past, or future. **EXPANDING/BRIDGING**

LESSON 3

Teach Simple Verb Tenses

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language:
Simple Verb Tenses

LESSON 4

**Practice Simple Verb
Tenses**

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Compose Dialogue

OBJECTIVES

Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

Use commas and quotation marks in dialogue.

STUDENT INTERACTIVE, p. 128

HISTORICAL FICTION

Compose Dialogue

Writers use **dialogue** to show the conversation between characters. The dialogue is often made up. Dialogue must sound realistic and appropriate for the time period.

"Go along, child," Grandmother said. "The radio is broken. Nothing but bad news, anyhow. Bad news and false hope. There's no time for music here."

Margaret looked at her grandmother's gray eyes. "Will you sing me a song, Grandmother? Sing your favorite Kansas song."

My TURN Compose some dialogue for your historical fiction story.

CHECKLIST FOR WRITING DIALOGUE

- Indent to indicate a new speaker.
- Follow capitalization and punctuation rules for dialogue, including quotation marks.
- Use dialogue to show how characters think and feel, how they respond to events, and to move the story along.

128

Minilesson

Mentor STACK



TEACHING POINT Dialogue is the exact speech of characters in a story, set off with quotation marks. In historical fiction, dialogue

- Should include vocabulary and diction used in the story's time and place.
- Can be made up even if the story is based on real events.
- Should move the story forward.

MODEL AND PRACTICE Explain what dialogue is, and share examples in a text from the stack. Point out the punctuation the dialogue requires. Say: **Dialogue adds interest to a story and helps characters come alive.**

Group students into pairs and direct them to the classroom library. Say: **With your partner, choose a book or story from the classroom library that contains dialogue. Be sure it is a book that you both have read. Together, read sections of dialogue and answer these questions**

- Who is speaking?
- What does the dialogue tell you about the speaker?
- How does this dialogue move along the story?

Direct students to p. 128 in the *Student Interactive*. Have them use the checklist as a reference as they compose some dialogue for their historical fiction. Remind students to use proper punctuation for their dialogue.

Possible Teaching Point

Language & Conventions | Simple Verb Tenses

Tell students that using consistent verb tenses will make their historical fiction stories easier for readers to read and understand. Ask students to identify verb tenses they used in a single paragraph of their story. Have they used more than one tense? Remind students that most stories are told in either the present or past tense.



Independent Writing

Mentor STACK



FOCUS ON DIALOGUE After the minilesson, students should transition into independent writing.

- If students need extra practice with dialogue, have them write a conversation between their characters (that does not necessarily need to become part of the final draft of their story).

WRITING SUPPORT

- **Modeled** Think aloud as you imagine how a conversation between characters might unfold.
- **Shared** As you have a conversation with students, record it using correct punctuation and paragraph breaks.
- **Guided** Ask students questions about whether each line of their dialogue moves the story forward.



Intervention Refer to the *Small Group Guide* for support.

- If students have a strong understanding of dialogue, have them edit their draft to further develop the dialogue in it.

See the **Conference Prompts** on p. T380.

Share Back

Ask a few students to share the dialogue they wrote on the *Student Interactive* page while others listen actively. After students read their dialogue aloud, have others make pertinent comments, such as whether the dialogue sounds realistic and is appropriate to the time period.

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling compound words, contractions, and abbreviations.

SPELLING WORDS

readiness	illness
cloudy	freshness
stormy	happiness
peaceful	graceful
eagerness	frightful

HIGH-FREQUENCY WORDS
nothing
scientists

Writing Workshop

As students proofread their writing, remind them to check their spellings of abbreviations.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Abbreviations

FOCUS ON STRATEGIES Review the concept of abbreviating long words or commonly used words for convenience.

MODEL AND PRACTICE Display the following words and phrases: *boulevard*, *weight*, *et cetera*, and *versus*. Have volunteers write the abbreviations of these words. They should note any spelling changes that occur as well as added punctuation.

APPLY Have students create flash cards of the spelling words from this week. Have students quiz each other on how to spell the words. As they spell the words, have them write out the original word that was abbreviated.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Abbreviations

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Words with Suffixes *-ful*, *-y*, *-ness*

LESSON 5

Assess Understanding



Language & Conventions

Simple Verb Tenses

LESSON 4

Practice Simple Verb Tenses

APPLY MyTURN Have students edit the draft paragraph on *Student Interactive* p. 124.

INTERACTIVITY

LANGUAGE AND CONVENTIONS

Simple Verb Tenses

Verbs have **simple tenses**: **past**, **present**, and **future**. Different verb tenses have different forms.

Simple Verb Tenses	Examples
Many present tense verbs end in -s .	Stephanie <i>sews</i> pillows for dogs.
Form the past tense of most verbs by adding -ed . Change the spelling before adding -ed in the following cases: <ul style="list-style-type: none"> • When a verb ends with e, drop the e before adding -ed. • When a one-syllable verb ends with a vowel and a consonant, double the final consonant before adding -ed. • When a verb ends with a consonant followed by y, change the y to i before adding -ed. 	<ul style="list-style-type: none"> • I <i>baked</i> a cake for Sammy. • Miners <i>panned</i> for gold in California. • Mr. Sharp <i>hurried</i> to get to his appointment.
The future tense tells what will happen in the future. Add the helping verb will to a present tense verb.	I <i>will run</i> for president. She <i>will plant</i> a garden.

MyTURN Edit this draft by correcting any mistakes in verb tense.

Sam ^{wants} ~~want~~ to walk to school today. Yesterday his mom ~~wanted~~ ^{will find} him to take the bus. Sam tells her he ~~find~~ ^{will allow} someone to walk with him. She ~~says~~ ^{finds} that, if he ~~find~~ ^{will allow} someone, she ~~allow~~ him to walk to school.

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OBJECTIVE

Edit drafts using standard English conventions, including past, present and future verb tense.

Writing Workshop

As students begin drafts during Writing Workshop, remind them to check to make sure the verbs they use are in the correct tense and are spelled correctly. You may wish to have partners trade drafts to check each other's verbs for tense and spelling.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language:
Simple Verb Tenses

LESSON 3

**Teach Simple Verb
Tenses**

LESSON 4

Practice Simple Verb Tenses

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Describe Events with Details

OBJECTIVES

Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

STUDENT INTERACTIVE, p. 129

WRITING WORKSHOP

Describe Events with Details

Details help authors focus their writing and allow readers to visualize story events. In historical fiction, writers take readers back in time. Writers research to find accurate details about the setting and possible situations for the time period they are writing about.

The dust storm blackened the Kansas sky for a third day. Margaret rubbed her dusty eyes as she swept the front porch. The sand and grit drifted and blocked the front door. She covered her mouth with her kerchief. It was hard to breathe.

My Turn Complete the chart with details from the passage.
Possible responses:

Setting	Characters	Events
Kansas dust storm	Margaret, dusty eyes, covered her mouth with a kerchief, hard to breathe	third day of a dust storm, drifting dust, Margaret sweeping drifts from front door

My Turn Begin to focus your draft by identifying a topic, purpose, and audience. Then select any genre, and plan a draft by freewriting your ideas.

129

Minilesson

Mentor STACK 

TEACHING POINT When writers craft historical fiction, they are probably writing about a setting they never experienced firsthand. It is therefore necessary for them to research the time and place they are writing about. This will help them create vivid details for their story. Details about events might focus on

- The setting where the events take place.
- The actions that are happening.
- The feelings and reactions of characters.

MODEL AND PRACTICE Explain how details help readers better visualize what is happening in a story. Choose a scene from the historical fiction stack that is rich in detail. As you point out details, ask

- What does this detail tell you?
- How does it help you to visualize what is happening?
- How do you think the writer thought of this detail?

Direct students to p. 129 in the *Student Interactive*. Have students use their historical fiction drafts to complete the activity.

Independent Writing

Use the instruction on p. T399 for the second My Turn activity on p. 129 in the *Student Interactive*. Guide students on how to plan a first draft by selecting a genre for a particular topic, purpose, and audience. Alternatively students may continue writing their historical fiction stories.

Share Back

Call on a few students to share the details they added to the setting, characters, and events of their drafts. Have the class discuss how the details helped them visualize events.



SELECT A GENRE



Topic In their writing notebooks, ask students to use freewriting to explore possible modifications to the topic of their historical fiction story. Use the prompts below to help students generate topics.

- How could your story's setting become a topic for an informational text?
- Which characters could be adapted for a realistic fiction story?
- Think about the characteristics and structure of historical fiction. What can you change about your story to make it a genre other than historical fiction?

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 readers about a time and place in history
- entertain readers with a story, or
- teach readers how to do something.

Audience Place students in their Writing Club groups. Have them brainstorm possible audiences that students would like to read their writing. Then ask them to decide on an audience and write their decision in their writing notebooks.



Genre of Choice

Students should look at their topic, purpose, and audience to select a genre. If students need support with naming the genre, provide common options such as the ones below as a starting point:

- Informational Text
- Realistic Fiction
- How-to Article

In their writing notebooks, tell students to begin writing a first draft.



Spelling Spell Words with Suffixes *-ful*, *-y*, *-ness*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling 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

readiness	illness
cloudy	freshness
stormy	happiness
peaceful	graceful
eagerness	frightful

HIGH-FREQUENCY WORDS

nothing
scientists

LESSON 5


Assess Understanding

Use the following sentences for the spelling test.

Spelling Sentences

1. We went to a shelter in **readiness** for the coming storm.
2. A **cloudy** day has little sunlight.
3. The day became **stormy** with rain and high winds.
4. A clearing in the woods is a calm, **peaceful** place.
5. Ted's **eagerness** to finish the job inspired us all.
6. A fever is a common sign of **illness**.
7. I love the **freshness** of clean laundry.
8. Her **happiness** depends on her health.
9. The couple performed a **graceful** dance.
10. We were awakened by a **frightful** scream.

FLEXIBLE OPTION LESSON 1

 Assess Prior Knowledge


LESSON 2

Teach: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION LESSON 3

More Practice: Spell Words with Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION LESSON 4

 Spiral Review: Abbreviations

LESSON 5

 Assess Understanding



Language & Conventions

Simple Verb Tenses

FLEXIBLE OPTION

LESSON 5

Standards Practice


Display the sentence and have students respond independently.

The class hurry to the bus last week.

Which revision makes the simple verb tense correct?

- A Change *hurry* to *hurried*.
- B Change *hurry* to *hurried*.
- C Change *hurry* to *will hurry*.
- D Change *hurry* to *hurries*.

APPLY Have students complete *Language and Conventions* p. 101 from the *Resource Download Center*.



Name _____

Language and Conventions

Simple Verb Tenses

The tense of a verb shows when the action happens. The three simple verb tenses are present, past, and future.

- * Many present tense verbs end in -s.
- * Many past tense verbs end in -ed. If a one-syllable verb ends with a vowel and a consonant, double the consonant before adding -ed. If a verb ends with a consonant and a y, change the y to i, then add -ed.
- * The helping verb *will* plus a present tense verb forms the future tense.

My TURN Complete each sentence with the correct tense of the verb at the beginning. Be sure to make any necessary spelling changes.

1. (race) The horses will race at noon tomorrow.
2. (make) My uncle made homemade salsa all last week.
3. (bury) Emma's dog buried a bone in our yard last night.
4. (knock) I will knock on the door when I arrive tomorrow.
5. (chop) The chef chopped the vegetables last night.
6. (lap) The kitten lapped up all the milk we gave him.
7. (jump) If I score a goal tomorrow, I will jump for joy.
8. (edit) Mason always edited his sentences.

Grade 3, Unit 3, Week 3 101

OBJECTIVE

Edit drafts using standard English conventions, including past, present and future verb tense.

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:
Subject-Verb
Agreement

FLEXIBLE OPTION

LESSON 2

Oral Language:
Simple Verb Tenses

LESSON 3

Teach Simple Verb
Tenses

LESSON 4

Practice Simple Verb
Tenses

Weekly Overview

Students will

- learn about capitalization, verbs, and types of pronouns.
- edit sentences to improve coherence and clarity.
- edit their historical fiction stories for correct usage of grammar.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
▶ 4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

Minilesson Bank

Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

FAST TRACK

	LESSON 1	LESSON 2	LESSON 3
MINILESSON 5–10 min.	Edit for Capitalization T406	Add Ideas for Coherence and Clarity T410	Delete Ideas for Coherence and Clarity T414
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T407	Independent Writing and Conferences T411	Independent Writing and Conferences T415
SHARE BACK FOCUS 5–10 min.	Names of People, Holidays, and Geographic Locations T407	Adding Details for Clarity T411	Correct Verb Tense T415
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T408 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Simple Verb Tenses T409 	<ul style="list-style-type: none"> • Spelling Teach: Spell Vowel Teams <i>oo, ew, ue, ui, eu</i> T412 <p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Irregular Verbs T413 	<p>FLEXIBLE OPTION ↩</p> <ul style="list-style-type: none"> • Spelling More Practice T416 • Language & Conventions Teach Irregular Verbs T417

Mentor **STACK**

Use the following criteria to add to your historical fiction stack:

- The texts show how writers use language and conventions of grammar to strengthen their writing.
- The texts highlight how writers use details to achieve clarity and cohesion.

FAST TRACK**LESSON 4**

Edit for Verbs T418

Independent Writing and Conferences T419

Correct Verb Tense T419

- FLEXIBLE OPTION** ←
- **Spelling** Spiral Review T420
 - **Language & Conventions** Practice Irregular Verbs T421

FAST TRACK**LESSON 5**

Edit for Subjective, Objective, and Possessive Pronouns T422

Writing Club and Conferences T422–T423

Pronouns and Clear References T422

- **Spelling** *Assess Understanding* T424
- FLEXIBLE OPTION** ←
- **Language & Conventions** Standards Practice T425

ADDITIONAL RESOURCES**MINILESSON**

5–10 min.

Irregular Verbs

Quotation Marks

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

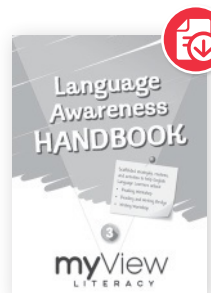
Independent Writing and Conferences

SHARE BACK FOCUS

5–10 min.

Using Irregular Verbs

Editing Dialogue








See the online *Language Awareness Handbook* for additional writing support.



See the *Small Group Guide* for additional writing support.

Conferences Mentor STACK

During this time, assess for understanding of grammatical concepts and gauge where students may need support as they edit their historical fiction stories. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT		Conference Prompts
Edit for Capitalization		
If students need additional support,		Then provide more examples of capitalized words.
If students show understanding,		Then ask: Which words were you unsure about capitalizing?
Add Ideas for Coherence and Clarity		
If students need additional support,		Then point out words or phrases in stack texts that add clarity.
If students show understanding,		Then say: Show me what you added to make your writing clearer.
Delete Ideas for Coherence and Clarity		
If students need additional support,		Then do a Think Aloud to show how to delete unrelated ideas.
If students show understanding,		Then ask: How did you decide which ideas should be deleted?
Edit for Verbs		
If students need additional support,		Then review how to identify verb tenses.
If students show understanding,		Then ask: How did you check for consistent verb tense?
Edit for Subjective, Objective, and Possessive Pronouns		
If students need additional support,		Then study the pronouns used in the stack texts.
If students show understanding,		Then ask: Which pronouns were the most difficult to use? Why?

Conference Support for ELL

EMERGING

- Create a list of holidays that need to be capitalized, including the days of the week and months.
- Provide a list of regular verbs and their conjugations. Practice the different pronunciations (e.g., *looked*, *played*, *started*).
- Work with students using possessive pronouns.

DEVELOPING

- Provide a list of common nouns. Work with students to create proper nouns and review capitalization rules.
- Provide simple cloze sentences for students to fill in the blank with the correct pronoun.

EXPANDING

- Have partners edit each other's draft for capitalization of proper nouns.
- Pair students to brainstorm ideas on details to add to their drafts for clarity.
- Use Guided writing to help students use the correct case of pronouns.

BRIDGING

- Review the capitalization of geographical names and places.
- Use stack texts to discuss how ideas relate to the main event.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **voice and tone** and **irregular verbs**.



ELL Minilesson Support

Week 4: Writer's Craft

During the week, your ELLs will benefit from additional support that allows them to make adjustments to their historical fiction. Use these targeted supports to help students improve cohesive writing and grammar skills.

Use this note for the minilesson on p. T410.

ELL Targeted Support

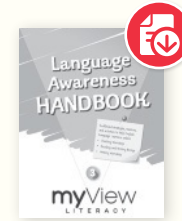
ADD IDEAS FOR COHERENCE AND CLARITY

Reading and telling stories help students learn how to add relevant details to their own writing.

Display the opening pages of *Island Boy* from the stack and read aloud the first paragraph. Then ask specific questions about the illustration: *Is the girl pulling a cow? What is the boy carrying?* As students reply, write their responses. **EMERGING**

Write simple sentences and work with students to add more details, such as: *I see a lady. I see a lady with a purple hat.* **DEVELOPING**

Draw a ship in water. Write the first sentence: *A ship arrived on the island.* Use shared writing and have students tell a story. As you transcribe, invite a volunteer to add details to the drawing, and elicit details that will make the story more interesting and clearer. **EXPANDING/BRIDGING**



See the *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T422.

ELL Targeted Support

EDIT FOR SUBJECTIVE, OBJECTIVE, AND POSSESSIVE PRONOUNS

Asking questions is a good way for students to learn the different pronoun cases.

Provide students with note cards, each with a subject pronoun written on it (except for *it*). Have students use the pronouns in sentence frames, such as: *Sophia is happy. ____ is happy. Michael runs fast. ____ runs fast.* **EMERGING**

Organize students into small groups. Write several sentences on sentence strips. Give each group a sentence strip and have them rewrite the sentence using pronouns where appropriate. **DEVELOPING**

Write pronouns on cards. Place the cards face down. Have students turn a card over and say a sentence using the pronoun. **EXPANDING**

Have students select one of their drafts and identify nouns that could be replaced with pronouns. Have them edit to replace the nouns with the correct pronoun case.

BRIDGING

FAST TRACK

Edit for Capitalization

OBJECTIVE

Edit drafts using standard English conventions, including capitalization of official titles of people, holidays, and geographical names and places.

STUDENT INTERACTIVE, p. 159

HISTORICAL FICTION WRITING WORKSHOP

Edit for Capitalization

Learning Goal
I can use elements of narrative text to write a historical fiction story.

1. Begin the names of holidays with a capital letter. We are visiting our grandparents on Thanksgiving. On Groundhog Day, we get a weather prediction.	2. Begin a title for a person with a capital letter. She listened to a speech by President Kennedy. I saw a picture of Queen Elizabeth.	3. Begin specific geographical names and places with a capital letter. They sailed across the Pacific Ocean. Have you ever been to Japan?
--	---	---

My TURN Edit the following paragraph for correct capitalization of titles of people, holidays, and geographical names and places.

Princess Katherine was ten years old when she left Europe. On Thanksgiving, her family came across the Atlantic Ocean on a large ship. They built a house near a lake. In the distance, they could see the Appalachian Mountains. At first, princess Katherine missed her old country. By Memorial Day, her new country felt like home.

My TURN Edit your historical fiction story for capitalization.

159

Minilesson

Mentor STACK



TEACHING POINT Proper nouns are capitalized. Proper nouns include:

- The names of holidays
- Personal titles used with names
- Specific geographical names and places

MODEL AND PRACTICE Explain to students that using correct capitalization is important. Say: *When a noun is capitalized, the reader knows it is a particular person, place, or thing. Words that refer to specific holidays, official titles of people, and geographical names and places are capitalized. Writers proofread their sentences for correct capitalization.*

Select historical fiction texts from the stack that contain examples of official titles of people, holidays, or geographical names and places. With students, locate words in the sentences that are capitalized, other than the first word.

Ask: *Why are these words capitalized? What did you learn about these words that are capitalized?*

Direct students to p. 159 in the *Student Interactive*. Read the rules aloud and have students edit the paragraph for the first My Turn.



Independent Writing

Mentor STACK



FOCUS ON PROPER NOUNS After the editing activity, students may begin independent writing. In the second My Turn, students are instructed to edit their historical fiction stories for capitalization.

- If students need additional practice with capitalization, review the rules on p. 159 in the *Student Interactive* with them and provide additional examples.

WRITING SUPPORT

- **Modeled** Write sentences with official titles of people, holidays, and geographical names and places, but do not capitalize the terms. Do a Think Aloud to show how to capitalize these nouns.
- **Shared** Use a stack text and have students identify proper nouns. For each proper noun, have students provide a common noun.
- **Guided** Work with individuals as they edit their drafts to identify proper nouns that should be capitalized.



Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T404

Share Back

Ask a few students to share which nouns they capitalized in their drafts and to explain why those nouns should be capitalized.



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; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

balloon	rescue
choose	spooky
feud	statue
newest	suitable
recruit	threw

HIGH-FREQUENCY WORDS

island
 machine

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T424, to assess students' prior knowledge of the vowel teams *oo*, *ew*, *ue*, *ui*, and *eu*.

For students who understand how to form and spell the vowel teams *oo*, *ew*, *ue*, *ui*, and *eu*, include the following Challenge Words with the spelling list.

Challenge Words

soothe
 renewal
 nuisance

ELL Targeted Support

Spell Vowel Teams Tell students that identifying vowel teams *oo*, *ew*, *ue*, *ui*, or *eu* will help them spell words. Display the words *balloon*, *feud*, *threw*, *rescue*, *recruit*.

Have students point out the vowel teams. Then spell each word aloud with students.

EMERGING/DEVELOPING

Have students write each word and underline the vowel team. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Spell Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-ful*, *-y*, *-ness*

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Simple Verb Tenses

FOCUS ON STRATEGIES Review the language-and-conventions topic simple verb tenses. See p. T393 in Unit 3.

MODEL AND PRACTICE Display the following sentence: *The frog jumps into the lake.* Ask a volunteer to identify the verb and revise the sentence so it is past tense. (*The frog jumped into the lake.*) Then ask another volunteer to revise the sentence so it is in the future tense. (*The frog will jump into the lake.*)

APPLY Have students write a sentence that uses an action verb in the present tense. Tell them to exchange their sentence with a partner. Have the partner underline the verb and then rewrite the sentence twice—once using the past tense and once using the future tense form of the word.

OBJECTIVE

Edit drafts using standard English conventions, including past, present and future verb tense.

ELL Targeted Support

Use Simple Verb Tenses Help students comprehend English language structures by having them identify verbs and their tense forms in simple sentences. Write the following sentences: *A boy plays now. Girls played yesterday. Children will play tomorrow.* Have students read each sentence and identify each verb. **EMERGING**

Have students read the same sentences as above and then identify any endings added to the verb *play*. (-s, -ed) **DEVELOPING**

Write another sentence using a different verb but the same tense words (*now, yesterday, tomorrow*) shown in the sample sentences. Have students read the sentences and explain if the verb tense is present, past, or future. **EXPANDING/BRIDGING**

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Simple Verb
Tenses

FLEXIBLE OPTION

LESSON 2

Oral Language:
Irregular Verbs

LESSON 3

Teach Irregular Verbs

LESSON 4

Practice Irregular
Verbs

FLEXIBLE OPTION

LESSON 5

Standards Practice

Add Ideas for Coherence and 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. 160



HISTORICAL FICTION

Add Ideas for Coherence and Clarity

Writers revise for coherence and clarity. **Coherence** means that ideas belong together. **Clarity** means that ideas are expressed clearly. Writers may ask themselves:

- What am I trying to say?
- Is what I am saying clear and interesting?
- Do all ideas relate to one another?
- What specific words or sentences should I add?

My TURN Read the passage. Then read the three sentences or phrases below the passage. Write the number of each sentence or phrase where it should be added to the passage.

Billy and Sharon stood next to their parents. Every other person from their small town stood with them.

Suddenly, Billy put a finger to his mouth. They heard a roar get louder and louder. In the distance, they saw puffs of smoke. It was the train! Neither of them had seen a train in person until now.

1. They were all facing the steel track that stretched across the prairie.
2. Sharon stopped talking and listened with him.
3. in the tall grass

My TURN On one of your own drafts, identify details you might add for better coherence and clarity.

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Minilesson

Mentor STACK



TEACHING POINT During the editing process, writers often add details to better explain their ideas. They may add words, phrases, or complete sentences to improve coherence and clarity.

- Additions may be needed to make ideas clearer.
- Additions may add interest to the story.

MODEL AND PRACTICE Tell students that when they are revising a draft, they may find areas that are not clear. Explain that adding a few details to their writing makes it more interesting and provides readers with a clearer understanding.

Say: *As you read your drafts, make sure you have clearly identified who your story is about, where and when it takes place, what is happening, and why characters react a certain way.*

Read a text from the historical fiction stack. As you read, pause to ask students about the text. Ask: *Which words tell you exactly where the story takes place? What words or sentences describe the setting? Which words tell about how the character feels? Which ideas from the story do you think are the most interesting?*

Direct students to p. 160 in the *Student Interactive*. Read the instruction aloud and have them complete the first My Turn activity.

Possible Teaching Point

Writing Process

Revising and Editing | Clarity and Coherence

Clear and coherent writing is easier for readers to read and comprehend. To help students make sure their historical fiction stories are clear and coherent, have them ask themselves questions such as

- Does the order of my events make sense?
- Do my characters have names and realistic characteristics?
- Did I include enough description to help readers imagine what is happening?



Independent Writing

Mentor STACK



FOCUS ON DETAILS After the minilesson, transition students into independent writing. In the second My Turn, students are instructed to identify areas in their drafts that are unclear and to add details for clarification and coherence.

- For students who need more support, work with small groups to identify areas where more details can be added.

WRITING SUPPORT

- **Modeled** Craft a paragraph and do a Think Aloud to demonstrate how to include the Five Ws in your ideas.
- **Shared** As you transcribe students' writing, use the Five Ws to prompt them to elaborate on details.
- **Guided** Have partners locate areas that are unclear. Prompt students to add details to clarify their ideas.

 **Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T404.

Share Back

Ask a few students to share some details they added to their drafts, explaining why these details clarify their ideas and make their writing more coherent.

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; r-controlled syllables; and final stable syllables.

SPELLING WORDS

balloon	rescue
choose	spooky
feud	statue
newest	suitable
recruit	threw

HIGH-FREQUENCY WORDS

island
machine

LESSON 2

Teach

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

MODEL AND PRACTICE

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

APPLY MyTURN

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

READING-WRITING BRIDGE

SPELLING

Spell Vowel Teams

Vowel Teams oo, ew, ue, ui, eu can spell the vowel sound in *tool* or the vowel sound in *cue*. Learning the spellings of these sounds can help you be a better speller and writer.

MyTURN Read the words. Sort the words into groups by their vowel sounds.

SPELLING WORDS		
balloon	recruit	statue
choose	rescue	suitable
feud	spooky	threw
newest		

Vowel Sound in Tool	Vowel Sound in Cue
oo: balloon, choose, spooky	eu: feud
ew: newest, threw	ue: rescue, statue
ui: recruit, suitable	

High-Frequency Words

High-frequency words appear frequently in texts. Write the following high-frequency words on the lines.

island island

machine machine

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LESSON 2

Teach: Spell Vowel Teams oo, ew, ue, ui, eu

FLEXIBLE OPTION LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION LESSON 3

More Practice: Spell Vowel Teams oo, ew, ue, ui, eu

FLEXIBLE OPTION LESSON 4

Spiral Review: Suffixes -ful, -y, -ness

LESSON 5

Assess Understanding



Language & Conventions

Irregular Verbs

FLEXIBLE OPTION

LESSON 2**Oral Language: Irregular Verbs**

FOCUS ON STRATEGIES Explain that irregular verbs do not follow the usual spelling rules. Irregular verbs change into other words when forming their past tense. Many irregular verbs have special forms when used in conjunction with *has* or *have*.

MODEL AND PRACTICE Write the following sentence on the board: *I begin walking to the park.* Read the sentence aloud. Ask a volunteer how to change the sentence so that the verb is in the past tense. (*I began walking to the park.*) Then have another volunteer revise the sentence to use the word *have*. (*I have begun walking to the park.*)

APPLY Give students the main verb *take* and the sentence *They take the fruit.* Have students work with a partner to create two oral sentences using the past tense forms of the verb *take*. Ask pairs to identify the correct past tense forms they used in each sentence. (*They took the fruit. They have taken the fruit.*)

OBJECTIVES

Edit drafts using standard English conventions, including past, present and future verb tense.

Form and use regular and irregular verbs.

FLEXIBLE OPTION

LESSON 2**Oral Language:
Irregular Verbs**

FLEXIBLE OPTION

LESSON 1

Spiral Review:
Simple Verb
Tenses

LESSON 3

Teach Irregular Verbs

LESSON 4

Practice Irregular
Verbs

FLEXIBLE OPTION

LESSON 5

Standards Practice

Delete Ideas for Coherence and 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. 161

WRITING WORKSHOP

Delete Ideas for Coherence and Clarity

To make historical fiction stories clearer, writers delete ideas that

- do not relate directly to the main events.
- are unnecessary or unimportant to the story.
- are unclear or confusing.

My Turn Read the edited passage. Then answer the questions on the lines below the passage.

The year was 1775. Sheila was in the kitchen kneading dough for a loaf of bread. ~~The recipe for the bread came from her grandmother. It was for white bread.~~ Her father ran into the room and yelled, "We are going to fight for our freedom!"

Sheila knew what he meant. ~~Yesterday, he had said something she did not understand. But she understood this:~~ America was going to fight England. There would be a war.

1. The deletions improve coherence.

2. This information is unrelated and unimportant.

My Turn On one of your drafts, identify ideas to delete for better coherence and clarity.

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Minilesson

Mentor STACK



TEACHING POINT Another step in the revision process is to delete unnecessary or irrelevant ideas. When writing historical fiction stories, delete

- Ideas that are unrelated or not needed
- Sentences that are confusing

MODEL AND PRACTICE Tell students that when they are revising, they may find ideas or sentences that are unrelated to the topic or that may confuse the reader. Say: *When you read your draft, cross out any words, phrases, or sentences that do not relate to the main event. If a word, phrase, or sentence is not important to your story, delete it.*

Have students listen as you read aloud the following passage. Ask them to identify the sentence that should be deleted and tell why.

Alicia opened the front door. She was wearing brown boots. She did not recognize the visitor. But something told her he was important. He was holding a yellow card. "I have a telegram for Alicia Bardwell," he said.

Read a historical fiction text from the stack. Point out that all of the sentences are related to the main event and are important to the story. Then direct students to p. 161 in the *Student Interactive*. Have them read the page and complete the first My Turn activity.

Possible Teaching Point

Spelling | Vowel Teams

As students review their drafts looking for details to delete, remind them to look for words that are spelled with the vowel teams *oo*, *ew*, *ue*, *ui*, and *eu*, such as *school*, *few*, *fuel*, *fruit*, and *sleuth*. Remind them that these vowel teams work together to make the sounds heard in the words *tool* and *cue*.



Independent Writing

Mentor STACK



FOCUS ON CUTTING DETAILS After students complete the minilesson, have them complete the second My Turn. Students should select a draft, look for sentences that do not connect to the main events, and delete them.

- For students who need more support, work with small groups and lead a peer editing exercise.

WRITING SUPPORT

- **Modeled** Add a few unrelated sentences to a stack text paragraph and display it for students. Do a Think Aloud, showing how to delete unrelated sentences.
- **Shared** Prompt students to brainstorm a story related to a stack text you have read. Write all of their ideas. Then revise, deleting sentences that are unnecessary or unrelated.
- **Guided** Have students highlight ideas in their drafts they feel should be deleted. Work with individual students to decide whether these ideas are unrelated or confusing.



Intervention Refer to the *Small Group Guide* for support.

- Students who understand may transition to revising.

See the **Conference Prompts** on p. T404.

Share Back

Call on a few volunteers to read their drafts. Ask the class if there are any details or sentences that should be deleted.

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; r-controlled syllables; and final stable syllables.

SPELLING WORDS

balloon	rescue
choose	spooky
feud	statue
newest	suitable
recruit	threw

HIGH-FREQUENCY WORDS

island
 machine

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that the vowel teams oo, ew, ue, ui, and eu make the same vowel sounds as those in the words *tool* and *cue*.

MODEL AND PRACTICE Write or display the following words. Have students point out which words have the same vowel team.

- | | |
|-------------|------------|
| 1. spooky | 4. choose |
| 2. suitable | 5. statue |
| 3. rescue | 6. recruit |

APPLY Have students complete *Spelling* p. 97 from the *Resource Download Center*.

The thumbnail shows a worksheet with a 'Name' field, a 'Spelling' section, and a 'SPELLING WORDS' box containing: balloon, newest, spooky, suitable, choose, recruit, statue, threw, feud, rescue. Below are 15 numbered exercises for completing words and sorting them by vowel team.

FLEXIBLE OPTION

LESSON 3

More Practice: Spell
 Vowel Teams oo, ew,
 ue, ui, eu

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Vowel Teams oo, ew, ue, ui, eu

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes -ful, -y, -ness

LESSON 5

Assess Understanding



Language & Conventions

Irregular Verbs

LESSON 3

Teach Irregular Verbs

FOCUS ON STRATEGIES Remind students that irregular verbs do not follow the usual spelling rules. Unlike regular verbs, which use *-ed* forms in the past tense, irregular verbs change into other words in their past tense forms. In addition, many irregular verbs have special past forms when used with *has* or *have*.

MODEL AND PRACTICE Write the following sentence on the board: *They find a treasure.* Read the sentence aloud. Ask a volunteer how to change the sentence so that the verb is past tense. (*They found a treasure.*) Then revise the sentence so that it uses the word *have*. (*They have found a treasure.*)

OBJECTIVES

Edit drafts using standard English conventions, including past, present and future verb tense.

Form and use regular and irregular verbs.

ELL Targeted Support

Use Irregular Verbs Help students identify irregular verb tenses.

Display the verbs *begin, began*. Have students identify which is present tense and which is past tense. Repeat with other irregular verbs, such as *do, did; find, found; go, went*. **EMERGING**

Display the verbs *begin, do, find, go*. Have students say the past tense form of each word. (*began, did, found, went*) **DEVELOPING**

Display the verbs *begin, do, find, go*. Have students write the past tense form of each word. (*began, did, found, went*) **EXPANDING**

Display the verbs *begin, began* and have students tell what form of the word goes with *have*. (*have begun*) Repeat with other irregular verbs, such as *do, did, have done; go, went, have gone*. **BRIDGING**

LESSON 3

Teach Irregular Verbs

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Simple Verb
Tenses

FLEXIBLE OPTION

LESSON 2

Oral Language:
Irregular Verbs

LESSON 4

**Practice Irregular
Verbs**

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Edit for Verbs

OBJECTIVE

Edit drafts using standard English conventions, including past, present, and future verb tense.

STUDENT INTERACTIVE, p. 162

HISTORICAL FICTION

Edit for Verbs

A **verb** tells what the subject is or does. Writers use verbs to express thoughts and feelings and to tell actions. Verb tense tells when actions happen—in the past, present, or future.

- **Present tense verbs** tell what is happening now.
- **Past tense verbs** tell what happened in the past. Verbs that end with *-ed* tell about the past.
- **Future tense verbs** tell about action in the future. The word *will* appears before the verb.

Verb	Present Tense	Past Tense	Future Tense
sail	The ship sails.	The ship sailed.	The ship will sail.
move	I move boxes.	I moved boxes.	I will move boxes.

My TURN Edit the following paragraphs for the correct use of present, past, and future verb tense.

Last year, Frank ^{heard} ~~hear~~ about a trip around the world. He ^{said} ~~say~~, "One day, I ^{will travel} ~~leave~~ the world!"

His mom ^{told} ~~tell~~ him to ^{make} ~~made~~ a list of the places he ^{will visit} ~~visit~~.

Then, she ^{said} ~~say~~, "For now, though, you ^{need} ~~needs~~ to finish school."

My TURN Edit one of your own drafts for the correct use of present, past, and future verb tenses.

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Minilesson

Mentor STACK



TEACHING POINT Writers use verbs to express the actions, feelings, and thoughts of characters. Verbs can tell when action happens.

- Present tense verbs tell what is happening now.
- Past tense verbs tell what happened in the past. Most past tense verbs are formed by adding *-ed*.
- Future tense verbs tell about action that will occur in the future. Future tense is formed by adding the helping verb *will*.

MODEL AND PRACTICE Explain that verbs tell readers about action. Verbs help readers visualize what the characters are doing. A verb's tense lets the reader know whether the action is happening now, in the past, or in the future.

Read aloud a few passages from a historical fiction stack text that include past and future tense. At the end of a page, ask students to help identify the verbs. Ask: **Do you hear any verbs that end in *-ed*? What does that tell us about when the action happens? Do you hear any verbs that describe an action that will happen in the future?** Discuss the importance of using verb tense correctly to help readers know when the action happens.

Direct students to p. 162 in the *Student Interactive*. Point out the endings of the verb *sail*. Remind students that sentences often provide context clues that will help them use the correct verb tense. Tell students to complete the first My Turn activity.

Possible Teaching Point

Language & Conventions | Irregular Verbs

As students edit their drafts, remind them to look out for irregular verbs. Remind them that an irregular verb is a verb that does not follow usual spelling rules. Have them watch for common irregular verbs such as forms of *to be*, *to go*, *to feel*, *to have*, and *to say*.



Independent Writing

Mentor STACK



FOCUS ON TENSE In the second My Turn, students will transition into independent writing. Have them edit drafts for correct use of past, present, and future verb tenses.

- If students need additional support, read a few more texts from the stack and identify verbs and their tenses.

WRITING SUPPORT

- **Modeled** Model how to write a paragraph using past tense. Then ask students to help you change the verbs to present tense.
- **Shared** Provide students with the subject portion of sentences from a stack text. Ask students to complete the sentences, being mindful of context clues that will direct verb tense.
- **Guided** As students edit their drafts, have them circle the verbs. Ask them if the action is happening in the past, present, or future.



Intervention Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, remind them to make sure verb tense is consistent throughout their drafts.

See the **Conference Prompts** on p. T404.

Share Back

Ask a few volunteers to share questions they might have about verb tenses. For example: If a story happens in the past, can present tense verbs be used in dialogue?

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling 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

balloon	rescue
choose	spooky
feud	statue
newest	suitable
recruit	threw

HIGH-FREQUENCY WORDS

island
 machine

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with suffixes *-ful*, *-y*, and *-ness*.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Suffixes *-ful*, *-y*, *-ness*

FOCUS ON STRATEGIES Review the spelling rules for adding the suffixes *-ful*, *-y*, or *-ness*. Remind students that some base words require spelling changes when these suffixes are added.

MODEL AND PRACTICE Display the following words that have suffixes: *readiness*, *cloudy*, and *graceful*. Have volunteers identify the suffix in each word. Challenge students to identify the base word that needed a spelling change when the suffix was added. (*readiness*; the *y* in *ready* changed to an *i*)

APPLY Ask students to create flashcards of the spelling words from last week. On the back side, have them write the base word and the suffix. Have students use the flashcards to quiz each other on the spellings of the words. Tell them to identify any words that required a spelling change to the base word when the suffix was added.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Suffixes *-ful*, *-y*, *-ness*

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Spell Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

LESSON 5

Assess Understanding



Language & Conventions

Irregular Verbs

LESSON 4

Practice Irregular Verbs

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 158.

LANGUAGE AND CONVENTIONS

Irregular Verbs

The suffix *-ed* is added to a regular verb to show action in the past, but some verbs do not follow this rule. They are called **irregular verbs**. Instead of using *-ed* forms to show past time, these verbs change to other words. Many irregular verbs have a special past form when used with *has*, *have*, or *had*. Here are some examples of irregular verbs.

Irregular Verb	Past Tense	Past Forms with <i>has, have, had</i>
begin	began	(has, have, had) begun
do	did	(has, have, had) done
find	found	(has, have, had) found
go	went	(has, have, had) gone
take	took	(has, have, had) taken

My TURN Edit this paragraph for the correct forms of irregular verbs.

We ^{began} begin our homework, but Jasmine was still downstairs. That is when we figured out that Jasmine had ^{done} did her homework already. She had ^{gone} went to the library after school. We were upset, but then we remembered that she had ^{taken} took a different way home.

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OBJECTIVES

Edit drafts using standard English conventions, including past, present and future verb tense.

Form and use regular and irregular verbs.

Writing Workshop

As students begin drafts during the Writing Workshop, remind them to check to see if they are spelling and using irregular verbs correctly. You may wish to have students trade drafts with a partner to check to see if irregular verbs are being used and spelled correctly.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Simple Verb
Tenses

FLEXIBLE OPTION

LESSON 2

Oral Language:
Irregular Verbs

LESSON 3

Teach Irregular Verbs

LESSON 4

Practice Irregular Verbs

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Edit for Subjective, Objective, and Possessive Pronouns

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including subjective, objective, and possessive cases.

STUDENT INTERACTIVE, p. 163

WRITING WORKSHOP

Edit for Subjective, Objective, and Possessive Pronouns

Pronouns take the place of nouns. Writers use pronouns to create variety. Since a pronoun replaces a noun, writers must make sure the meaning of each sentence is still clear.

Subjective Pronouns	Objective Pronouns	Possessive Pronouns
Subject position I, you, he, she, it, we, they	Object position me, you, him, her, it, us, them	Show ownership my/mine, your/yours, her/hers, our/ours, his, their/theirs, its
I went to the store with Casey. She wanted to see the puppies.	Sarah made me a saddle for the horse. I thanked her .	Our trip to your house was difficult.

MY TURN Edit the following paragraph for pronoun errors.

Jim and Helen go to a one-room country school. **Their** desks are in the coldest part of the room. Jim gives **her** his warm jacket. Helen gladly wears **them**.

MY TURN Edit one of your own drafts for correct use of subjective, objective, and possessive pronouns. Share and discuss the reasons for your edits with your Writing Club.

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Minilesson

Mentor STACK



TEACHING POINT A pronoun is a word that takes the place of a noun. A pronoun's case shows how the word is used.

- Subjective pronouns are the subjects of verbs. They complete the action.
- Objective pronouns follow the actions of verbs. They receive the action.
- Possessive pronouns show ownership.

MODEL AND PRACTICE Explain that writers use pronouns so they do not have to repeat the same noun. Say: **Pronouns help writers avoid repetition. A pronoun takes the place of a noun used earlier.**

Read several pages of a historical fiction text from the stack, emphasizing sentences with pronouns. Point out the pronouns and their corresponding antecedents. Discuss how pronouns bring variety to writing.

Direct students to p. 163 in the *Student Interactive*. Read the top portion and work through the chart together. Read the subjective pronoun sentences and point out that the two subjects (*I* and *she*) are doing the action. Then read aloud the objective pronoun list and sample sentences, pointing out that in these sentences, the objective pronouns receive the action. Review the possessive pronoun sentences and explain how these pronouns show ownership.

Then tell students to complete the My Turn activities independently, reminding them to edit their drafts for pronouns.

WRITING CLUB

Place students into Writing Club groups. See p. T423 for details of how to run Writing Club. See the **Conference Prompts** on p. T404.

Share Back

Ask volunteers to share any sentences in which they used pronouns. Tell the class to say whether the correct pronoun cases are correct.



WRITING CLUB



What's Happening This Week? In this week's Writing Club, students will share edited drafts of their historical fiction stories.

As students continue to work with their Writing Club group, they should spend the first 5–10 minutes discussing the following:

- Ways to help the writer but not do his or her rewriting
- Appropriate use of their voices as they read
- How to summarize the group's ideas

What Are We Sharing? Before sharing their work, students should decide which grammatical concept they would like to focus on in today's Writing Club. Students should inform their Writing Club of the skill they wish to discuss before they begin reading their historical fiction stories. This will allow the group to focus on one skill and help direct discussion.



How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- How did you decide which nouns to capitalize?
- What ideas did you add to make your story clearer?
- How did you decide which ideas were unrelated and should be deleted?
- Which verb tense did you find difficult to edit in your story?
- How did you make sure that all your pronouns have a clear noun that they replace?



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; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

balloon	rescue
choose	spooky
feud	statue
newest	suitable
recruit	threw

HIGH-FREQUENCY WORDS

island
machine

LESSON 5


Assess Understanding

Use the following sentences for the spelling test.

Spelling Sentences

1. The large **balloon** floated through the air.
2. I had to **choose** between red and green.
3. Jacob and Millie are in a **feud** over the toys.
4. The **newest** video game just came out.
5. I tried to **recruit** my friends to play soccer.
6. Firefighters **rescue** people from trouble.
7. The haunted house was **spooky**.
8. There is a huge **statue** in the park.
9. We found a **suitable** location for our picnic.
10. She **threw** the ball to her brother.

FLEXIBLE OPTION LESSON 1

 **Assess Prior Knowledge**


LESSON 2

Teach: Spell Vowel Teams oo, ew, ue, ui, eu

FLEXIBLE OPTION LESSON 3

More Practice: Spell Vowel Teams oo, ew, ue, ui, eu

FLEXIBLE OPTION LESSON 4

 **Spiral Review:** Suffixes -ful, -y, -ness

LESSON 5

 **Assess Understanding**



Language & Conventions

Irregular Verbs

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

Yesterday, we ____ to the museum.

Which form of the irregular verb should you add to correctly complete the sentence?

- A go
- B went
- C gone
- D going

APPLY Have students complete *Language and Conventions* p. 102 from the *Resource Download Center*.

Name _____

Language and Conventions

Irregular Verbs

Irregular verbs do not follow the usual spelling rules when forming past tenses.

- Irregular verbs change into other words when forming the past tense.
- Some irregular verbs change again when used with the word *have* or *has*.
- Use a dictionary to help you learn the past tense forms of irregular verbs.

TURN Write the correct past tense form of the verb to complete each sentence.

- The band began to play.
begin
- The workers have done a wonderful job.
do
- We have found a treasure map.
find
- He went to bed early tonight.
go
- They have taken the test already.
take
- The rain had begun to fall.
begin
- They did a lap around the school.
do

Grade 3, Unit 3, Week 4 102

OBJECTIVES

Edit drafts using standard English conventions, including past, present and future verb tense.

Form and use regular and irregular verbs.

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:
Simple Verb
Tenses

FLEXIBLE OPTION

LESSON 2

Oral Language:
Irregular Verbs

LESSON 3

Teach Irregular Verbs

LESSON 4

Practice Irregular Verbs

Weekly Overview

Students will

- edit for punctuation marks, prepositions, and prepositional phrases.
- publish their historical fiction stories.
- write historical fiction in response to a writing prompt.

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	FAST TRACK LESSON 3
MINILESSON 5–10 min.	Edit for Punctuation Marks T430	Edit for Prepositions and Prepositional Phrases T434	Publish and Celebrate T438
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T431	Independent Writing and Conferences T435	Independent Writing and Conferences T439
SHARE BACK FOCUS 5–10 min.	Successful and Challenging Edits T431	What Prepositional Phrases Relate To T435	Sharing the Writing Experience T439
READING-WRITING WORKSHOP BRIDGE 5–10 min.	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling Assess Prior Knowledge T432 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Spiral Review: Irregular Verbs T433 	<ul style="list-style-type: none"> • Spelling Teach Irregular Plural Nouns T436 <p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Language & Conventions Oral Language: Pronouns T437 	<p>FLEXIBLE OPTION ←</p> <ul style="list-style-type: none"> • Spelling More Practice T440 • Language & Conventions Teach Pronouns T441



Mentor STACK



Use the following criteria to add to your historical fiction stack:

- The stories correctly use punctuation marks and prepositional phrases.
- The stories' characters, settings, and event sequences are well-developed.
- The stories provide strong examples of dialogue and details.

FAST TRACK

LESSON 4

LESSON 5

Prepare for Assessment T442

Assessment T446

Independent Writing and Conferences T443

Assessment T446–T447

Overcoming Problems When Planning T443

Assessment T446

FLEXIBLE OPTION

- **Spelling** Spiral Review T444
- **Language & Conventions** Practice Pronouns T445

- **Spelling** *Assess Understanding* T448

- **Language & Conventions** Standards Practice T449

ADDITIONAL RESOURCES

MINILESSON

5–10 min.

Experiment with Sequence

Visual Aids

INDEPENDENT WRITING AND CONFERENCES

30–40 min.

Independent Writing and Conferences

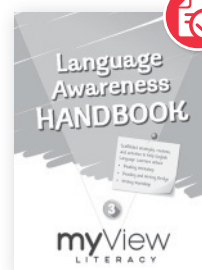
Independent Writing and Conferences

SHARE BACK FOCUS

5–10 min.

Introductions

Sharing Images



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, evaluate students' understanding of editing, publishing, and preparing for assessment in order to gauge readiness for their writing assessment. Have stacks and minilessons available to reference during the conferences.


FORMATIVE ASSESSMENT

Conference Prompts


Edit for Punctuation Marks

If students need additional support,	 Then ask: Which rule is most challenging for you?
If students show understanding,	Then ask: How do you decide whether an apostrophe forms a possessive noun or a contraction?


Edit for Prepositions and Prepositional Phrases

If students need additional support,	 Then review a list of prepositions and make phrases with them.
If students show understanding,	Then ask: When using prepositional phrases, which error was most common in your work?

Publish and Celebrate

If students need additional support,	 Then review students' drafts to identify areas of improvement.
If students show understanding,	Then ask: What was your greatest success in writing historical fiction?

Prepare for Assessment

If students need additional support,	 Then ask: Which part of a story is most challenging to create?
If students show understanding,	Then ask: How do you know when to stop brainstorming?

Conference Support for ELL

EMERGING

- Provide student with a chart of basic contractions and their unabbreviated counterparts (e.g., *I'm* and *I am*).
- Practice forming possessive nouns with basic vocabulary (e.g., *Sam's book*).
- Teach simple prepositions (e.g., *in*, *on*, *under*) using props.

DEVELOPING

- Review the vocabulary for grammar and punctuation used this week (e.g., comma, preposition, apostrophe).
- Review how to form a variety of contractions.
- Together act out prepositions with which the student is unfamiliar.

EXPANDING

- Discuss how to manage time effectively during an assessment.
- Compare and contrast possessives in English and in the student's native language.
- Discuss which planning strategies from the unit might help the student during the assessment.

BRIDGING

- Brainstorm historical fiction settings from the student's native country.
- Discuss how writing a story during Writing Workshop is alike and different from writing one during an assessment.
- Discuss what the student likes and dislikes about writing and reading historical fiction.



Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **descriptive language** and **pronouns**.



ELL Minilesson Support

Week 5: Publish, Celebrate, and Assess

During the week, your ELLs will benefit from additional writing support that increases their ability to write in and about the historical fiction genre. These targeted supports were chosen to help students better understand and use contractions and prepositional phrases.

Use this note for the minilesson on p. T430.

ELL Targeted Support

EDIT FOR PUNCTUATION MARKS

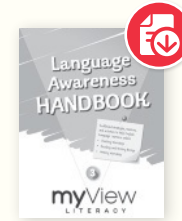
Have students practice using negative contractions and their unabbreviated counterparts as they write about a stubborn character.

Display a short paragraph that includes the underlined words *does not*, *cannot*, *did not*. Provide the corresponding contractions in a word bank. Help students replace the underlined words with contractions and copy the paragraph. **EMERGING**

Display a short paragraph that includes the underlined words *will not*, *does not*, *cannot*, *did not*. Tell students to replace the underlined words with contractions and copy the paragraph. **DEVELOPING**

Provide partners with a list of unabbreviated forms of several contractions. Have them convert the list into contractions, then use the contractions to write a paragraph about a stubborn character. **EXPANDING**

Have students write a paragraph about a stubborn character, using as many contractions as possible. **BRIDGING**



See the *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T434.

ELL Targeted Support

EDIT FOR PREPOSITIONS AND PREPOSITIONAL PHRASES

Knowing which preposition to use in a particular prepositional phrase can be challenging for ELLs. Provide practice for students by having them write about your classroom setting.

Display a short paragraph that describes where things are located in the classroom (e.g., *under the table*, *on the shelf*, *in the drawer*). Help students act out each prepositional phrase before they copy the paragraph. **EMERGING**

Display a short paragraph about where things are located in the classroom, with a blank for each prepositional phrase (e.g., *The books are [on the shelf].*) Provide a list of prepositional phrases to choose from. Help students complete the paragraph before copying it. **DEVELOPING**

Provide partners with a list of six classroom objects. Have them write a paragraph using prepositional phrases to describe the objects' locations. **EXPANDING**

Have individual students write a paragraph that uses prepositional phrases to describe the location of six classroom objects. Ask partners to read each other's paragraphs and check the accuracy of the sentences. **BRIDGING**

FAST TRACK

Edit for Punctuation Marks

OBJECTIVES

Edit drafts using standard English conventions, including: punctuation marks, including apostrophes in contractions and possessives, and commas in compound sentences and items in a series.

Form and use possessives.

Produce simple, compound, and complex sentences.

STUDENT INTERACTIVE, p. 191

HISTORICAL FICTION WRITING WORKSHOP

Edit for Punctuation Marks

Learning Goal: I can use elements of narrative text to write a historical fiction story.

Rule	Example
Compound Sentence: Use a comma before a conjunction (<i>and, but, or</i>) to combine two simple sentences.	I ordered ham, but Jen wanted chicken.
Items in a Series: With three or more items, put a comma after all but the last item.	I bought milk, sugar, and soup.
Show Possession: Use an apostrophe (') to show singular ownership and s (') to show plural ownership.	The dog's bowl is empty. Five dogs' bowls are empty.
Contractions: Use an apostrophe to replace a missing letter or letters in a contraction.	I can't find my keys.

My Turn Edit the paragraph for punctuation marks.

Kiya waited at the river's edge. The queen was sailing today. Kiya had heard the queen was beautiful, strong, and wise. Kiya pushed aside the reeds, and the boat passed by. Kiya couldn't believe her luck!

My Turn Edit one of your drafts for punctuation marks.

191

Minilesson

Mentor STACK



TEACHING POINT It is essential that writers correctly use punctuation marks if they want their work to be understood by others. The punctuation rules below are commonly broken and therefore worth students' focus during the editing stage.

- A comma and a conjunction are used to form a compound sentence.
- A comma is put after all but the last item when there are at least three items in a series.
- An apostrophe and the letter s are used to show possession.
- An apostrophe replaces the missing letters in a contraction.

MODEL AND PRACTICE Review the four punctuation rules above as you discuss the examples on p. 191 of the *Student Interactive*. Then display a passage from a stack text or classroom library book that includes examples of these rules and say: **Let's practice editing for punctuation marks with this passage. We will read through it slowly, pausing at each punctuation mark to make sure it is used correctly.** At each punctuation mark, review why it is correct. As opportunity permits, explain why a punctuation mark is not needed in other places.

Direct students to the second My Turn activity on p. 191 in the *Student Interactive*. If students need extra support completing the activity, tell them there are three errors that need to be corrected.



Independent Writing

Mentor STACK



FOCUS ON PUNCTUATION After the minilesson, students should transition into independent writing.

- If students need extra support editing for punctuation, encourage them to edit their draft four times, each time focusing on one punctuation rule.

WRITING SUPPORT

- **Modeled** Model how to form possessives with both singular and plural words.
- **Shared** Provide sentences with punctuation errors and edit them together.
- **Guided** Ask questions that guide students as they edit their draft for punctuation marks.

 **Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T428.

Share Back

Invite a few students to share successful edits they made in their drafts. Also invite students to raise questions about punctuation in their drafts that they are not sure how to edit.



Spelling Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

SPELLING WORDS

wolves	scarves
knives	geese
children	calves
sheep	volcanoes
heroes	loaves

HIGH-FREQUENCY WORDS

ago
stood

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T448, to assess students' prior knowledge of irregular plural nouns.

For students who understand how to form the plural for irregular nouns, include the following Challenge Words with the spelling list.

Challenge Words

crises
cacti
vertebrae

ELL Targeted Support

Irregular Plural Nouns Review with students the spelling rules for irregular plural nouns.

Tell students to write the singular and plural of *hero* and *volcano* in their notebooks. Point out the spelling pattern. **EMERGING**

Instruct students to write *wolf* and *loaf*, and then cross out the *f* and add *-ves* to form the plural. **DEVELOPING**

Have students complete the following sentence frame for each of the spelling words: *One ____; two ____.* **EXPANDING**

Have students choose a spelling word and write one sentence using the singular form and another sentence using the plural form. **BRIDGING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 3

More Practice: Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 4

 Spiral Review: Vowel Teams oo, ew, ue, ui, eu

LESSON 5

✓ Assess Understanding



Language & Conventions

Spiral Review

FLEXIBLE OPTION

LESSON 1



Spiral Review: Irregular Verbs

FOCUS ON STRATEGIES Review the language-and-conventions topic irregular verbs.

MODEL AND PRACTICE Display the following irregular verbs: *begin, do, find, go, and take*. Ask students to use them in sentences with the sentence frame *I ____ yesterday*. Students will add the irregular past-tense verb form and other words to make a meaningful sentence. They will then say and spell their past tense forms with necessary spelling changes. (*began, did, found, went, took*) Next, have students use these verbs in the sentence *I have _____*, again adding additional words to create a meaningful sentence. (*begun, done, found, gone, taken*)

APPLY Have students write sentences using past-tense forms of these irregular verbs, then exchange sentences with a partner. Have the partner read the sentences and circle the irregular verb form.

OBJECTIVES

Edit drafts using standard English conventions, including past, present and future verb tense.
Form and use regular and irregular verbs.

ELL Targeted Support

Use Irregular Verbs Help students identify irregular verb tenses.

Display the verbs *begin, began*. Have students identify which is present tense and which is past tense. Repeat with other irregular verbs, such as *do, did; find, found; go, went*.

EMERGING

Display the verbs *begin, do, find, go*. Have students say the past tense form of each word. (*began, did, found, went*) **DEVELOPING**

Display the verbs *begin, do, find, go*. Have students write the past tense form of each word. (*began, did, found, went*)

EXPANDING

Display the verbs *begin, began* and have students tell what form of the word goes with *have*. (*have begun*) Repeat with other irregular verbs, such as *do, did, have done; go, went, have gone*. **BRIDGING**

FLEXIBLE OPTION

LESSON 1



Spiral Review: Irregular Verbs

FLEXIBLE OPTION

LESSON 2

LESSON 3

LESSON 4

FLEXIBLE OPTION

LESSON 5

Oral Language:
Pronouns

Teach Pronouns

Practice Pronouns

Standards Practice

Edit for Prepositions and Prepositional Phrases

OBJECTIVE

Edit drafts using standard English conventions, including: prepositions and prepositional phrases.

STUDENT INTERACTIVE, p. 192



HISTORICAL FICTION

Edit for Prepositions and Prepositional Phrases

Writers use prepositions to relate nouns or pronouns to other words in a sentence. A prepositional phrase begins with a preposition, and it ends with a noun or pronoun.

- He brought water from the well.
- She rode the horse up the mountain.

Some common prepositions are *above, across, around, at, before, behind, by, down, during, for, from, in, into, of, off, on, through, to, toward, with, and without*.

To identify prepositions and prepositional phrases when you edit, answer these questions:

1. Does the prepositional phrase begin with a preposition?
2. Does the prepositional phrase end with a noun or pronoun?
3. Is the prepositional phrase in the right place?

My TURN Edit the paragraph for prepositions and prepositional phrases.

Margaret sat ⁱⁿ the living room ^{with} her family. Their attention ^{on the television} was fixed and its black-and-white picture. The news reporter announced that for the first time, a man would walk ^{on} the moon!

My TURN Edit one of your own drafts for prepositions and prepositional phrases.

192

Minilesson

Mentor STACK



TEACHING POINT A prepositional phrase begins with a preposition and ends with a noun or pronoun. It makes a connection between the noun or pronoun and another part of the sentence. When editing for prepositional phrases, determine whether:

- They are structured correctly.
- They begin with an appropriate preposition.
- They are correctly positioned within a sentence.

MODEL AND PRACTICE Discuss the structure and role of prepositional phrases within a sentence. Display a passage from a stack text that contains a variety of prepositional phrases. Say: *Prepositional phrases are helpful when adding detail to a sentence. If they are not used correctly, they can confuse readers instead.* Model reading the passage, underlining each prepositional phrase and determining whether it is correct according to the three-point list above.

Direct students to the first My Turn on p. 192 in the *Student Interactive*. If students need extra support, have them identify and underline the paragraph's prepositions and prepositional phrases, then return to each underlined part and edit it.

Possible Teaching Point

Language & Conventions | Pronouns

Remind students that pronouns take the place of nouns in a sentence. There are three kinds of pronouns:

- subject: *he, she, I*
- object: *him, her, me*
- possessive: *his, hers, my*

Have students share a paragraph of their drafts with a partner and find all of the pronouns. Ask them to identify the kinds of pronouns they used and tell what nouns the pronouns replace.



Independent Writing

Mentor STACK



FOCUS ON PREPOSITIONS After the minilesson, students should transition into independent writing.

- If students need extra support, provide them with a list of prepositions that will help them identify prepositional phrases in their draft.

WRITING SUPPORT

- **Modeled** Model how to edit sentences that have multiple prepositional phrases.
- **Shared** Move a prepositional phrase to different locations in a sentence and discuss where it works best.
- **Guided** Ask questions that guide students to add and delete prepositional phrases in their draft as needed.

 **Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T428.

Share Back

Invite a few students to share sentences from their drafts that contain prepositional phrases. Ask the class to identify which part of the sentence each phrase relates to.

Spelling Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

SPELLING WORDS

wolves	scarves
knives	geese
children	calves
sheep	volcanoes
heroes	loaves

HIGH-FREQUENCY WORDS

ago
 stood

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that irregular plural nouns form their plurals in unusual ways, sometimes by not changing at all.

MODEL AND

PRACTICE Write or display the words *wolves*, *children*, *sheep*, *heroes*, and *loaves*. Write the singular forms of these words. (*wolf*, *child*, *sheep*, *hero*, *loaf*) Have students point out the spelling changes.

APPLY MyTURN

Have students complete the activity on p. 189 of the *Student Interactive* independently.

SPELLING
READING-WRITING BRIDGE

Spell Irregular Plural Nouns

Irregular Plural Nouns do not follow the usual spelling rules. Some have their own rules or no rule at all.

MyTURN Read the words. Sort the words by their spelling rule. Then write both the singular and plural forms of each word.

SPELLING WORDS			
wolves	sheep	geese	volcanoes
knives	heroes	calves	loaves
children	scarves		

Rule	Plural
Drop the <i>-f</i> or <i>-fe</i> and add <i>-ves</i> .	wolves, knives, scarves, calves, loaves
Change <i>oo</i> to <i>ee</i> .	geese
Singular and plural are the same.	sheep
Add <i>-es</i> to words that end with <i>o</i>	heroes, volcanoes
No rule	children

High-Frequency Words

High-frequency words appear frequently in texts. Read the following high-frequency words. Write them on the lines.

ago ago

stood stood

189

LESSON 2

Teach: Irregular Plural Nouns

FLEXIBLE OPTION
LESSON 1

Assess Prior Knowledge

FLEXIBLE OPTION
LESSON 3

More Practice: Irregular Plural Nouns

FLEXIBLE OPTION
LESSON 4

Spiral Review: Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

LESSON 5

Assess Understanding



Language & Conventions

Pronouns

FLEXIBLE OPTION

LESSON 2**Oral Language: Pronouns**

FOCUS ON STRATEGIES Say that pronouns are words that take the place of nouns. Explain that writers use pronouns to avoid repeating the same noun over and over. Note that when a pronoun is the subject of a sentence, it is called a subjective pronoun. Objective pronouns follow action verbs. Possessive pronouns show who or what owns something.

MODEL AND PRACTICE Write the following sentence on the board: *Eli's family praised Eli for Eli's performance.* Have a volunteer substitute appropriate pronouns for *Eli*. (*His family praised him for his performance.*) Ask others to name the type of pronouns used. (possessive, objective, possessive) Then have students create additional sentences that include a combination of subjective, objective, and possessive pronouns.

APPLY Have students work in pairs to write sentences using different types of pronouns. Instruct the groups to read aloud each other's sentences and identify the type of pronouns used. Then have them suggest nouns that could replace the pronouns. Call on students to explain why the noun is a suitable substitution.

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including subjective, objective, and possessive cases.

FLEXIBLE OPTION

LESSON 2
**Oral Language:
Pronouns**

FLEXIBLE OPTION

LESSON 1
**Spiral Review:
Irregular Verbs**
LESSON 3

Teach Pronouns

LESSON 4

Practice Pronouns

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Publish and Celebrate

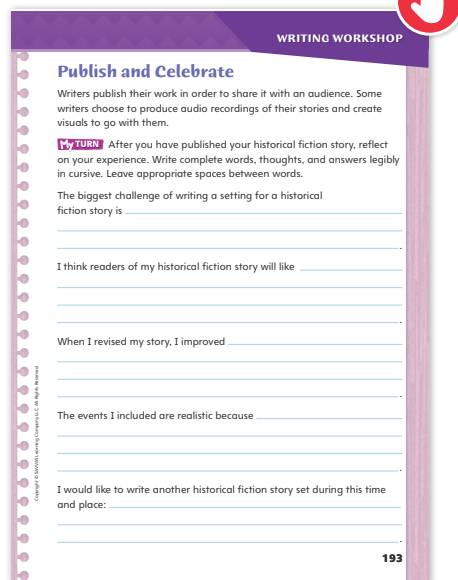
OBJECTIVES

Write complete words, thoughts, and answers legibly in cursive leaving appropriate spaces between words.

Publish written work for appropriate audiences.

Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

STUDENT INTERACTIVE, p. 193



Minilesson

Mentor **STACK**



TEACHING POINT Writers publish stories in order to entertain readers. Additionally, writers of historical fiction often wish to teach readers about a specific time and place in history that fascinates them. Publishing options for students' historical fiction include:

- A classroom magazine or anthology of short stories.
- A classroom blog with a new story posted each day.
- A classroom library collection of printed texts, audio recordings, and illustrations of stories that can be checked out individually.

MODEL AND PRACTICE Show students examples of published historical fiction—both short stories and novels—in such media as magazines, books, and Web sites. Say: *Why do you want others to read your story? Who do you want to read your story? Answering these questions will help you decide how to publish your writing.* Discuss with students how to publish their stories.

Direct students to p. 193 in the *Student Interactive*. Read each prompt in the My Turn to ensure that students understand it.

Possible Teaching Point

Writing Process

Publishing | Adding Media

Tell students they are almost ready to share a carefully edited copy of their historical fiction stories with others. Discuss with students how the use of media can make their stories come alive for readers. Encourage students to add media, such as a photograph or an illustration, to their stories.



Independent Writing

Mentor STACK



FOCUS ON GROWTH After the minilesson, students should transition into independent writing.

- Remind them to use cursive as they complete the prompts on the *Student Interactive* page. Encourage them to review their writer's notebook, drafts, previous *Student Interactive* pages, and research as they consider their effort and growth during the past several weeks.

WRITING SUPPORT

- **Modeled** Think aloud as you consider why a story was published in a certain format.
- **Shared** Together organize students' stories according to setting or another trait for a class anthology.
- **Guided** Ask questions that guide students to answer the *Student Interactive* questions in greater detail.



Intervention Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T428.

Share Back

For each prompt on the *Student Interactive* page, invite three students to share their response. After all students have shared, ask the class how hearing these responses has given them new insight into their own writing experience.

Spelling Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

SPELLING WORDS

wolves	scarves
knives	geese
children	calves
sheep	volcanoes
heroes	loaves

HIGH-FREQUENCY WORDS

ago
 stood

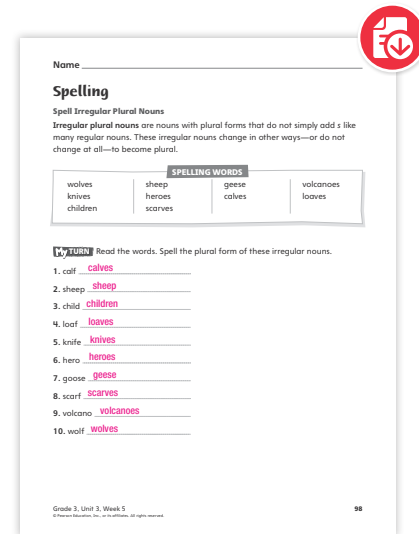
FLEXIBLE OPTION

LESSON 3

FOCUS ON STRATEGIES Remind student to learn and practice the spelling changes used with irregular plural nouns. Review the rules, but point out exceptions like *child/children*.

MODEL AND PRACTICE Write or display the words *knife* and *goose*. Have pairs review the spelling changes from their singular forms. (*knife, goose*)

APPLY Have students complete *Spelling* p. 98 from the *Resource Download Center*.



FLEXIBLE OPTION

LESSON 3

More Practice:
 Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 1

Assess Prior Knowledge

LESSON 2

Teach: Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 4

Spiral Review:
 Vowel Teams oo,
 ew, ue, ui, eu

LESSON 5

Assess Understanding



Language & Conventions

Pronouns

LESSON 3

Teach Pronouns

FOCUS ON STRATEGIES Say that a pronoun can substitute for any noun, including possessive forms.

Different types of pronouns replace different types of nouns.

MODEL AND PRACTICE Display the following sentences: *Fiona tossed the ball* and *The pets wagged the pets' tails*. Have volunteers help you substitute pronouns for the different types of nouns in the sentence. (*She tossed it* and *They wagged their tails*.) Then call on volunteers to identify the types of pronouns used. Repeat with the sentence *Sam's cats love Sam because Sam takes care of Sam's cats*. (*His cats love him because he takes care of them*.)

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including subjective, objective, and possessive cases.

ELL Targeted Support

Pronouns Help students identify pronouns and nouns that can be replaced by pronouns in simple sentences. Write the following sentence: *We have a car*. Have students identify the noun and the pronoun in the sentence. **EMERGING**

Use the same sentence as above, but have students use a pronoun for the noun and vice versa. **DEVELOPING**

Have students write sentences using as many nouns as possible. Then have them substitute pronouns to see how pronouns can take the place of nouns. **EXPANDING/BRIDGING**

LESSON 3

Teach Pronouns

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Irregular Verbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Pronouns

LESSON 4

Practice Pronouns

FLEXIBLE OPTION

LESSON 5

Standards Practice

Prepare for Assessment

OBJECTIVE

Use the writing process recursively to compose multiple texts that are legible and use appropriate conventions.

STUDENT INTERACTIVE, p. 194



HISTORICAL FICTION

Prepare for Assessment

My TURN Follow this plan to help you write a historical fiction story in response to a prompt.

- 1. Study the prompt.**
Read the prompt. **Highlight** the kind of writing you will do. **Underline** the key details you need to include in your response.
Prompt: Write a **historical fiction story** about an inventor who made something that continues to affect people's lives today.
- 2. Brainstorm.**
Brainstorm ideas that are connected to the prompt. Highlight your favorite idea.
- 3. Organize and plan your historical fiction story.**
Create your characters. Think of a problem and a resolution. Develop a sequence of events.
- 4. Write your draft.**
Include dialogue as well as details about the events and setting.
- 5. Revise and edit your historical fiction story.**
Use the skills you have learned to make changes and corrections as needed.

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Minilesson

Mentor STACK



TEACHING POINT Writers sometimes find success in drafting a story without planning beforehand, but more often than not, they encounter problems that might have been avoided if they had taken the time to plan. During a timed assessment, the most efficient course of action is to plan one's writing. As students plan during their historical fiction assessment, they should

- Read and understand the prompt.
- Brainstorm for the best idea.
- Outline the plot and make notes on other story elements.

MODEL AND PRACTICE Explain to students that when they begin their assessment, they should resist the temptation to immediately begin drafting and instead take time to plan their story. Say: **If you do not plan your story beforehand, you might have to stop in the middle with no idea of what to write next, or you might get to the story's end and realize it needs too much revision. But if you know your characters, setting, and sequence of events beforehand, you will have a map that gets you to the finish line. The draft will be much easier to write.**

Direct students to the My Turn on p. 194 in the *Student Interactive*. Model how to complete the first two steps on the page. Then remind students that they should

- Choose a manageable setting and story idea.
- Develop about three events for their story's middle.
- Focus first on the story's structure, then on its details.

Possible Teaching Point

Spelling | Irregular Plural Nouns

Have students check their work to be sure any irregular plural nouns are spelled correctly. Remind them to look carefully at any words that end in *f* in their singular form, such as *wolf* and *calf*.



Independent Writing

Mentor STACK



FOCUS ON PLANNING After the minilesson, students should transition into independent writing.

- Have them complete the *Student Interactive* page independently.

WRITING SUPPORT

- **Modeled** Think aloud as you develop the main character, an inventor, for a story.
- **Shared** Brainstorm helpful inventions in the classroom that students could write about.
- **Guided** Provide explicit instruction about how writers create a sequence of events without making it overly complex.



Intervention Refer to the *Small Group Guide* for support.

- You might consider alerting students when they should conclude planning and begin drafting.

See the **Conference Prompts** on p. T428.

Share Back

Ask a few students to describe their planning process. Use their responses to prompt a discussion about how students overcame problems that arose for them during this time.

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling multisyllabic words with closed syllables; open syllables; VCe syllables; vowel teams, including digraphs and diphthongs; *r*-controlled syllables; and final stable syllables.

SPELLING WORDS

wolves	scarves
knives	geese
children	calves
sheep	volcanoes
heroes	loaves

HIGH-FREQUENCY WORDS

ago
 stood

Writing Workshop

As students proofread their writing, remind them to check their spellings of words that include the vowel teams *oo*, *ew*, *ue*, *ui*, and *eu*.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

FOCUS ON STRATEGIES Review the spelling rules for spelling the vowel teams *oo*, *ew*, *ue*, *ui*, *eu* in certain words.

MODEL AND PRACTICE Display the following words: *balloon*, *feud*, *newest*, *recruit*, and *rescue*. Have volunteers say the words and determine the sound of the vowel team in each. Students should then identify each sound as the sound in *tool* or *cue* and its proper spelling.

APPLY Have students create flash cards of the spelling words from this week. Have students quiz each other on how to spell the words. As they write the words, have them say the words aloud, emphasizing the vowel teams *oo*, *ew*, *ue*, *ui*, and *eu* and the possible spelling of the *tool* or *cue* sounds they make.

FLEXIBLE OPTION

LESSON 4



Spiral Review: Vowel Teams *oo*, *ew*, *ue*, *ui*, *eu*

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Irregular Plural Nouns

FLEXIBLE OPTION

LESSON 3

More Practice: Irregular Plural Nouns

LESSON 5

✓ Assess Understanding



Language & Conventions

Pronouns

LESSON 4

Practice Pronouns

APPLY My TURN Have students edit the draft paragraph on *Student Interactive* p. 190.

LANGUAGE AND CONVENTIONS

Pronouns

Pronouns take the place of nouns. Writers use pronouns to make their writing less repetitive. Subjective pronouns are used as the subject of a sentence. Objective pronouns are used after action verbs. Possessive pronouns show who or what owns, or possesses, something.

Pronoun	Examples
Subjective: I, you, he, she, it, we, they	Suki and I took a walk. She stopped to pick flowers. They were roses.
Objective: me, you, him, her, it, us, them	Mom made cookies for Jack and me. She told us to enjoy them.
Possessive: my, mine, your, yours, her, hers, our, ours, his, their, theirs, its	My garden is pretty. Their cat gets into our yard.

My TURN Edit this draft. Replace the underlined nouns with pronouns.

Mr. Davis had organized a class trip to the museum. Jerome and Stacy liked the museum. The museum was Jerome and Stacy's favorite place. Mr. Davis told Jerome and Stacy, "I think Stacy and Jerome will be the first ones on the bus!"

On the day of the trip, Mr. Davis watched Stacy and Jerome board the bus before anyone else. Stacy said, "Mr. Davis, Jerome and I were first on the bus. You know Jerome and Stacy really well!"

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OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including subjective, objective, and possessive cases.

Writing Workshop

As students begin drafts during Writing Workshop, remind them to check to make sure they are using pronouns to make their writing more interesting and less repetitive. You may wish to have partners trade drafts to check for correct pronoun forms.

FLEXIBLE OPTION

LESSON 1



Spiral Review:
Irregular Verbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Pronouns

LESSON 3

Teach Pronouns

LESSON 4

Practice Pronouns

FLEXIBLE OPTION

LESSON 5

Standards Practice

FAST TRACK

Assessment

OBJECTIVES

Develop drafts into a focused, structured, and coherent piece of writing by organizing with purposeful structure, including an introduction and a conclusion.

Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

Compose literary texts, including personal narratives and poetry using genre characteristics and craft.

STUDENT INTERACTIVE, p. 195



WRITING WORKSHOP

Assessment

MY TURN Before you write a historical fiction story 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.”

		Yes	No
Ideas and Organization	<input type="checkbox"/> I can brainstorm ideas.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can plan a historical fiction story.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can establish a problem and plan a resolution.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can add or delete ideas for coherence and clarity.	<input type="checkbox"/>	<input type="checkbox"/>
Craft	<input type="checkbox"/> I can create characters and dialogue.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can develop a historical fiction setting.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can describe events with details.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can develop a plot and event sequence.	<input type="checkbox"/>	<input type="checkbox"/>
Conventions	<input type="checkbox"/> I can correctly use capitalization.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can use verbs in the present, past, and future tenses.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can use subjective, objective, and possessive pronouns.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can edit for punctuation marks.	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/> I can edit for prepositions and prepositional phrases.	<input type="checkbox"/>	<input type="checkbox"/>

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Minilesson

Mentor STACK



TEACHING POINT Having students reflect on their knowledge of the skills taught in this unit is another way to help them prepare for assessment. Their reflection should lead to a review of the skills they find most challenging. Students should not be overly concerned if they have marked “No” for many skills. Remind them that they

- Have learned more than they realize:
- Have already accomplished everything that the assessment will have them do.
- Should focus on their strengths during the assessment.

MODEL AND PRACTICE With students, read the skills chart on p. 195 in the *Student Interactive*. Explain what each skill involves and how to assess competency in it. Choose a skill and demonstrate how students can review it using their previous *Student Interactive* pages, story drafts, and writer’s notebook. Say: **You can follow this review process for any skill you mark “No” on the chart. If you have questions you cannot find the answers to, ask me or your peers for help.**

Provide time for students to complete the evaluation in the My Turn on p. 195 of the *Student Interactive*. If several students have marked “No” for the same skills, consider placing them in a small group and reviewing the skills with them. You may also wish to have students participate in peer teaching, matching students who need help with those who have mastered a particular skill.

Assessment

Inform students that they are going to take a writing assessment in which they will each develop a piece of historical fiction. They will use the skills they have learned in this unit as they respond to a prompt. If students answer the prompt on separate sheets of paper, you may assign a line or space limit to emulate other writing assessments students will take. Alternatively, you may prefer to use students’ published historical fiction pieces as the assessment.



WRITING ASSESSMENT



Historical Fiction

Provide students the assessment prompt below. The prompt may be displayed for each student 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.

The heroes of history are still honored today.

THINK about a historical time period or event where someone could have performed a heroic deed to be remembered.

WRITE a historical fiction story about a fictional hero.

Be sure to

- Clearly establish the setting.
- Develop a problem, sequence of events, and resolution.
- Describe events with details.
- Use correct spelling, punctuation, and grammar.

4-Point Narrative Writing Rubric  

Score	Focus	Organization	Development	Language and Vocabulary	Conventions
4	Narrative is clearly focused and developed throughout.	Narrative has a well-developed, logical, easy-to-follow plot and clear transitions.	Narrative includes thorough and effective use of details, dialogue, and description.	Narrative uses precise, concrete sensory language as well as appropriate figurative language.	Narrative has correct grammar, usage, spelling, capitalization, and punctuation.
3	Narrative is mostly focused and developed throughout.	Narrative has a plot, but there may be some lack of clarity and/or unrelated events.	Narrative includes adequate use of details, dialogue, and description.	Narrative uses adequate sensory language and some figurative language.	Narrative has a few conventions errors but is clear and coherent.
2	Narrative is somewhat developed but may occasionally lose focus.	Narrative's plot is difficult to follow, and transitions may be ineffective or absent.	Narrative includes only a few details, with minimal dialogue and description.	Language in narrative is not precise and includes minimal sensory detail.	Narrative has some errors in usage, grammar, spelling and/or punctuation that may affect clarity.
1	Narrative may be confusing, unfocused, or too short.	Narrative has little or no apparent plot.	Narrative includes few or no details, dialogue, or description.	Language in narrative is vague, unclear, or confusing.	Narrative is hard to follow because of frequent errors.
0	Narrative gets no credit if it does not demonstrate adequate command of narrative writing traits.				

Spelling Irregular Plural Nouns

OBJECTIVE

Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list.

SPELLING WORDS

wolves	scarves
knives	geese
children	calves
sheep	volcanoes
heroes	loaves

HIGH-FREQUENCY WORDS

ago
stood

LESSON 5

✓ Assess Understanding

Use the following sentences for the spelling test.

Spelling Sentences

1. The **wolves** howled all night long.
2. You can sharpen your **knives** with a stone.
3. The **children** played beside the tree.
4. A flock of **sheep** blocked the road.
5. Police officers are **heroes** every day.
6. She wrapped three **scarves** around her neck to keep warm.
7. Hundreds of **geese** landed on the pond.
8. The cows and their **calves** grazed in the field.
9. Some islands were once **volcanoes** that died out.
10. The baker cooled the **loaves** of bread by the window.

LESSON 5

✓ Assess Understanding

FLEXIBLE OPTION LESSON 1

✓ Assess Prior Knowledge

LESSON 2

Teach: Irregular Plural Nouns

FLEXIBLE OPTION LESSON 3

More Practice: Irregular Plural Nouns

FLEXIBLE OPTION LESSON 4

 **Spiral Review:**
Vowel Teams oo,
ew, ue, ui, eu



Language & Conventions

Pronouns

FLEXIBLE OPTION

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

The players hope Mike's skills will earn a win for the team.

Which revision makes the best use of pronouns?

- A Change *The players* to *He*.
- B Change *Mike's* to *hers*.
- C Change *win* to *you*.
- D** Change the *team* to *them*.

APPLY Have students complete *Language and Conventions* p. 103 from the *Resource Download Center*.

Name _____

Language and Conventions

Pronouns
Pronouns take the place of nouns. They are used to avoid repeating the same nouns over and over. There are three different types of pronouns. A subjective pronoun replaces a noun that is the subject of a sentence. Objective pronouns come after verbs. Possessive pronouns show who or what owns or possesses something.

Directions Change the underlined noun in the sentence into a pronoun that matches its use. Write the pronoun on the first line. On the second line, write the type of pronoun you used: subjective, objective, or possessive.

- Two clovers ran in. They subjective
- The elephant raised the elephant's trunk. Its possessive
- The man gave the woman a gift. her objective
- My brother and I were surprised when my father gave my brother and me presents. us objective
- The text flapped in the wind. it subjective
- My friends had popcorn and shared my friends' popcorn with me. their possessive

Grade 3, Unit 3, Week 5
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OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including subjective, objective, and possessive cases.

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:
Irregular Verbs

FLEXIBLE OPTION

LESSON 2

Oral Language:
Pronouns

LESSON 3

Teach Pronouns

LESSON 4

Practice Pronouns

Week 6

PROJECT FOCUS

This week students will

- write an opinion speech about why it is important to take advantage of heroic opportunities.
- research evidence that supports their claim and persuades their audience.

Lesson 1 Compare Across Texts

T454–T457

- Answer the Essential Question

Inquire

- Introduce Inquiry Project
- Read “Heroes Aren’t Just for Comic Books”
- Generate questions
- Apply Academic Vocabulary

Lesson 2 Explore and Plan

T458–T461

- Argumentative Writing
- Read: “I’m a Volunteer!”
- Apply characteristics of text

Conduct Research

- Using a search engine
- Identify keywords to research

Lesson 3 Collaborate and Discuss

T462–T465

- Read a Student Model
- Identify features of argumentative texts

Refine Research

- Paraphrasing and Quoting
- Read “A Helping Hand”
- Apply paraphrasing and quoting to article

Lesson 4 Extend Research

T466–T469

- Investigate a variety of media
- Incorporate media into opinion speech

Collaborate and Discuss

- Revise & Edit: Relevant Details
- Peer review opinion speeches

Lesson 5 Celebrate and Reflect

T470–T471

- Present your opinion speeches
- Reflect on your project

Reflect on the Unit

- Reflect on your goals
- Reflect on your reading
- Reflect on your writing



INTEGRATE your INSTRUCTION

English Language Arts

- Write opinion pieces.
- Conduct short research projects.
- Engage effectively in collaborative conversations.
- Report on a topic.

Quest SOCIAL STUDIES



For alternative inquiry projects with a social studies focus, go online to SavvasRealize.com.

Social Studies

- Develop questions and plan inquiries.
- Gather and evaluate sources.
- Develop claims and use evidence to support claims.

4-Point Research Project Rubric



Score	Focus	Research	Organization and Development	Language and Vocabulary	Delivery
4	The topic and claim are clear and convincing.	The claim is well supported with thorough and accurate research. Sources are cited.	The organization is clear and effective. The claim is supported by relevant reasons, facts, and details. Engaging visuals and media are used.	Language is clear and precise with appropriate linking words. Vocabulary is specific and appropriate to the topic.	Presenter employs appropriate eye contact, speaking rate, volume, and enunciation.
3	The topic and claim are mostly clear.	The claim is supported with mostly relevant and accurate research. Sources are mostly cited.	The organization is mostly clear. The claim is supported by some reasons, facts, and details. Visuals and some media are used.	Language is mostly clear and includes some linking words. Vocabulary is mostly appropriate to the topic.	Presenter employs mostly appropriate eye contact, speaking rate, volume, and enunciation.
2	The topic is stated, but the claim is weak or confusing.	The claim is minimally supported. Research is often missing or irrelevant. Sources are rarely or incorrectly cited.	The organization is not always clear. Some reasons and supporting evidence may be missing or irrelevant. Media is minimal.	Language is often vague and may be missing transitions. Vocabulary may be overly general.	Eye contact, speaking rate, volume, and enunciation are uneven.
1	The topic and claim are confusing or not present.	Research is absent, irrelevant, or inaccurate. Sources are not cited.	Organization is confusing and support is absent, irrelevant, or inaccurate. No media is used.	Language is vague, general, and words may be used incorrectly. Linking words are absent.	There is little command of presentation skills.
0	Possible characteristics that would warrant a 0: <ul style="list-style-type: none"> • No response is given. • Student does not demonstrate adequate command of writing or delivery of an opinion speech. • Response is unintelligible, illegible, or off topic. 				



Have students complete the student-friendly Research Project Checklist on 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.

Heroes

In this unit, students explored the theme of *Heroes*. This unit will help students understand that a hero is defined not by age, gender, or race, but by the actions a person does for the safety, care, and well-being of others.

TURN, TALK, AND SHARE **Write Questions** Have students read the sentence associated with each text from Unit 3 on pp. 196–197 in the *Student Interactive*. Then have student pairs scan each text and write a relevant question for each sentence. Use *Below Deck: A Titanic Story* to model how to complete the activity.

The sentence associated with the text *Below Deck: A Titanic Story* is *She saved a girl when the ship was sinking*. So I will go back into the text of *Below Deck* and identify that Grace saved a girl, Catherine, when the *Titanic* was sinking. So I will write a question that the sentence answers, *Who is Grace?*

Compare Across Texts

Encourage students to consider what they learned about the theme of Heroes by reading the texts in this unit. Use these questions to have students synthesize information from several texts to create a new understanding of the unit theme.

- What heroic actions connect Grace, in *Below Deck*, and Laura, in *By the Shores of Silver Lake*? (Possible response: Grace and Laura both show bravery by helping a lost person return to safety.)
- How are the following characters similar and different as heroes: Granddaddy from *Granddaddy's Turn*, Wangari Maathi from *Mama Miti*, and Miss Stone from the poem "Miss Stone"? (Possible response: All are adults who help others. Granddaddy's patience inspires his grandson to vote, Wangari Maathi's wisdom about trees helps the people of her country, and Miss Stone's kindness comforts a student.)

Essential Question

MyTURN Review the Unit 3 Essential Question: *What makes a hero?* Have students answer the question in their notebooks. If they struggle to answer:

- Have student pairs identify someone from a text or in their lives who they think is a hero, and then explain the qualities of that person or character.
- Guide students in using the qualities of heroes they discussed to help them compose an answer to the Essential Question.

ELL Targeted Support Monitor and Self-Correct Tell students that as they work on the activity on pp. 196–197 in the *Student Interactive*, they will monitor their spoken language, fix mistakes, and ask for clarification as needed.

Read aloud the activity and display these sentence frames: *Who is ____? What is ____?* Have students work with a partner to ask and answer questions. They should monitor each other for pronunciation or grammatical mistakes. **EMERGING**

Have students use what they recall from the texts to practice the format of this activity. For example, one student may say, “A ship that hit an iceberg,” and another would respond, “What is the *Titanic*?” Students should monitor their understanding, and ask their partner for clarification as needed. **DEVELOPING**

Have partners work together to find evidence in the text that helps them write a question to go with each answer. As they discuss relevant details and information, they should pay attention to what they say, and self-correct as needed. **EXPANDING**

Have students discuss how the question and answer for each text relate to the unit theme of heroes. Tell students to monitor and self-correct as they speak, and to listen to their partner and ask questions. **BRIDGING**



Use the ELL Observational Assessment Checklists to monitor student progress for this unit.

STUDENT INTERACTIVE, pp. 196–197

COMPARE ACROSS TEXTS

UNIT THEME
Heroes

TURN and TALK
QUESTION THE ANSWERS
Read the sentence attached to each text. Then, with a partner, go back into each text, evaluate details, synthesize information, and write a question that goes with each answer. Use evidence from the texts. Talk with your partner about how each answer relates to themes about heroes.

WEEK 1
Below Deck: A Titanic Story
She saved a girl when the ship was sinking.
Who is Grace?

WEEK 2
Granddaddy's Turn: A Journey to the Ballot Box
This trait of Granddaddy's helped him stay strong when he was prevented from voting.
What is patience?

WEEK 3
from Little House on the Prairie and By the Shores of Silver Lake
Against all odds, she found her missing sister.
Who is Laura?

WEEK 4
Mama Miti: Wangari Maathai and the Trees of Kenya
Wangari Maathai gave this advice and changed Kenya.
What is "Plant a tree"?

WEEK 5
Poems About Heroes
She was the only girl who dared to enter the horse race.
Who is Abuela?

Essential Question
My TURN
In your notebook, answer the Essential Question:
What makes a hero?

WEEK 6
Project
Now it is time to apply what you learned about heroes in your **WEEK 6 PROJECT: Be a Hero!**

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Inquire

OBJECTIVES

Work collaboratively with others by following agreed-upon rules, norms, and protocols.

Respond using newly acquired vocabulary as appropriate.

Conduct short research projects that build knowledge about a topic.

Develop and follow a research plan with adult assistance.

RESEARCH ARTICLES

Heroes Aren't Just for Comic Books	600L, 740L, 820L
I'm a Volunteer!	620L, 720L, 830L
A Helping Hand	610L, 730L, 820L

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:

- hero : *héroe*
- ordinary : *ordinario*
- opinion : *opinión*
- opportunity : *oportunidad*

Introduce the Project

This week students will explore the theme of Heroes by working collaboratively to research and write an opinion speech about why it is important to take advantage of opportunities to be heroic. Before assigning the research article, activate students' background knowledge.

Begin by reading aloud the Activity prompt on p. 198 of the *Student Interactive*. Have students identify the word *opportunities* in the Activity prompt and tell them to use context clues to determine the meaning of the word. Invite student volunteers to explain the word's meaning and guide students in understanding that opportunities are chances to do something. Activate prior knowledge by asking students to share their ideas about opportunities or situations in which people could be heroic.

CRITICAL LITERACY

Build Background

Read-Pause-Annotate Distribute copies of “Heroes Aren't Just for Comic Books.” Use the research article to help students build background and generate questions on a topic for inquiry. Write the bulleted items below on the board and have partners take turns reading the article aloud. Tell students to pause periodically to annotate the following:

- Underline details that relate to heroic actions or opportunities.
- Circle text that you find confusing or do not understand.
- Highlight words and phrases that reveal the author's opinion or feelings about heroes.

After reading, have students discuss their annotations with the class.

COLLABORATE

Have students work together to generate questions they would like to answer about opportunities to be heroic. Tell students that they will work to answer their questions when they conduct research.



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 for more professional development on research-based best practices.

DIFFERENTIATED SUPPORT

OPTION 1 Intervention If students struggle to generate questions about the article, prompt pairs to reread the article and underline words they do not understand or ideas they would like to know more about. Then encourage students to compose a question using their underlined text.

OPTION 2 Extend If students show understanding, have them brainstorm a list of ways people could be heroic in their community. Encourage students to share their ideas and explain why they classified the ideas in their lists as heroic.

ELL Targeted Support

Have students read the article with a partner. Encourage students to pause after reading each page to ask and answer questions about the text to confirm their understanding. Suggest that students take turns, with both students having an opportunity after each page to pose a question and provide a response.

Use Academic Words

COLLABORATE Have students complete the activity on p. 199 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 words in their opinion speech.

STUDENT INTERACTIVE, pp. 198–199



INQUIRE

PROJECT-BASED INQUIRY

Be A HERO!

Activity

How can ordinary people become heroes? Everyone has opportunities to be heroic. Compose an opinion speech about why it is important to take advantage of opportunities to be heroic.

Research Articles

With your partner, read “Heroes Aren’t Just for Comic Books” to generate questions you have about the inquiry topic. Then, with help from an adult, make a research plan for writing your speech.

1 Heroes Aren’t Just for Comic Books

2 I’m a Volunteer!

3 A Helping Hand

Generate Questions

COLLABORATE After reading “Heroes Aren’t Just for Comic Books,” generate three questions you have about the article. Share these questions with your classmates.

1. _____
2. _____
3. _____

Use Academic Words

COLLABORATE In this unit, you learned many words related to the theme of *Heroes*. Work with your partner to add more academic vocabulary words to each category. Be respectful when discussing, and do not interrupt. If appropriate, use this vocabulary in your opinion speech.

Academic Vocabulary	Word Forms	Synonyms	Antonyms
encourage	encouragement encourages encouraging	inspire cheer urge	discourage dishearten deter
defeat	defeats defeated defeating	loss failure overthrow	win success victory
distinguish	distinguishes distinguished distinguishable	identify specify separate	overlook confuse miss
achieve	achieves achieved achievement	finish reach accomplish	lose fail begin
command	commander commanded commandment	order demand direct	submit obey follow

Explore and Plan

OBJECTIVES

Work collaboratively with others by following agreed-upon rules, norms, and protocols.

Evaluate details read to determine key ideas.

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

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.

Develop and follow a research plan with adult assistance.

Recognize and observe differences between the conventions of spoken and written standard English.

RESEARCH ARTICLES

Heroes Aren't Just for Comic Books	600L, 740L, 820L
I'm a Volunteer!	620L, 720L, 830L
A Helping Hand	610L, 730L, 820L

See the *Small Group Guide* for additional information on how to distribute the articles.

Argumentative Writing

Use the article “I’m a Volunteer!” and the Plan Your Research chart to help students recognize the characteristics and structures of argumentative texts and develop a plan to compose and research their own argumentative text.

CRITICAL LITERACY

Challenge the Text

Distribute copies of “I’m a Volunteer!” and explain that this text was written as an opinion speech. Use the article to teach the characteristics and structures of argumentative text and critical reading skills. Explain to students that reading critically is about analyzing the text to better understand the topic, the author’s craft, and the author’s purpose for writing. To critically read or listen to an argumentative text, readers should analyze the text to help them identify and understand

- The **audience** for whom the text is written,
- The author’s **claim**, or opinion, about the topic,
- **Reasons** that support the claim, and
- The author’s use of **linking words** that connect the claim to the reasons.

If listening to an opinion speech, pay attention to how the speaker uses a specific tone or emphasizes words and phrases.

After reading “I’m a Volunteer!” lead students in a discussion about the opinion speech. Ask the following questions to discuss specific ideas in the text that are important to the meaning. Then have students complete p. 200.

- What is the author’s claim? Which words or phrases help you identify this claim?
- Do you think the author’s reasons strongly support the claim? Explain why or why not.
- Which sentences in the speech did you find most persuasive and why?

COLLABORATE

Have student pairs use the **Plan Your Research** activity on p. 201 of the *Student Interactive* to help them state a claim about why people should take advantage of opportunities to be heroic and develop a plan for how they will conduct research. Encourage students to identify clear reasons that support their claim. Explain to students that identifying specific reasons in their planning charts will help them identify the information they need to find in their research and what kinds of sources they should explore.



ELL Targeted Support Develop Background Knowledge Provide support to help students develop the background knowledge they need to comprehend the text.

Assist students in reading the text. Have students identify words or phrases they do not understand and list the words on a word wall. Say the words together and discuss their meanings. Provide sentences that students can complete with the words, such as *I am _____ to write a poem. (inspired)* **EMERGING**

Have students read the text with a partner and identify words or phrases in the text that they do not understand. Have students use context clues to determine the meaning of the words. Then discuss the words and their meanings collectively. **DEVELOPING**

Have students use sticky notes to identify words or phrases in the text that they do not understand. Have student pairs use context clues to determine the meanings of the words and then use a dictionary to confirm their definitions. **EXPANDING**

Ask students to identify words in the text that they find challenging. Have student pairs discuss the meaning of the words and use print or digital resources to confirm their understanding. Then have them use a thesaurus to create a list of synonyms for the words. **BRIDGING**

STUDENT INTERACTIVE, pp. 200-201



EXPLORE AND PLAN

Speaking to Persuade

People write opinion speeches to persuade an audience to think or do something. When reading or listening to an opinion speech, notice

- who the audience is;
- the author's claim, or opinion, about the topic;
- reasons that support the claim and persuade the audience;
- linking words, such as *because* or *for example*, that connect the claim to the reasons; and
- how the speaker uses tone and emphasis to appeal to the audience.

The goal of an opinion speech is to persuade the audience to agree with your opinion.



COLLABORATE Read "I'm a Volunteer!" with your partner. Then, answer the questions. Discuss your answers with your partner.

1. What is the author's claim?

2. How does the author support the claim?

3. Did the speech persuade you to agree with the author's claim? Explain.

RESEARCH

PROJECT-BASED INQUIRY

Plan Your Research

COLLABORATE Before you begin researching opportunities for heroism, you and your partner will need to plan your research. With adult assistance, complete this activity to make a research plan.

Definition	Example
A claim is a statement that tells the author's opinion about a topic. Example: Families should recycle their paper and plastic waste.	In your opinion, why should people try to be heroic? My claim: _____
Authors use reasons to support their claims. Reasons can help persuade the audience to agree with the author's opinion. Example: Families produce a lot of paper and plastic waste that can be made into new things.	Why should the audience agree with your claim? Reason 1: _____ Reason 2: _____
Evidence is information, such as facts, details, and examples, that authors use to support their claim and reasons. Look for evidence in sources , such as books, newspapers, and Web sites.	Where can you find evidence to cite about your topic? Source 1: _____ Source 2: _____
With your partner, discuss how you can improve your research plan.	

Conduct Research

OBJECTIVES

Work collaboratively with others by following agreed-upon rules, norms, and protocols.

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

Recognize characteristics of digital texts.

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Write routinely over an extended period of time frames and shorter time frames for a range of tasks, purposes, and audiences.

PRIMARY SOURCES

Remind students that **primary sources** are sources of information that provide direct or firsthand evidence. Review some possible primary sources students can use to support their claim.

- Interviews
- Data from scientific studies
- Historical documents related to heroes or heroic actions

Search Engines

TEACHING POINT Search engines are online tools that allow people to access information about a topic from a variety of online sources. When a keyword or phrase is entered into a search engine, a list of hyperlinks to Web sites with related information will be produced. The information in the list can be used to determine which Web sites will have relevant and reliable information. Once reliable sources are found, tell students that taking detailed notes and sorting the information to use as evidence will help with organization.

MODEL AND PRACTICE Use the example on p. 202 of the *Student Interactive* to help students understand how to enter keywords into a search engine, evaluate the information in the list of Web sites, and determine which Web sites will likely contain relevant and reliable information.

- Juan uses the keywords *reasons to recycle* to find information that can help him persuade his neighbors to join a neighborhood recycling program. The first Web site in the list has a URL with *.gov*. The letters *gov* stand for a government website, so Juan knows this will be a reliable source of information.

Direct students' attention to *.gov* in the URL of the Web site and review the information in the green callout box. Help students understand that *.gov*, *.edu*, *.org*, or *.com* are shown in a Web site's URL. Discuss the differences between each type of Web site to help students understand why some sites are more reliable than others.

COLLABORATE Have students use the notecards on p. 203 of the *Student Interactive* to record the keywords they can use to search for information about their topic, the URL of each Web site, and notes from each source.



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 support for struggling students by providing sentence frames that can help them ensure their sources are reliable and relevant, such as *This Web site is reliable because _____. I learned _____ about my topic from this Web site. The information supports my claim because it states _____.* Model completing the sentence frames for students who need additional support.

OPTION 2 Extend Encourage students to conduct research on a heroic person living today or who lived in the past. Have students take notes on information about the person's work or actions that they could include in their speeches to support their claims. Provide an opportunity for students to share their research findings with the class.

ELL Targeted Support

Have students form research groups to collaborate on an online search. Assign group roles, such as Search Expert, Source Evaluator, and Notetaker. Encourage students in these roles to provide guidance about which keywords to search, which Web sites to visit, and which information to record. Have students discuss and share their research information and take turns holding different roles in their groups.

NEXT STEPS Once students have collected information through online research, they should be ready to begin a first draft of their speeches. As students begin writing, be sure that they can identify their topic and claim, as well as reasons and evidence that support their claim. In the following activity, students will learn how to write their speeches.

STUDENT INTERACTIVE, pp. 202–203



CONDUCT RESEARCH

PROJECT-BASED INQUIRY

SEARCHING the WEB

A **search engine** is an online tool for finding information about a topic. It allows you to search a topic on the Internet and access a list of Web sites that contain information about the topic. The list will include a URL, or Web address, for each Web site. The URL can help you figure out if the Web site will have reliable information. Learning how to use a search engine is one way to recognize the characteristics and structures of digital texts.



EXAMPLE Juan wants to persuade his neighbors to join a neighborhood recycling program. He enters the keywords *reasons to recycle* into the search engine and gets a list of Web sites. How can Juan determine which Web sites will have relevant and reliable information?

reasons to recycle

Type keywords in the search engine to find information about a topic.

Reduce, Reuse, Recycle | US EPA
<https://www.epa.gov/recycle/html>
 Learn the benefits of **recycling**. Find out how you can save money, energy, and natural resources. **Recycle** all types of materials from aluminum to plastic and more. **Recycling** centers are located ...

Click on the blue text, or **hyperlink**, to visit the Web site.

Look at the URL, or Web address, to evaluate the source of the information:

- .gov (government Web site, reliable)
- .edu (educational Web site, reliable)
- .org (organization Web site, usually reliable)
- .com (commercial Web site, sometimes reliable)

The Web site description helps you decide if the Web site will have the information you need.

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COLLABORATE With your partner, identify keywords that could help you find relevant information online. Use a search engine and evaluate the Web sites. Show that you understand the information you gather by taking notes on the Web sites that will support the claim of your opinion speech.

Keywords used in search engine: _____

URL: _____

Notes from Web site: _____

Keywords used in search engine: _____

URL: _____

Notes from Web site: _____

Discuss your search results. Did you find Web sites with relevant and reliable information? Do you need to change your keywords? Which Web sites are most reliable?

203

Collaborate and Discuss

OBJECTIVES

Work collaboratively with others following agreed-upon rules, norms, and protocols.

Recognize characteristics and structures of argumentative text by identifying the claim.

Recognize characteristics and structures of argumentative text by distinguishing facts from opinion.

Recognize characteristics and structures of argumentative text by identifying the intended audience or reader.

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

Analyze Student Model

TEACHING POINT Remind students that the student model is about doing something nice for neighbors, but their writing task is about why it is important to take advantage of opportunities to be heroic. Use the student model to review some of the characteristics of argumentative texts.

MODEL AND PRACTICE Use the student model on p. 205 of the *Student Interactive* to help students recognize characteristics and structures of an opinion speech.

When writing an opinion speech, it is important to begin with an introduction that identifies the topic and clearly states your claim. Your speech should also include reasons and evidence from your research that support your claim and persuade the audience. Finally, end your speech with a conclusion that restates your claim. Let's look at these parts of an opinion speech using the student model.

- What is the student's claim?
- What reasons and evidence does the student use to support the claim and persuade the audience?
- Was the student successful in persuading you to agree with the claim that families should take an hour each month to do something nice for their neighbors or neighborhood? Explain why or why not.

Encourage students to share their thoughts and responses. Use the callouts to teach students how to recognize and evaluate the parts of the speech, as well as the characteristics of argumentative text.

COLLABORATE Direct students to follow the steps in the checklist on p. 204 of the *Student Interactive* to write a complete first draft of their opinion speech. Students should discuss the checklist with a partner and work together to follow the steps. Remind students to look for opportunities to use some of their newly acquired academic vocabulary as they work on their drafts.

Write for a Reader

Audience Remind students to consider their intended audience while they are writing. For their opinion speeches, students should use formal English. Offer examples of formal English and have volunteers offer examples of their own. Remind students that formal English should have a serious tone, include complete sentences, and should not contain contractions.



ELL Targeted Support Express Opinions Remind students that their claim is a statement that expresses their opinion, or what they believe, about a topic. Provide support to assist students in clearly expressing their opinion in their claim.

Have students follow along as you read aloud the claim in the student model on p. 205 of the *Student Interactive*. Point out the words *I believe* and *should* and explain that the author uses these words to express an opinion. Provide the following sentence frames for students to express an opinion in their claim: *I think people should _____. I believe people should take advantage of heroic opportunities because _____.* Have students work with a partner to review their claims to ensure they include their opinion on the topic. **EMERGING/DEVELOPING**

Organize students into small groups and have them exchange their drafts and peer review each other's introductions. Have students evaluate and discuss the claims in the introductions and work together to provide suggestions and revisions to strengthen and clarify the opinions expressed in their claims. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 204-205



COLLABORATE AND DISCUSS

PROJECT-BASED INQUIRY

A Call to ACTION!

People write **opinion speeches** to persuade an audience to think or act in a certain way. An opinion speech states a claim, includes reasons that support the claim, and persuades listeners to agree.

Before you begin writing, answer the following questions:

- What is your claim, or opinion?
- Who is the audience or reader you are trying to persuade?
- What reasons will you use to support your claim and persuade your audience?

COLLABORATE Read the Student Model. Work with your partner to recognize the characteristics of an opinion speech.

Now You Try It!

Discuss the checklist with your partner. Work together to follow the steps as you write your opinion speech.

Make sure your opinion speech includes

- an introduction that states your claim, or opinion.
- reasons that support your claim.
- linking words, such as *because* or *for example*, that connect reasons to the claim.
- evidence, such as facts and examples, from research.
- a strong conclusion that restates your claim.

Student Model

Have you ever noticed litter along your street but did not pick it up? Have you seen a neighbor trying to carry groceries but did not offer to help? Imagine how your neighborhood might be different if everyone took a little time to help one another. I believe families should take an hour each month to do something nice for a neighbor or their neighborhood.

Underline the claim.

In some communities, people do not know their neighbors. Lending a hand or surprising new neighbors with a treat is a great way to meet the people who live near you. Building relationships leads to a strong and happy community. It can make neighborhoods safer too. For example, studies show that crime rates can drop more than 10 percent in communities where people get to know their neighbors and look out for one another.

Highlight reasons that support the author's claim.

Underline a fact from the author's research.

One hour a month is not much time. Yet it can make a big difference in your community. That is why I think every family should do something nice for a neighbor or their neighborhood. You can ask other families to join you. Just think about the difference you can make!

Highlight the restated claim.

Refine Research

OBJECTIVES

Retell and paraphrase texts in ways that maintain meaning and logical order.

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Recognize the difference between paraphrasing and plagiarism when using source materials.

RESEARCH ARTICLES



Heroes Aren't Just for Comic Books

600L, 740L, 820L

I'm a Volunteer!

620L, 720L, 830L

A Helping Hand

610L, 730L, 820L

See the *Small Group Guide* for additional information on how to distribute the articles.

Paraphrasing and Quoting

TEACHING POINT Explain that researchers must understand the difference between paraphrasing and plagiarism when using information from sources. To avoid plagiarizing another person's ideas, writers must paraphrase or quote and cite their sources.

MODEL AND PRACTICE Model how to paraphrase and quote information from sources using the examples on p. 206 of the *Student Interactive*.

- To paraphrase, you explain or summarize the information from a source in your own words in a way that maintains the meaning and logical order of the information.
- If you want to use the exact words in a source, you must copy the text exactly as it was written, put the text in quotation marks, and name the author who wrote the text.

Explain to students that plagiarizing is using an author's exact words without citing the source and giving the author credit. Lead a class discussion to students understand that plagiarizing is a serious offense. Ask students to explain plagiarism in their own words. If applicable, discuss your school's academic integrity policy.

CRITICAL LITERACY

Use Source Information



Distribute copies of "A Helping Hand." Use the research article to provide practice in paraphrasing and quoting a source. Have student pairs work together to paraphrase and quote facts from the article on a separate sheet of paper. When students are finished, use the following questions to review and extend students' understanding of paraphrasing, quoting, and plagiarism.

- How is paraphrasing information from a source different from quoting the source?
- When might you want to paraphrase information from a source in your writing and when might you want to include a quotation?
- What is the difference between paraphrasing and plagiarism when using information from a source?

COLLABORATE Have students read the article on p. 207 of the *Student Interactive*. Then have them quote a sentence from the text and paraphrase the last paragraph of the text. When students have completed the activity, have them review their responses with their partners.



DIFFERENTIATED SUPPORT

OPTION 1 Intervention Provide struggling students with additional quoting and paraphrasing practice. Model paraphrasing and quoting a sentence from the article on p. 207 of the *Student Interactive*. Then have students work with a partner to paraphrase and quote a different sentence. Ask volunteers to share their paraphrases and quotes to monitor students' comprehension.

OPTION 2 Extend Encourage students who fully comprehend the distinction between paraphrasing, quoting, and plagiarizing to use paraphrasing to synthesize ideas from more than one of their research sources. Encourage students to consider the ideas or information and write their own original sentences to express the connection between the ideas.

ELL Targeted Support

As students paraphrase and quote information in the article “A Helping Hand,” have students monitor their oral language by comparing their pronunciations of keywords and phrases in the article to your pronunciations of the words. Encourage students to use this monitoring strategy to confirm or correct their pronunciations of important words and phrases in the text as they read and collaborate with their partner.

NEXT STEPS Have students review their drafts to find opportunities to include quotations and paraphrased information from their research.

STUDENT INTERACTIVE, pp. 206–207



REFINE RESEARCH

PROJECT-BASED INQUIRY

Paraphrasing and Quoting

When you use information from a source, you must paraphrase or quote the source.

Paraphrasing is rewording or retelling information using your own words in a logical order, while maintaining the meaning of the text.

Sentence from source: *Police studies show that crime rates can drop more than 10 percent when people build trusting relationships with their neighbors.*

Getting to know your neighbors can help reduce crime in your community. ←..... Paraphrasing

Quoting is copying text exactly as it was written in a source, putting the text in quotation marks, and naming the author.

Latoya Smith wrote, “Experiences that develop trust among neighbors can lead to happier, cleaner, and safer communities.” ←..... Quoting

Plagiarizing is using exact words from a text as your own without giving the author credit.

Avoid plagiarizing by paraphrasing or identifying the source.

COLLABORATE Read “A Helping Hand.” Identify a fact from the article. Then work with your partner to paraphrase and quote the fact. Write your paraphrase and quote on a separate sheet of paper.

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COLLABORATE Read the article and answer the questions.

From Trash to Treasured Neighbors

by Marcia Cho

April 8—When nine-year-old Jerod West began cleaning up the streets, his neighbors started to notice.

“I looked out my window and saw a boy picking up trash,” said resident Pam Cook. “I went out to thank him and ended up joining him. Soon, other neighbors came out to help.”

That was three years ago. Now cleaning up the neighborhood has become an annual event known as the Spring Clean.

“Now we are friends as well as neighbors, and we help one another,” said Herman Juárez. “Jerod’s efforts made us all want to take care of our neighborhood—and become better neighbors.”

1. Quote a sentence from the article.

Quotations should include exact words in quotation marks and the author’s name.

2. Paraphrase the last paragraph by retelling the information. Maintain meaning and logical order without plagiarizing.

Possible response: *The Spring Clean has improved the neighborhood and has helped neighbors become friends.*

207

Extend Research

OBJECTIVES

Work collaboratively with others by following agreed-upon rules, norms, and protocols.

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

Recognize characteristics of digital texts.

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

Primary Source SOCIAL STUDIES



Go online to [SavvasRealize.com](https://www.savvasrealize.com) for primary sources that will help students with their research.

Incorporate Media

TEACHING POINT Explain that authors can strengthen their writing and make their arguments more convincing by incorporating different types of media, such as photographs, drawings, and videos.

Tell students that as they work collaboratively, they should follow the agreed-upon rules, norms, and protocols (ways of working). These rules, norms, and protocols have been established so that all members can be heard and fully participate in the learning process.

MODEL AND PRACTICE Use the media examples on p. 208 of the *Student Interactive* to model how media can be incorporated to enhance their opinion speeches.

- Writers use *images*, such as photographs and drawings, to help readers visualize their topic. In an argumentative text, a writer might use an image to illustrate a reason or add emotion to their speech that could persuade the audience. For example, a writer of an opinion speech might show a dramatic photograph of a firefighter saving a family from a fire to persuade readers to agree with his or her claim about heroes.
- Writers can also use videos that include recorded images and sound to provide information about a topic and persuade an audience.
- Look closely at the image from a video at the bottom of page 208. How might the author of an opinion speech use a video interview to support his or her claim? How could adding a video as evidence in an opinion speech help to persuade the audience to agree with your claim?

Provide an opportunity for students to respond and then discuss ways in which students could add media to enhance their opinion speeches and make them more persuasive.

COLLABORATE Direct student pairs to complete p. 209 of the *Student Interactive*. Have them conduct research to identify and gather examples of media that they could use to support their claim or make their speech more persuasive. Tell students to follow agreed-upon rules, norms, and protocols as they work collaboratively to conduct research to gather images or videos that they could include in their opinion speeches. Have student pairs take notes on their research and explain how the media would strengthen their speech.



ELL Targeted Support Ask for Information Help students ask for and share information as they identify keywords to use in online searches.

Have partners share information about the media ideas that they recorded on p. 209 of the *Student Interactive*. Then have them brainstorm a list of keywords about their topic and the media type that they want to find. For example, to search for a video interview about heroic acts, students could enter the keywords *firefighter saves lives interview video*. **EMERGING**

Have partners work together to make word webs to assist them in their online searches. First have students ask each other for information about their topic. Then have them decide on a key word to write in the center of a word web, and brainstorm related words to write on the spokes. Finally, have students discuss the best way to link the brainstormed words together to form a search phrase. **DEVELOPING**

Have students work in pairs to talk about and experiment with different keyword searches and compare their results. Then have them discuss how to refine their searches by using multiple words, synonyms, and alternative words and phrases. Ask them to share their process and results with the class, and make inferences to explain why certain keywords worked better than others. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 208-209



EXTEND RESEARCH

PROJECT-BASED INQUIRY

Add MEDIA!

Writers add information and interest to their writing by including different **media**, or formats for sharing information. Writers of opinion speeches might create multimedia texts by including images and videos to persuade their audience.

Images, such as photographs and drawings, help readers visualize the topic. During an opinion speech, you might include images to inform and persuade your audience about your topic.



Videos, or recorded images, bring a topic to life with movement and sound. If information in a video supports your claim, you can include this piece of digital media as evidence in your speech. Playing a video that you found during research or creating one yourself can make your speech more persuasive.



COLLABORATE With your partner, discuss what types of media could support your claim or make your speech more persuasive. Follow your classroom's usual rules and procedures for partner discussions. For example, take turns speaking or assign roles. Then, conduct research to identify and gather examples. Take notes on your research, and describe how the media could strengthen your speech.

Media That Could Support My Claim and Persuade the Audience
Media Idea 1: _____
Type of Media: _____
Source or URL: _____
How this could strengthen my speech: _____
Media Idea 2: _____
Type of Media: _____
Source or URL: _____
How this could strengthen my speech: _____

Collaborate and Discuss

OBJECTIVES

Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details.

Recognize characteristics and structures of argumentative text by identifying the claim.

Edit drafts using standard English conventions, including singular, plural, common, and proper nouns.

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CUSTOMIZE IT!

As student pairs revise and edit their speeches, encourage them to consider any changes they might want to make to their speeches based on their audience. Explain that students will be presenting their speeches to the class, so they should consider a mode of delivery. Students may want to videotape their speech and add sound effects or music to persuade and engage.

Revise and Edit

TEACHING POINT Explain that writers of argumentative text analyze their own writing to determine how they can more clearly express their ideas and make their writing more persuasive for their audience. Explain that when writers review their writing, they should check to make sure that their evidence strongly supports their claim.

MODEL AND PRACTICE Model how writers can check and revise their opinion speeches to include relevant details on p. 210 of the *Student Interactive*. Explain that this text is from the first draft of the speech on p. 205.

- When the writer of the speech reviewed the first draft of his speech, he noticed that his evidence did not support his claim. So he reviewed his notes and included a relevant factual detail from his research.
- Reread the first draft and the revised text. How could the author tell that his evidence did not support his claim about making neighborhoods safer? Do you think the author's revision strengthens his claim? Explain why or why not.

Encourage students to share their responses. As students review their drafts, have them make any necessary corrections before writing their final drafts.

Peer Review

COLLABORATE Have students listen to another group practice reading their opinion speech aloud. Direct them to paraphrase the group's main claim and supporting reasons. Then have students offer praise and advice on how to improve the speech. Remind students to be respectful as they comment on the opinion speeches of others.

Relevant Details Have pairs reread their own opinion speeches using the Revise checklist. Encourage students to closely examine their reasons, evidence, and media to determine if each directly supports their claim. Encourage students to consider revising the text to include language, evidence, or media that will make their opinion speeches more persuasive.

Conventions Next, have partners use the Edit checklist on p. 211 of the *Student Interactive* to make sure they used correct conventions. Encourage students to use a dictionary to check the spelling of any unfamiliar words. Then have students check their speeches to make sure that they used singular, plural, common, and proper nouns correctly.

DIFFERENTIATED SUPPORT

OPTION 1 Intervention Support struggling students by outlining steps that they can follow to review and improve their opinion speeches. Explain to students that they should first critically read their speeches to identify errors or ways their opinion speeches can be improved. Then have them make revisions, or changes that improve or correct their text. Finally, have students edit their speeches by rereading the text and using the Edit checklist to correct any remaining errors, such as spelling and punctuation errors.

OPTION 2 Extend Have students who show understanding review the checklist on p. 210 of the *Student Interactive* to evaluate their opinion speeches. Encourage students to identify ways they can revise their speeches to clarify their claim and/or strengthen the reasons and evidence that they are using to support their claim.

ELL Targeted Support

Display the chart and discuss the noun types and examples. Then have students make sure that the nouns in the subjects of their sentences agree with the verbs.

Singular Nouns	Plural Nouns	Common Nouns	Proper Nouns
hero	heroes	woman	Maria
person	people	city	Houston

NEXT STEPS Once students have revised and edited their speeches, have students write a clean, final copy.

STUDENT INTERACTIVE, pp. 210–211

COLLABORATE AND DISCUSS

Revise

Relevant Details Reread your opinion speech with your partner. Have you developed a coherent speech by including

- reasons that directly support your claim?
- relevant facts and details from your research?
- media that strengthen your speech?

Revise for Relevant Details

The writer of the speech about doing something nice in one's neighborhood noticed that, in his first draft, his evidence did not support his claim. He wanted to improve the clarity and coherence of his speech by including information directly related to the topic. He revised his speech to make it more engaging by adding a relevant factual detail from his research.

It can make neighborhoods safer, too. ~~According to one study, the number of neighborhood recycling programs has increased by 20 percent since 2005.~~

For example, studies show that crime rates can drop more than 10 percent in communities where people get to know their neighbors and look out for one another.

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PROJECT-BASED INQUIRY


Edit

Conventions Read your opinion speech again. Have you used correct writing conventions?

- spelling
- punctuation
- singular and plural nouns
- common and proper nouns
- linking words that connect reasons to the claim

Peer Review

COLLABORATE Listen to another group practice its speech. Confirm that you understood the main claim and supporting reasons by briefly paraphrasing what you heard. Discuss how the other group could make the speech more persuasive. Give helpful feedback about the presentation.



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Celebrate and Reflect

OBJECTIVES

Listen actively, ask relevant questions to clarify information, and make pertinent comments.

Speak coherently about the topic under discussion, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively.

Develop social communication such as conversing politely in all situations.

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.

Recognize and observe differences between the conventions of spoken and written standard English.

BIBLIOGRAPHY

Confer with students to review sources they used in the development of their opinion speeches. Ask each pair to consider questions such as, *Why do we need to give authors credit when we use their words and ideas? Do you think your audience would be interested in your sources?*

Celebrate!

Provide time for student pairs to plan and practice their presentations, reminding students that each partner should have a significant role in presenting their speech. If students have included media in their speech, they should be prepared to share the media with the audience.

Use the student model on p. 205 of the *Student Interactive* to model how to present an opinion speech orally. When you finish, identify traits of effective speech.

- When I presented my speech, I made eye contact with the audience. I did not keep my eyes directed downward at my paper.
- As I spoke, I made sure that my voice was loud enough that everyone could hear what I was saying.
- As I presented my speech, I pronounced each of my words clearly and correctly.
- I did not rush through my presentation, but spoke slowly and at a steady, natural pace.

COLLABORATE Have students work with their partner as they plan and present their opinion speech. To monitor conventions and tone, suggest that students imagine they are an important figure from the past or present as they deliver the speech. Then have students work with their partner to complete the activity on p. 212 of the *Student Interactive* in which they will write about the questions their classmates asked following their presentation.

Reflect

MyTURN Students should work independently or with their partners to evaluate the opinion speech that they wrote. Encourage them to identify the strengths of their writing as well as ways their speech could be improved. Conclude the activity by leading a class discussion about what students enjoyed most about the project, what they learned, and how they could apply what they learned in this project to assignments or projects in other subject areas. During discussion, have students listen actively, ask relevant questions to clarify information, and make pertinent comments.



Reflect on the Unit

Reflect on Your Goals Have students revisit the unit goals on p. 14 of the *Student Interactive*. Remind them to use a different color to re-rate how well they think they have met the goals.

Reflect on Your Reading Readers synthesize information on what they read to explain what they enjoyed about reading a collection of texts. Provide a model to guide students in how they can synthesize information on their reading. **What I enjoyed most about the texts we read was the strong main characters—the heroes—that each of the authors developed. I was inspired by the characters’ strength, wisdom, and courage and the impact that they had on other people’s lives.** Then have students answer the Reflect on Your Reading question on p. 213 of the *Student Interactive*.

Reflect on Your Writing Writers reflect on the challenges, successes, and improvements they experience as they write. Have students consider the writing they have done in this unit’s Writing Workshop and identify how writing historical fiction improved their skills as a writer to answer the Reflect on Your Writing question on p. 213 of the *Student Interactive*. In addition, tell students that reflection is a necessary part of the learning process. Encourage them to extend their reflections by writing about texts, progress, and their overall learning experience throughout the next unit.

Reading and Writing Strategy Assessment Checklists



The *Reading and Writing Strategy Assessment Checklists* will help you monitor student progress.



STUDENT INTERACTIVE, pp. 212–213



CELEBRATE AND REFLECT

Time to Celebrate!

COLLABORATE With your partner, plan your presentation and decide who will say which part of the speech. Then present your opinion speech to the class, using conventions and tone that are appropriate for an important speech. To communicate ideas effectively, remember to make eye contact, enunciate clearly, and speak at an understandable rate and volume. After your presentation, allow time for classmates to ask questions. Remember to listen actively and answer politely. Write about the questions asked.

Reflect on Your Project

My TURN Think about the opinion speech you wrote. Which parts of your speech are the strongest and most persuasive? What could you improve? Write your thoughts.

Strengths

Areas of Improvement

212

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

Synthesize information to explain what you enjoyed most about the texts you read in this unit.

Reflect on Your Writing

How did writing a historical fiction story help you improve your skills as a writer?

213

BOOK CLUB

OBJECTIVES

Listen actively, ask relevant questions to clarify information, 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.

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

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 Hero Two Doors Down*, 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 can choose one for them from the list on p. T473.
- 2 PLAN THE BOOK** Book Club will meet twice each week, during Small Group time. Help the club decide how to divide the book across these ten days and define their own reading expectations for each meeting. Suggest they discuss the Prologue in their second meeting and read Chapters 8 and 9 together, since they are shorter.
- 3 KNOW THE BOOK** Have a clear idea of what happens in the book, to help you participate in groups' conversations if necessary.
- 4 PREVIEW THE BOOK** Present the book to the assembled groups. Give a brief preview of the setting and what the book is about. Then, allow students the chance to discover the book on their own.



- ★ **ENJOY THE BOOK** Remember that Book Club is a time for students to discover the enjoyment of reading. As they read and discuss the book in a group, they will apply some of the same thinking they've been introduced to in the *Student Interactive*, but the focus will be on their interactions with the book and with their fellow club members.
- ★ **CONNECT TO THE THEME** To support students in making text connections, you might help them choose a book related to the theme, *Heroes*, or the Essential Question for the unit: *What makes a hero?* As a class, discuss how the book relates to both.
- ★ **CONNECT TO THE SPOTLIGHT GENRE** To help students further practice their reading strategies for historical fiction and to make comparisons between characters, settings and other characteristics of the genre, you might help them choose a book that is historical fiction.

Each Day

DISCUSSION CHART Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that 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, the teacher's role should be as an occasional facilitator, helping to start conversations or direct groups to understandings.

When groups sit down for their conversations each day, they might have trouble sustaining a meaningful conversation about the book. If so, ask groups questions to spark collaborative discussion of the book.

COLLABORATION An important part of Book Club is students' ability to listen actively, ask relevant questions to clarify information, and make pertinent comments. Offer these examples of how to phrase their ideas productively and respectfully. **SEL** SOCIAL-EMOTIONAL LEARNING

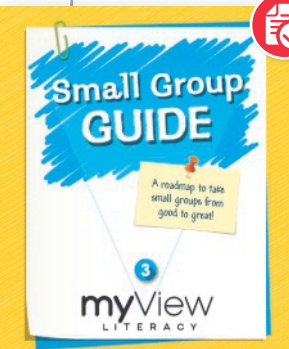
- Are you saying that _____?
- I disagree that _____, because _____.
- I agree that _____, but I also think _____.



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 Hero Two
Doors Down** by
Sharon Robinson



Pop's Bridge by
Eve Bunting



**The Legend of
John Henry**
by Mel Friedman



**A Sweet Smell
of Roses** by
Angela Johnson



**Ain't Nobody a
Stranger to Me** by
Ann Grifalconi



**In the Year of the
Boar and Jackie
Robinson** by Bette
Bao Lord



Banner in the Sky
by James Ramsey
Ullman



Preview these selections for appropriateness for your students and for title availability.

BOOK CLUB

OBJECTIVES

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

Establish purpose for reading assigned and self-selected texts.

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

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

BOOK CLUB CHOICE

The following pages offer instruction specific to one of this unit's books, *The Hero Two Doors Down*. If you would like students to read a different book, you can use one from the list provided, a book of your own choosing, or one chosen by the book club. On pp. T472–T473 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 Hero Two Doors Down*

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. Explain your role in Book Club as that of a guide who does not ask specific questions to get specific answers, but who instead helps students notice and understand elements of the book.

CONNECT TO THE THEME This text connects to both the unit theme, *Heroes*, and the unit's Essential Question: *What makes a hero?*

CONNECT TO THE SPOTLIGHT GENRE As students read *The Hero Two Doors Down* independently, listen for moments in their Book Club conversations when they are using strategies for reading historical fiction. You can prompt students to use reading strategies. For example, *Based on Steve's conversation with Jackie and Rachel, what do you think is the author's message about discrimination?*

LAUNCH THE BOOK Over the course of this unit, students will read *The Hero Two Doors Down* by Sharon Robinson, the daughter of Jackie Robinson—the first African American player in Major League Baseball. This historical fiction novel is based on the true story of how the young Stephen (“Steve”) Satlow became neighbors and then friends with Jackie Robinson in 1948. Jackie and his family move into Steve's Jewish neighborhood in Brooklyn, New York. As their friendship develops and Steve works on his ability to control his behavior, he learns important life lessons about prejudice, cultural differences, and discrimination.



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



Book Support

DISCUSSION CHART The Discussion Chart provides three distinct focuses students can use when they are responding to a new book or experience.

- **Noticings** is a place for students to note what catches their attention in the text.
- **Connections** encourages students to read the book through the lens of their own lives.
- **Wonderings** allows students to share any questions that remain after reading the text.

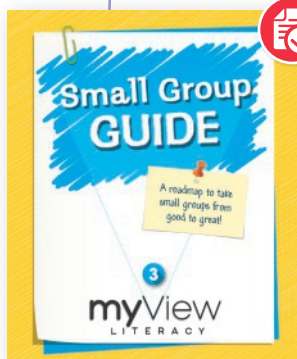
Noticings	Connections	Wonderings



Book Club Options

See the *Small Group Guide* for help with

- choosing a different book for your class to read.
- conducting Book Club with a book of your or students' choosing.
- guiding a student-led Book Club.
- facilitating Book Club when there aren't enough books for all students.



READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK



The Hero Two Doors Down by Sharon Robinson



Pop's Bridge by Eve Bunting



The Legend of John Henry by Mel Friedman



A Sweet Smell of Roses by Angela Johnson



Ain't Nobody a Stranger to Me by Ann Grifalconi



In the Year of the Boar and Jackie Robinson by Bette Bao Lord



Banner in the Sky by James Ramsey Ullman

BOOK CLUB

OBJECTIVES

Listen actively, ask relevant questions to clarify information, 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.

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

Week 1

TEACHER'S SUMMARY

Prologue The story begins with Steve recalling the day his father died in 1959, when Steve was 20 years old. At 20, Steve is a college student who dreams of becoming a doctor. He has a strained relationship with his dad, though they used to bond over their love of baseball and the Brooklyn Dodgers. Steve's dad dies unexpectedly at home, and the family grieves by sitting shivah, or observing the traditional Jewish mourning ritual. Steve's mother gives him a box of mementos that his dad had kept for him and a letter he wrote for Steve to read after he died. In the letter, Steve's dad says the mementos can help Steve learn from the past and remember how much he loved Steve. The first item Steve looks at is a ticket stub to the Brooklyn Dodgers' 1948 opening game, which makes him think back to that day and time of his life.

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.

It is interesting that this prologue, or introduction to the story, has us meet Steve as an adult and learn about his father's death. The back cover of the book made me think we would meet Jackie Robinson right away, but now I will pay more attention to Steve's relationship with his father as I read. I also noticed that this section gives several clues about what will come next. What do you think will be the setting and plot of the main story that follows?

COLLABORATION Remind students that there is a purpose for talking about texts. Students should listen carefully and build on the ideas of others. Offer sentence stems like these as examples of how students should phrase their ideas productively and respectfully. **SEL** SOCIAL-EMOTIONAL LEARNING

- _____ makes me think _____.
- I don't understand _____. Can you explain _____?
- I disagree because _____. What do others think?

Session 1

Present the book to the groups. Explain that the book is historical fiction based on real people and events in history. Ask students to take note of details about the narrator, other characters, setting, and plot as they read.

Tell the groups that they will begin reading today and that by Session 2 they should finish reading the Prologue and be ready to discuss it.

Display a sample of the **Discussion Chart** and ask students to create something similar in their notebooks. Explain that as they read they will fill in their charts with details they notice, connections they make, and things they wonder about.

Allow groups to use any remaining Book Club time to begin reading.

Session 2

By Session 2, students have read the Prologue of *The Hero Two Doors Down* and 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 and suggest they refer to details and ideas from their **Discussion Charts**.

When groups sit down for their first conversation, they might have trouble getting started or continuing their conversation. If so, use questions like these to spark collaborative discussion.

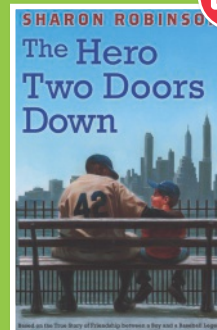
CONVERSATION STARTERS

- How would you describe Steve or his father? What do you think of these characters?
- If Steve had not mentioned any years, how could you tell that the story is not set in the present day?
- How important do you think baseball will be to the rest of the story? What other elements of the story do you think will interest readers who are not baseball fans?

Students should be prepared to discuss Chapters 1 and 2 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK



The Hero Two Doors Down by Sharon Robison



Pop's Bridge by Eve Bunting



The Legend of John Henry by Mel Friedman



A Sweet Smell of Roses by Angela Johnson



Ain't Nobody a Stranger to Me by Ann Grifalconi



In the Year of the Boar and Jackie Robinson by Bette Bao Lord



Banner in the Sky by James Ramsey Ullman

BOOK CLUB

OBJECTIVES

Listen actively, ask relevant questions to clarify information, 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.

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

Week 2

TEACHER'S SUMMARY

Chapter 1 It is 1948 and Steve is 8 years old. He is excited that the Brooklyn Dodgers are in spring training and concerned about Jackie Robinson's prospects after his rookie year. Steve tells his best friend, Sena, about a prank he pulled in class, and now he is worried his dad may not take him to the Dodgers' opening game if he hears about it. Then Steve gets into more trouble at school. He and Sena push his teacher into the shrubs, and he is suspended from school for ten days.

Chapter 2 The last day of Steve's suspension, his dad talks to him about learning to control his impulses. Sena tells Steve that her mother is against having a black family move to his street. Steve's parents explain prejudice and discrimination in terms of Jackie Robinson breaking the color barrier in baseball and Steve's grandparents fleeing Russia to escape the persecution of Jews. His dad says Jackie's success is helping to teach people not to judge others by their skin color or religion.

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.

When Steve describes pushing his teacher, he says he is following Sena's lead. What details support the idea that this is not something Steve would normally do or think of on his own?

How can making connections to other texts or what you already know help you understand how Steve feels when he leaves Sena at the school yard?

COLLABORATION Remind students that it is important in any group discussion for people to take turns talking and know how to ask questions based on what others say. Offer sentence stems like these as examples of ways to talk about text. **SEL** SOCIAL-EMOTIONAL LEARNING

- I want to add that _____.
- Can you say more about why _____?

Session 3

By Session 3, students will have read Chapter 1 of *The Hero Two Doors Down*. 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

- How does the 8-year-old Steve compare to the 20-year-old Steve in the Prologue?
- Why does Steve worry about Jackie Robinson's chances of staying with the Dodgers?
- How can you explain Steve's behavior and actions at school? How do you feel about his character after reading this chapter?

Session 4

By Session 4, students will have read Chapter 2.

CONVERSATION STARTERS

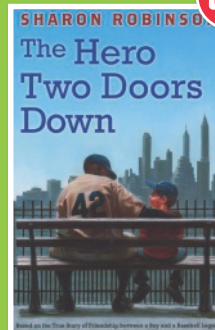
- What do you think is the main conflict or problem in the story? What makes you think that?
- Do you agree with Steve that there is a connection between the neighborhood petition and Jackie Robinson? Why?
- What is the difference between prejudice and discrimination? What examples from this chapter or real life help you understand the difference? The way Steve makes sense of these ideas "in baseball terms"?

Students should refer to details and ideas from their **Discussion Charts**.

Tell students that they should be prepared to discuss Chapters 3 and 4 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK

The Hero Two Doors Down by Sharon Robinson

Pop's Bridge by Eve Bunting

The Legend of John Henry by Mel Friedman

A Sweet Smell of Roses by Angela Johnson

Ain't Nobody a Stranger to Me by Ann Grifalconi

In the Year of the Boar and Jackie Robinson by Bette Bao Lord

Banner in the Sky by James Ramsey Ullman

BOOK CLUB

OBJECTIVES

Listen actively, ask relevant questions to clarify information, 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.

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

Week 3

TEACHER'S SUMMARY

Chapter 3 Steve and Sena make up and compare talks with their parents. Steve's dad tells him that the petition failed and Mr. and Mrs. Palin are renting their top floor to a Dodgers player. Steve predicts it will be one of the two "Negro" players and hopes it will be Jackie Robinson. Waiting for him to move in is torture. Steve and his mother meet Mrs. Palin without learning who the tenant is, but his dad reveals it is Jackie. When a moving truck appears, Steve's mother promises to take Steve to welcome them.

Chapter 4 Steve flashes back to his eighth birthday, when Jackie Robinson became his favorite player. Steve is listening to his first Dodgers' game on the radio with his dad, when Jackie steals his first home base for the major league. Now Steve worries what it will be like to meet his hero. When they visit, Jackie is not home. Then Steve's dad surprises him by taking him to the Dodgers' home opener. Steve meets Jackie before the game. Jackie invites Steve to his home and says to call him Jackie.

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.

Based on Steve and Sena's fight and conversation, what do you think is the theme of the story? What details help you infer this?

Steve mentions reading a book Jackie wrote, *My Own Story*. How could you compare and contrast what Jackie says about himself with what we learn about his character in this story? What kinds of details could you look at?

COLLABORATION Offer sentence stems like these as examples of how to phrase ideas in a conversation. **SEL** SOCIAL-EMOTIONAL LEARNING

- Reading _____ made me think _____.
- I agree that _____, but I want to add that _____.

Session 5

By Session 5, students will have read Chapter 3 of *The Hero Two Doors Down*.

When groups sit down for their conversation, they might have trouble getting started. If so, help stimulate collaborative discussion of the text by asking groups the following questions:

CONVERSATION STARTERS

- What do you think are Steve's chances of going to the Dodgers' opening game? Why?
- Steve's dad questions his reasoning about which Dodgers player will move in. What do you think about Steve's prediction?

As groups discuss the book, circulate around the room and notice where the conversations are going. When it seems appropriate, touch base with each group and ask what aspects of the book they are talking about.

Session 6

By Session 6, students will have read Chapter 4.

Suggest that groups share details and ideas on the events in the chapter from their **Discussion Charts**.

CONVERSATION STARTERS

- What do you think is most interesting or meaningful about Steve's eighth birthday? Why did the author include this memory?
- Compare or contrast Steve's worries about meeting Jackie with the actual encounter.

Tell students that they should be prepared to discuss Chapters 5–7 next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK



The Hero Two Doors Down by Sharon Robinson



Pop's Bridge by Eve Bunting



The Legend of John Henry by Mel Friedman



A Sweet Smell of Roses by Angela Johnson



Ain't Nobody a Stranger to Me by Ann Grifalconi



In the Year of the Boar and Jackie Robinson by Bette Bao Lord



Banner in the Sky by James Ramsey Ullman

BOOK CLUB

OBJECTIVES

Listen actively, ask relevant questions to clarify information, 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.

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

Week 4

TEACHER'S SUMMARY

Chapter 5 Steve loves the game even though the Dodgers lose. He thanks Rachel (Mrs. Robinson) for arranging his meeting with Jackie. Steve becomes less shy as the families become friends. At dinner one night, Jackie tells Steve about his childhood and gives Steve his practice mitt. They discuss self-control, discrimination, and Jackie's experience of segregation in the army.

Chapter 6 Steve and Sena play softball with some older kids, and the boys gang up on Steve for missing a ball. Steve starts a fistfight after they make fun of his mitt and insult Jackie. He and Jackie discuss the fight and how it is better to take the high road. They go back to the school yard, where Jackie charms the kids. He also tells Steve to bring his class to a game for his birthday.

Chapter 7 Thanks to Jackie, Steve is a hero at school. He goes to the game with the Robinsons and sits with them like a member of the family. Steve spends the summer building a model plane with his dad. Steve starts fourth grade, and he learns that the Robinsons may move. The next day, Steve hits a classmate. He tells his dad that he is upset about Jackie moving and learns that they can stay friends without being neighbors.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking.

How would you summarize Steve's experience at the Dodgers' game?

Is there a pattern to Steve's fights and other problems at school? How does recognizing these patterns help you understand Steve's character?

COLLABORATION Offer sentence stems like these as examples of how to ask questions to clarify information and make pertinent comments.

SEL SOCIAL-EMOTIONAL LEARNING

- Can you explain what you mean when you say _____?
- To follow up, we also can think about _____.

Session 7

By Session 7, students will have read Chapters 5 and 6 of the text.

CONVERSATION STARTERS

- At what point in the story do you think Steve and Jackie become friends? What is the difference between their families becoming friends and Steve feeling that Jackie is his friend?
- What does Jackie mean when he tells Steve to “take the high road” in Chapter 6? Could this be a theme of the story?

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 Chapter 7 of *The Hero Two Doors Down*.

CONVERSATION STARTERS

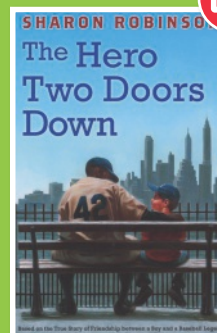
- What do you think about Steve’s choice to sit with the Robinsons at the game instead of with his class?
- What does the model plane project help you understand about Steve’s relationship with his father?
- Why do you think the author ends the chapter with Steve catching the football pass from Jackie? Does it remind you of anything else in the chapter or from earlier in the story?

Ask students to share details and ideas from their **Discussion Charts**.

Tell students that they should be prepared to discuss Chapters 8–10 and the Epilogue next week.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK

The Hero Two Doors Down by Sharon Robinson

Pop's Bridge by Eve Bunting

The Legend of John Henry by Mel Friedman

A Sweet Smell of Roses by Angela Johnson

Ain't Nobody a Stranger to Me by Ann Grifalconi

In the Year of the Boar and Jackie Robinson by Bette Bao Lord

Banner in the Sky by James Ramsey Ullman

BOOK CLUB

OBJECTIVES

Listen actively, ask relevant questions to clarify information, 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.

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

Week 5

TEACHER'S SUMMARY

Chapter 8 The week before Hanukkah, Steve's mom says they will send money to children who are victims of the Arab-Israeli War. As a mitzvah, Steve gives up a Hanukkah present and writes a letter to the children.

Chapter 9 Steve learns that winter is different in Southern California, where Jackie grew up, and that they do not have many family members in New York. Steve helps the Robinsons decorate their Christmas tree.

Chapter 10 On Christmas Eve, the Robinsons give Steve's family a Christmas tree. At first, Steve's dad wants to give it back. Then the Robinsons drop in, and they all discuss how lack of knowledge about each other's faiths caused a misunderstanding. The Robinsons join Steve's family's Hanukkah celebration. Steve helps Jackie light the first menorah candle.

Epilogue The adult Steve continues looking through his box of mementos. He reflects on how he, Jackie, and their families stayed friends after the Robinsons moved. Jackie invites Steve and his mom over for Christmas.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking.

What comprehension strategies can help you understand Steve's mitzvah and why he should do it? What strategy does Steve use himself?

Authors use figurative language in both fiction and poems. Did you notice Steve using any figurative language in these chapters? Why would a great deal of figurative language be out of place in this story?

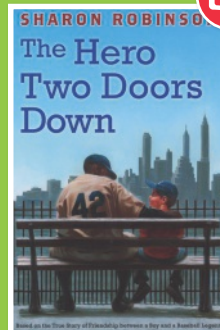
COLLABORATION Remind students that it is important in any group discussion for people to be part of the conversation and share what they are thinking. Offer sentence stems like these as examples.

SEL SOCIAL-EMOTIONAL LEARNING

- _____ is interesting because _____.
- I think we see _____ differently because _____.

READING WORKSHOP

SMALL GROUP



CHOOSE YOUR

BOOK

 The Hero Two Doors Down by Sharon Robinson

 Pop's Bridge by Eve Bunting

 The Legend of John Henry by Mel Friedman

 A Sweet Smell of Roses by Angela Johnson

 Ain't Nobody a Stranger to Me by Ann Grifalconi

 In the Year of the Boar and Jackie Robinson by Bette Bao Lord

 Banner in the Sky by James Ramsey Ullman

Session 9

By Session 9, students will have read Chapters 8 and 9 of *The Hero Two Doors Down*.

Circulate around the room. When appropriate, touch base with each group and support students to keep the conversation going.

CONVERSATION STARTERS

- What does Steve's letter to the children show about him? If you wrote a similar letter to someone your age who was surrounded by war, what would you say?
- Why might some readers be surprised that Steve does not know about Christmas trees? What do you need to understand to believe this detail?
- What do you think of the plot of the story? Has Steve solved the problems or met the challenges he faced earlier?

Session 10

By Session 10, students will have finished reading *The Hero Two Doors Down*. On this final day of this unit's Book Club, the groups should widen the focus of their discussions to take in the entire book.

CONVERSATION STARTERS

- How has the 8-year-old Steve changed since Chapter 1?
- What does the author want readers to understand when Steve's dad asks Jackie to participate in lighting the menorah?
- What is the purpose of the Epilogue? Would the story be complete without it? Should it be called Chapter 11 instead? Explain.

Glossary

OBJECTIVE

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

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 a word's syllabication, pronunciation, part of speech, and definition.

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 words on the glossary page.

Tell students that if a word does not appear in the glossary, they can 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. When a word 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. 632 in the *Student Interactive*.

- When I look up a word 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, *abandon* begins with the letter *a*, so I know that it will be at the beginning of the glossary. When I find *abandon*, I can see that it is divided into three syllables.
- In parentheses, I see how *abandon* 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, and its definition.

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. 632 of the *Student Interactive*.

TURN, TALK, AND SHARE Have students turn and talk to a partner about how they might use a print or digital dictionary to find the meaning of a word that does not appear in the glossary. Encourage them to describe how the process relates to looking up a word in a glossary. Then have them identify the meaning, pronunciation, and syllabication for their chosen word using a print or digital dictionary.

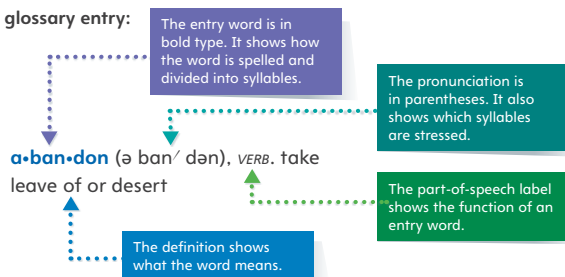
STUDENT INTERACTIVE, p. 632

GLOSSARY INSTRUCTION

How to Use a Glossary

This glossary can help you understand the meaning, pronunciation, and syllabication of some of the words in this book. The entries in this glossary are in alphabetical order. The guide words at the top of each page show the first and last words on the page. If you cannot find a word, check a print or online dictionary. You would use a dictionary just as you would a glossary. To use a digital resource, type the word you are looking for in the search box at the top of the page.

Example glossary entry:



My TURN

Find and write the meaning of the word *generous*. Say the word aloud.
giving or showing kindness toward others

Write the syllabication of the word. **gen•er•ous**

Write the part of speech of the word. **adjective**

How did the part of speech help you understand how the word is used?
Possible response: Adjectives describe nouns. Nouns can name people, and people can show kindness. The word is probably used to describe a person.

Find the word *succeed* in the glossary. Note its meaning, syllabication, and pronunciation. Then use an online dictionary or other digital resource to check this information.

TURN and TALK Discuss how you can find the meaning of a word that is not in this glossary.

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GLOSSARY

abandon • astonished

Aa

a-ban-don (ə ban' dən), *VERB*. take leave of or desert

ab-o-li-tion-ist

(ab' ə lish' ə nist), *NOUN*. a person or group that believes slavery should be stopped

a-chieve

(ə chēv'), *VERB*. to succeed at something or reach a goal

ad-vice (əd vīs'), *NOUN*. an opinion or suggestion offered about a situation

a-nal-y-sis (ə nal' ə sis), *NOUN*. the study of something in great detail

an-tic-i-pate (ən tis' ə pāt), *VERB*. to expect something to happen

ap-peared (ə pird'), *VERB*. became visible or able to be seen

ar-riv-al (ə rī' vəl), *NOUN*. the act of coming to a place

as-ton-ish-ed (ə ston' isht), *ADJECTIVE*. very surprised or amazed

Pronunciation Guide

Use the pronunciation guide to help you pronounce the words correctly.

a in *hat*

ā in *age*

ā in *care*

ā in *far*

e in *let*

ē in *equal*

ēr in *term*

i in *it*

ī in *ice*

o in *hot*

ō in *open*

ō in *all*

ō in *order*

ō in *oil*

ou in *out*

u in *cup*

û in *put*

û in *rule*

ch in *child*

ng in *long*

sh in *she*

th in *thin*

th in *then*

zh in *measure*

ə = a in *about*

ə = e in *taken*

ə = i in *pencil*

ə = o in *lemon*

ə = u in *circus*

633

STUDENT INTERACTIVE, p. 634

GLOSSARY

attracts • destroyed

at-tracts (ə trakt's), *VERB*. interests or brings toward

Bb

ben-e-fit (ben' ə fit), *NOUN*.

something that helps a person or thing

Cc

cer-e-mo-nies (ser' ə mō' nēs), *NOUN*. formal religious or public events

chal-lenge (chal' ənj), *NOUN*. a difficult situation or contest

com-mand (kə mand'), *VERB*. to direct or give an order

com-mu-ni-ty (kə myū' nə tē), *NOUN*. a group of people living in the same area

com-pa-ny (kum' pə nē), *NOUN*. being together with another person or other people

com-plain (kəm plān'), *VERB*. express a feeling of unhappiness about something

con-struct-ed (kən struk' ted), *VERB*. built or made

con-sum-er (kən sūm' mər), *NOUN*. a person who buys goods

con-vince (kən vins'), *VERB*. to persuade or cause someone to believe

cur-i-ous (kyūr' ē əs), *ADJECTIVE*. interested in knowing or seeing

Dd

dam-age (dam' ij), *NOUN*. harm done to something so that it is broken or injured

dam-ag-ing (dam' ij ing), *ADJECTIVE*. harming or dangerous

dan-ger-ous (dān' jər əs), *ADJECTIVE*. unsafe or likely to cause harm

de-feat (di fēt'), *NOUN*. a loss or setback of some kind

de-stroyed (di stroid'), *VERB*. completely ruined

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STUDENT INTERACTIVE, p. 635

determined • generous

de-ter-mined (di tēr' mänd), *ADJECTIVE*. committed or firmly decided

dis-tin-guish (dis ting' gwish), *VERB*. to tell the difference between two things

dis-turbed (dis tərb'd'), *VERB*. bothered or moved the position of

do-nate (dō' nāt), *VERB*. to give as a way to help others

Ee

el-e-gant (el' ə gənt), *ADJECTIVE*. graceful in style and beauty

e-mer-gen-cy (i mēr' jən sē), *NOUN*. a serious or dangerous situation

en-cour-age (en kēr' ij), *VERB*. to give someone hope to keep trying

e-nor-mous (i nōr' məs), *ADJECTIVE*. huge or very large

e-qual-i-ty (i kwāl' ə tē), *NOUN*. the right for all people to be treated the same

e-ven-tu-al-ly (i ven' chū ə lē), *ADVERB*. finally or after a long time

ex-treme (ek strēm'), *ADJECTIVE*. far from normal or average

Ff

fa-mil-i-ar (fə mil' yər), *ADJECTIVE*. common, well-known

fig-ured (fig' yərd), *VERB*. believed or thought

flat-ter-y (flat' ər ē), *NOUN*. praise that is usually dishonest or exaggerated

fur-i-ous (fyūr' ē əs), *ADJECTIVE*. intense, raging, or violent

Gg

gen-e-ra-tion (jēn' ə rā' shən), *NOUN*. a group of individuals born and living at the same time

gen-er-ous (jēn' ə rəs), *ADJECTIVE*. giving or showing kindness toward others

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STUDENT INTERACTIVE, p. 636

GLOSSARY

heritage • opportunity

Hh

her-it-age (her' ə tij), *NOUN*. family or cultural history and traditions that are passed down through the years

hor-ri-bly (hōr' ə blē), *ADVERB*. in a very bad way

Ii

i-mag-ined (i məj' ənd), *VERB*. believed or thought was possible

im-i-ta-tion (im' ə tā' shən), *NOUN*. a copy of something else

im-mi-grants (im' ə grəntz), *NOUN*. people who come to live in another country

im-pressed (im prest'), *ADJECTIVE*. affected in a favorable way

in-flu-en-tial (in' flū en' shəl), *ADJECTIVE*. having a great effect on someone or something

in-sist-ed (in sist' ed), *VERB*. stated firmly

in-struc-tions (in struk' shənz), *NOUN*. directions or orders

in-ter-fered (in' tər fird'), *VERB*. got involved in the matters of others

in-ter-view (in' tər vyū), *NOUN*. a formal meeting where one or more persons questions another person

Ll

la-ment-ing (lə ment' ing), *VERB*. expressing feelings of sadness

land-forms (land' fōrmz), *NOUN*. natural features of Earth's surface, such as mountains and valleys

Mm

med-i-cine (med' ə sən), *NOUN*. a substance used for treating an illness

mem-o-rize (mem' ə rīz'), *VERB*. learn exactly and without the chance of forgetting

Oo

of-fer-ing (ō' fər ing), *VERB*. giving or presenting

op-por-tu-ni-ty (op' ə tū' nə tē), *NOUN*.

a chance for a good experience or improvement

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patience • stationary

Pp

pa-tience (pā' shəns), *NOUN*. the ability to wait without getting upset

per-mis-sion (pēr mish' ən), *NOUN*. formal or official approval to do something

pit-e-ous-ly (pit' ē əs lē), *ADVERB*. in a sad and suffering way

pol-lu-tion (pə lū' shən), *NOUN*. something that makes a place dirty, unsafe, or not suitable to use

pre-pared (pri pâr'd'), *ADJECTIVE*. ready or have made ready for use at a later time

pro-cess-es (pros' es ēz), *NOUN*. series of actions that happen over time

pro-duc-es (prə dūs' ez), *VERB*. makes or forms

Rr

re-claimed (ri klâmd'), *VERB*. took back

re-gion (rē' jən), *NOUN*. area of land

re-lief (ri lēf'), *NOUN*. a feeling of happiness that follows worry

re-mark-a-ble (ri mâr' kə bəl), *ADJECTIVE*. extraordinary or amazing

re-mem-bered (ri mem' bərd), *VERB*. thought of something that occurred in the past

re-spon-si-ble (ri spɔn' sə bəl), *ADJECTIVE*. in charge or in control of a job or duty

Ss

slav-er-y (slā' vər ē), *NOUN*. a system in which people are owned by others

spec-ta-cle (spek' tə kəl), *NOUN*. entertaining sight or display

spec-tac-u-lar (spek tak' yə lâr), *ADJECTIVE*. wonderful or very beautiful

sta-tion-ar-y (stā' shə ner' ē), *ADJECTIVE*. not moving

GLOSSARY

succeed • violence

suc-ceed (sək sēd'), *VERB*. to do well or achieve a goal

sur-face (sēr' fis), *NOUN*. the outside or outermost part

sur-ved (sər vīvd'), *VERB*. lived through or stayed alive

sus-tain-a-bil-i-ty (sə stā' nə bil' i tē), *NOUN*. a way of doing or making something that does not harm the environment and uses resources wisely

Tt

tem-per (tem' pər), *NOUN*. a person's state of mind or feelings of anger

ter-ri-bly (ter' ə blē), *ADVERB*. in an awful or very bad way

threat (thret), *NOUN*. something that may cause harm or danger

tra-di-tion (trā dish' ən), *NOUN*. custom or belief passed down among a group of people

trans-formed (tran sfôrmd'), *VERB*. changed or made very different

trans-port (trans' pôrt), *VERB*. carry or move from one place to another

tri-um-phant (trī um' fənt), *ADJECTIVE*. joy-filled or winning

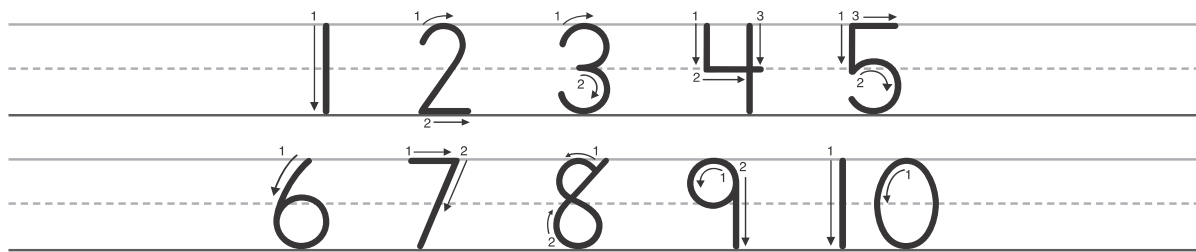
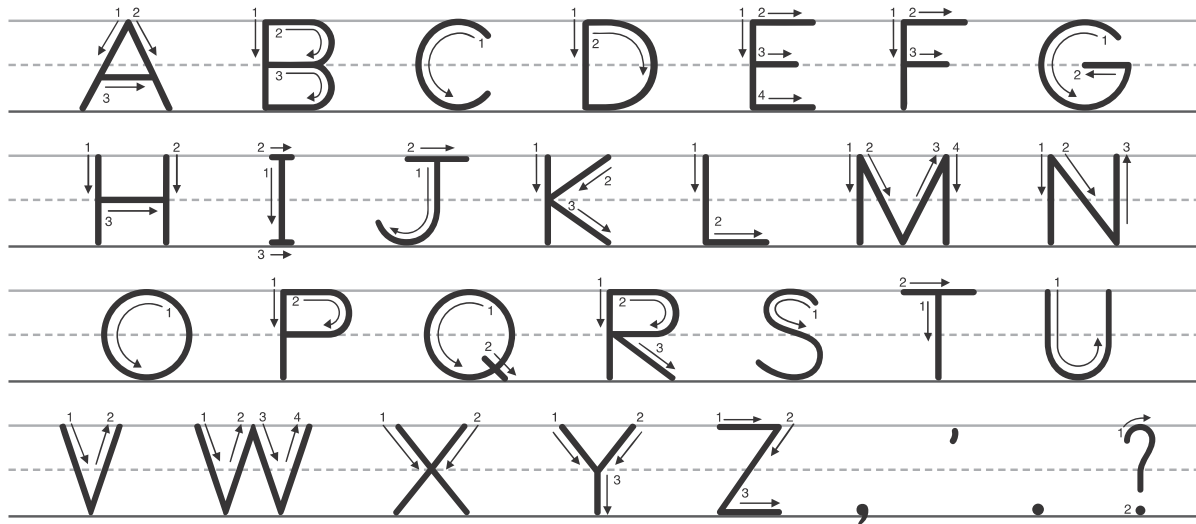
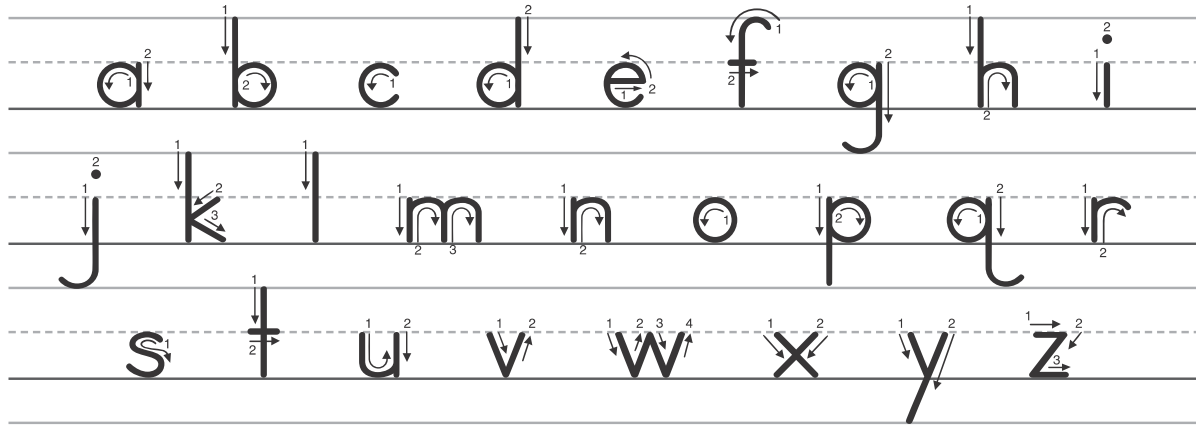
twin-kle (twing' kəl), *VERB*. sparkle or shine with a flickering light

Vv

vi-o-lence (vī' ə ləns), *NOUN*. acts that cause great harm, such as damage or injury

Handwriting Model

Manuscript



Handwriting Model

D'Nealian™ Alphabet

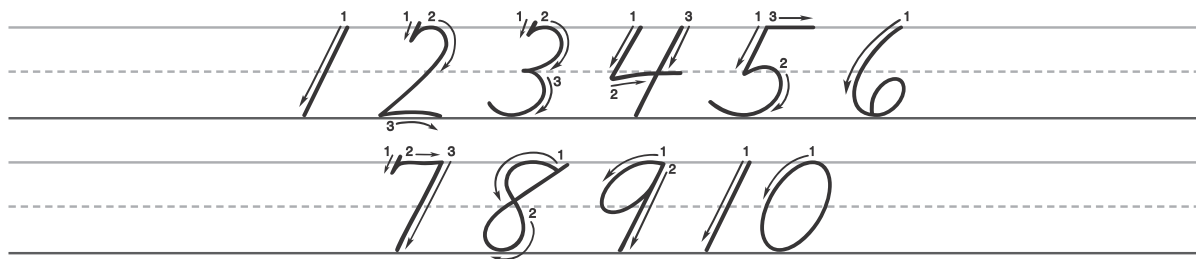
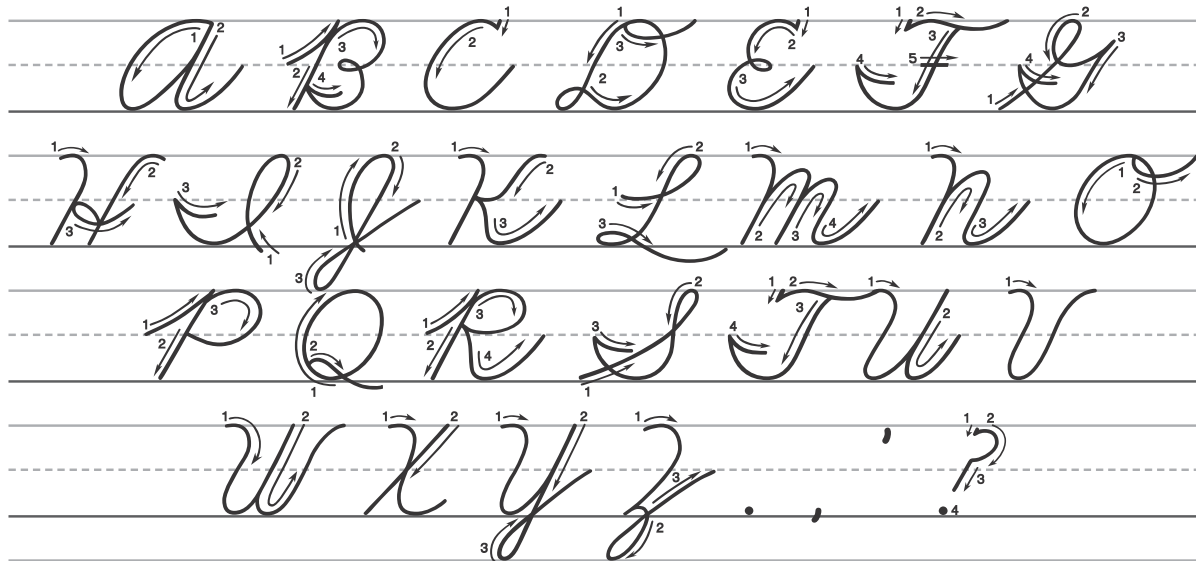
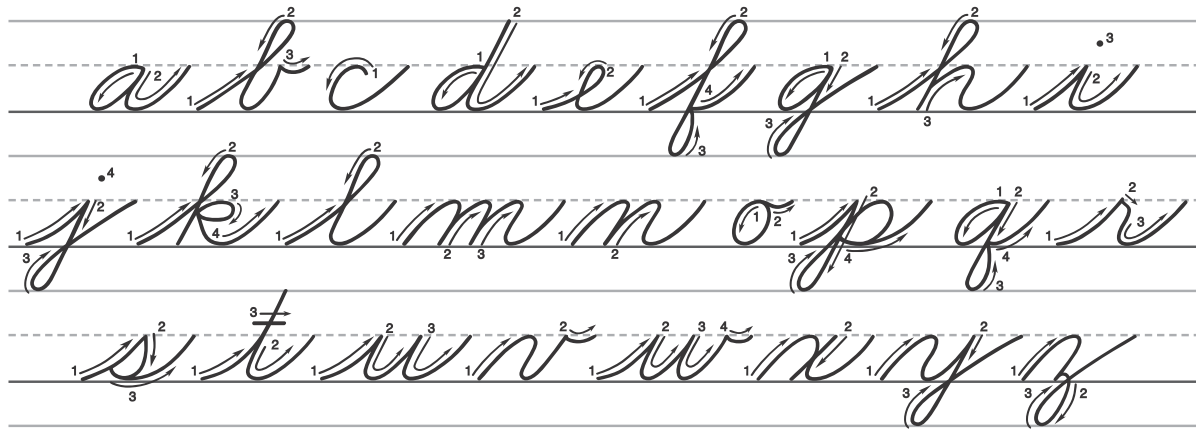
a b c d e f g h i
j k l m n o p q r s t
u v w x y z

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

Handwriting Model

Cursive



Handwriting Model

D'Nealian™ Cursive

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z . , ' ?

1 2 3 4 5 6
7 8 9 10

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TEXT COMPLEXITY CHARTS

Below Deck: A Titanic Story

By Tony Bradman

Genre: Historical Fiction

Recommended Placement

The **Quantitative Measures** place this text in the Grade 2–3 complexity band.

The **Qualitative Measures** suggest that students might need additional support with

- Meaning: Understanding classes of travel accommodations aboard the *Titanic*
- Knowledge Demands: Prior knowledge of the *Titanic*

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **760L**

Average Sentence Length: **11.598**

Word Frequency: **3.706**

Word Count: **2,540**

Complexity Level

Qualitative Measures

Levels of Meaning



Simple

Very Complex

The text includes **interwoven storylines** of Grace going off on her own to a new place and the historical event of the *Titanic* sinking. It also includes **mixed themes** of loss, class, immigration, and courage in crisis. Characters grapple with moral choices and dilemmas.

Text Structure



Simple

Very Complex

The third-person narrative is **chronological** and focused on the main character, Grace, as her life intersects with the story of the *Titanic*. A **sub-plot** that begins when two boys steal cake leads to a surprising alliance between Grace and another girl, and a moral choice the girl's father must make later.

Language Conventionalty and Clarity



Simple

Very Complex

Language is **largely explicit** and **easy to understand**, with conversational and idiomatic dialogue and vivid descriptions but few examples of **figurative language**. **Vocabulary** is mostly **familiar and contemporary** despite the historical setting. Sentences are a variety of **simple, compound, and complex**.

Knowledge Demands



Simple

Very Complex

The story includes **themes of varying levels of complexity**. **References** to Irish immigration and the class designations onboard the *Titanic* may need explanation. Familiarity with the *Titanic* story and the history of immigration to the United States is useful in interpreting characters' actions and responses.

Reader and Task Considerations

English Language Learners

Intervention

On Level/Advanced

Meaning Explain that on the *Titanic* there were first-, second-, and third-class passengers. The first-class passengers paid a great deal of money for fancier rooms, food, and drink.

Have students **compare** the illustration of third-class passengers on page 26 with the one of first-class passengers on page 32. Provide a **sentence frame** to help students discuss:

- In first class _____, but in third class, the passengers _____.

Knowledge Demands Have students use a **KWL chart** to access prior knowledge of the *Titanic*. Then have students **Think, Pair, Share** their ideas. You may also

- have students research online to find a primary document or nonfiction article to prepare for reading the fictional narrative.
- have students find photos online of the *Titanic* or similar ships and describe what they see in the photos.

Structure Use a **time line** and have students **research** the sequence of events of the fateful voyage of the *Titanic*.

- Have partners work together to summarize their time lines for the class.
- Have students revisit the time line as they read, to show points at which Grace's story intersects with the historical events surrounding the *Titanic*'s sinking.

TEXT COMPLEXITY CHARTS

from *Little House on the Prairie*
from *By the Shores of Silver Lake*

By Laura Ingalls Wilder
Genre: Historical Fiction

Recommended Placement

The **Quantitative Measures** place this text in the Grade 2–3 complexity band. The **Qualitative Measures** suggest that students might need additional support with

- Knowledge Demands: Building background knowledge of the American frontier in the 1800s
- Language: Strategies for understanding unfamiliar words

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **600L**
LEXILE: **600L**

Average Sentence Length: **11.716**
Average Sentence Length: **8.098**

Word Frequency: **3.654**
Word Frequency: **3.561**

Word Count: **867**
Word Count: **745**

Complexity Level

Levels of Meaning



Text Structure



Language Conventationality and Clarity



Knowledge Demands



Qualitative Measures

Themes of showing bravery in challenging circumstances and the beautiful wildness of nature are conveyed by character actions and feelings in the face of crisis. Character reactions to problems reveal the importance of courage and working together, which **are not stated directly**.

Each third-person narrative is **chronological** and told from the perspective of the main character, Laura. The selections both have a typical plot structure as characters are confronted with a problem and must act to solve it.

Sentences are mostly simple and compound in structure, and the language is concrete and understandable, with a **few occasions for more complex meaning**. Vocabulary is conversational but may include unfamiliar terms such as *furrow*, *plough*, *shanty*, and *slough* as well as vivid descriptive language.

The story includes subtle **themes**, and the historical setting and **experiences** of facing fires and other dangers on the frontier **are uncommon to most readers**. **Background knowledge** of frontier life is needed.

Reader and Task Considerations

English Language Learners

Language Remind students how to use context to determine the meaning of unfamiliar words. Read paragraph 6 and **ask: What do you think the word *furrow* means?** Have students suggest clues using **sentence frames**.

- I know a furrow is _____. I know it is made with a _____.

Check meanings in a dictionary.

Intervention

Knowledge Demands Help students build background knowledge about the settings of the two selections by looking at **photos** and **maps** that show the Kansas prairie (*Little House on the Prairie*) and the Dakota Territory (*By the Shores of Silver Lake*). **Ask:**

- **What do these places look like?**
- **What might it have been like to live in these areas over 100 years ago?**

On Level/Advanced

Meaning Tell students that stories often revolve around how characters solve a problem. **Ask: What kinds of problems might people living on the American frontier in the 1800s face?**

- Have students discuss their ideas with a partner.
- Have them page through the two texts, looking at the illustrations, and then add additional ideas to the **list** of problems.

**Mama Miti: Wangari
Maathai and the Trees
of Kenya**

By Donna Jo Napoli
Genre: Biography

Recommended Placement

The **Quantitative Measures** place this text in the Grade 2–3 complexity band. The **Qualitative Measures** suggest that students might need additional support with

- Language: Unusual names of trees described in the story
- Knowledge Demands: Understanding trees and how they help people

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **610L** Average Sentence Length: **10.541** Word Frequency: **3.597** Word Count: **896**

Complexity Level	Qualitative Measures
<p>Author's Purpose</p> <p>Simple Very Complex</p>	<p>This biography clearly tells the story of a historical figure but also includes sophisticated concepts of being at peace with nature, helping one another in difficult times, and the lasting power of simple yet substantial acts. Some of these concepts are subtle and must be inferred from the text as a whole.</p>
<p>Text Structure</p> <p>Simple Very Complex</p>	<p>The narrative follows a chronological structure with elements of problem-and-solution organization. The problems Mama Miti's people face and her solutions are clear, although the long-term effect of planting trees may be subtle for some readers.</p>
<p>Language Conventinality and Clarity</p> <p>Simple Very Complex</p>	<p>Language is complex and contains many examples of abstract language (<i>refresh her body and spirit</i>) and figurative language (<i>The face of Mount Kenya smiled down on her</i>). Cultural vocabulary such as <i>elders</i>, <i>mugumu</i>, the names of various trees, and unusual descriptive verbs such as <i>lamenting</i> and <i>slake</i> may be challenging.</p>
<p>Knowledge Demands</p> <p>Simple Very Complex</p>	<p>Nature as a powerful tool may be recognizable to students, but the concepts of Mama Miti as a leader and her knowledge of trees as transformational to the country and its people may be abstract. There are also many references to cultural elements, including a number of non-English terms and phrases. Background knowledge of the different types of trees will be beneficial.</p>

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
<p>Language Have students name different types of trees—apple, oak, maple. Use the sentence frame to help students tell what people get from each type of tree.</p> <ul style="list-style-type: none"> • A(n) _____ tree gives people _____. <p>Revisit the sentence frame to have students tell about trees in the story and what they give.</p>	<p>Knowledge Demands Tell students this text is about a woman who made people's lives better by helping them plant trees. Discuss with students why trees are helpful and useful to people. Have students discuss these questions with a partner:</p> <ul style="list-style-type: none"> • What resources do people get from trees? • What do trees need to live and grow? • What can cause harm to trees? 	<p>Purpose Ask: <i>What are some ways we take care of nature? What are some ways we can take care of people?</i></p> <ul style="list-style-type: none"> • Have students discuss their ideas with a partner. • Tell students that this text is about a person who took care of nature and people at the same time. Have them look for details about what Mama Miti did to help both nature and people.

Firefighter Face

By Mary E. Cronin

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

- Meaning: Inferring a poem's theme
- Language: Academic vocabulary and figurative language

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



Text Structure



Language Conventationality and Clarity



Knowledge Demands



Qualitative Measures

The poem's theme is **conveyed with some subtlety**. The contrast between the firefighter's ashy, perspiring face and the twinkle and proud look in his eyes conveys feelings of taking pride in one's work even when it is difficult and dirty. Students will need to use inferences to identify this theme.

The poem is short, focuses on describing one scene, and has a simple and easily identifiable rhyme scheme in which the alternating lines rhyme (*trails / ash / exhales / mustache*). The illustration **directly supports and assists** readers in interpreting the poem.

The poem contains **figurative language** (*trickles of sweat etch silvery trails; wind-bitten; curtain of vapor*), and the vocabulary includes **challenging** words such as *etch, vapor, wreath, and triumphant*. The syntax is unconventional, although the rhyme scheme helps make the sentences more understandable.

Experiences of seeing a person at work or watching firefighters in person or on television should be **common to most readers**, and the poem explores a **single main theme**.

Reader and Task Considerations

English Language Learners

Meaning Preview the poem's theme by having students look at and discuss the firefighter in the illustration, describing what he is doing, why his work is important, and how he might feel about the work:

- The firefighter helps people by _____.
- The firefighter's work is _____.
- The firefighter feels _____ about his work because _____.

Intervention

Language Have students scan the poem and list words that are unfamiliar.

- For each word they identify, have them work with a partner to find out its definition.
- Have students choose one of the words they defined and draw a picture of what it means.

On Level/Advanced

Structure Explain that a rhyme scheme is a pattern of rhyming words that occur at the ends of lines of a poem. Have students look at books of poems or nursery rhymes and see whether any have a rhyme scheme.

- Have students discuss their ideas with a partner.
- Invite students to share their findings with the class, reading aloud a poem and identifying the rhymes.

“Miss Stone”

By Nikki Grimes
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

- Meaning: Inferring subtle meanings or themes of a poem
- Language: Figurative language

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



Text Structure



Language Conventionalty and Clarity



Knowledge Demands



Qualitative Measures

The poem’s theme is **conveyed with some subtlety**, as the poem focuses on the feelings of the speaker and how they change as a result of Miss Stone’s friendship. Students will need to infer the theme by thinking about the speaker’s experience and their own similar experiences.

The poem is short and **easy to follow**, focusing on one interaction and its effects. It has some examples of rhyme but no rhyme scheme. The illustration **directly assists** readers in interpreting the poem.

The poem contains **figurative language** (*wishes gathered like ants, unhappy thoughts scamper away*) but the language and sentence structure are otherwise **conversational and simple**.

Experiences of feeling lonely or shy in a new school or situation are **common to many readers**, and the school recess setting of the poem is also within the everyday experiences of most readers.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
<p>Language Preview the figures of speech <i>my wishes gathered like ants</i> (I had many wishes) and <i>unhappy thoughts scamper away</i> (unhappy thoughts go away quickly). Have students use sentence frames to explain what the simile and metaphor mean in their own words:</p> <ul style="list-style-type: none"> • If my wishes gather like ants, they _____. • If my unhappy feelings scamper away, they _____. 	<p>Meaning Ask: <i>Have you ever been in a group where you did not know anyone?</i> Encourage students to think about how a person might feel when starting at a new school or meeting a large group of people for the first time.</p> <ul style="list-style-type: none"> • Have students brainstorm words that describe typical feelings in this situation, such as <i>shy, lonely, and worried</i>. • Discuss how making a friend can help the negative feelings go away. Brainstorm words to describe feelings about making new friends, such as <i>happy, cheerful, and brave</i>. 	<p>Structure Ask students to find rhymes by scanning the ends of the poem’s lines. Ask: <i>Which lines rhyme? Does the poem have a regular pattern of rhymes, or rhyme scheme? Why or why not?</i></p> <ul style="list-style-type: none"> • Have students discuss their ideas with a partner. • Have pairs share aloud their ideas. • Make sure students understand that the poem has some rhyming lines but they do not form a pattern.

TEXT COMPLEXITY CHARTS

“The Race”

By Jennifer Trujillo
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: Idioms and Spanish words
- Knowledge Demands: Horse riding; past expectations about women

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



Text Structure



Language Conventinality and Clarity



Knowledge Demands



Qualitative Measures

The poem has **levels of meaning that are difficult to separate**, as themes of doing what you love no matter what obstacles are in the way and women’s equality are both present yet intertwined.

The poem is slightly longer than the preceding poems and follows a **narrative structure** rather than describing one moment or interaction, but it has a straightforward and identifiable rhyme scheme. From the third stanza to the end, the poem is **chronological**. Illustrations **support** and show the final scene of the poem.

The language is **mostly contemporary, familiar, and conversational**, with just a few instances of **figurative language** (*twinkle in her eye, highs and lows*). Sentences are mostly simple, but there are some non-English words such as *caballeros, caballos, and abuela*.

The poem describes experiences of being in a horse race and living at a time when women did not usually ride horses, which will likely be **unfamiliar to readers**. Students may need support relating the story to their own experiences of doing something that is difficult or that challenges cultural norms or expectations.

Reader and Task Considerations

English Language Learners

Language Introduce the idioms *high and low* and *twinkle in her eye*. **Say:** *If I look high and low, it means I look everywhere. If I have a twinkle in my eye, I am probably smiling.* Then have students use the idioms with **sentence frames**:

- I looked high and low for my _____.
- I had a twinkle in my eye when _____.

Intervention

Knowledge Demands Ask questions about the topics covered in the poems to help students bring their own prior knowledge and ideas to the poems.

- **The title of the poem is “The Race.” What kind of race do you think it will be about? Why?**
- **Do you think women rode horses in the past? Why or why not?**

On Level/Advanced

Structure Say: *Some poems share feelings or describe a moment in time. This poem tells a story. Look at the title and the illustration. What do you think the plot of the poem will be about? Who are the characters?*

- Have students discuss their ideas with a partner.
- Have pairs share aloud their ideas.

“in daddy’s arms”

By Folami Abiade

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

- Meaning: Using details to infer emotions
- Language: Nonstandard capitalization and punctuation

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>Levels of Meaning</p>  <p>Simple Very Complex</p>	<p>The poem’s meaning centers on the feeling the speaker has for his father, which is conveyed both explicitly, as the speaker states his feelings, and more subtly, as the speaker gives concrete descriptions that evoke his feelings, such as being taller and closer to the sun when his father lifts him up.</p>
<p>Text Structure</p>  <p>Simple Very Complex</p>	<p>The poem’s repetition of the title phrase acts like a refrain, creating a pattern that supports understanding. The poem does not conform to any regular rhythm or rhyme scheme. Students may need support to understand some of the author’s structural choices, such as varied stanzas and line lengths.</p>
<p>Language Conventinality and Clarity</p>  <p>Simple Very Complex</p>	<p>The language is mostly contemporary, familiar, and conversational. However, the capitalization and punctuation are unconventional and nonstandard, creating a strong and unique poetic voice. Since they will not have traditional markers for when sentences or thoughts begin and end, students will benefit from reading the poem aloud or listening as you read.</p>
<p>Knowledge Demands</p>  <p>Simple Very Complex</p>	<p>Experiences of feeling safe and loved with a trusted adult are common to many readers, although the poem’s speaker has a strong presence in the poem and so invites readers into his experience rather than evoking their own experiences.</p>

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
<p>Meaning Preview the title and illustration. Provide a word bank of terms used to describe emotions. Ask questions to help students begin thinking about the speaker’s perspective and feelings:</p> <ul style="list-style-type: none"> • In the illustration, how does the speaker feel? • Does being in daddy’s arms make the speaker happy or sad? • What do you think the poem will be about? 	<p>Language Explain that in this poem, the author does not capitalize some words, such as “I,” that are normally capitalized, and does not use typical sentence capitalization and punctuation. Ask why the author might have made this choice. Then, work together to preview some parts of the poem and rewrite them in a more conventional way, such as <i>In Daddy’s arms, I am tall, and close to the sun, and warm. In Daddy’s arms, I can see... in Cousin Sukie’s yard.</i></p>	<p>Structure Have students consider the title of the poem and preview the illustration. Ask: What feeling or feelings does the title express?</p> <ul style="list-style-type: none"> • Have students name feelings evoked by the title and illustration, such as <i>safe, loved, and happy</i>. • Have students scan the poem and count how many times the words “in daddy’s arms” are repeated. • Discuss how this repetition makes the feeling expressed by the words stronger.

TEXT COMPLEXITY CHARTS

“The Wright Brothers”

By Charles R. Smith, Jr.

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

- Text Structure: Unconventional arrangement of text in a poem
- Knowledge Demands: The Wright brothers

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 Conventionality and Clarity



Simple Very Complex

Knowledge Demands



Simple Very Complex

Qualitative Measures

The poem’s text evokes the wonder of the first Wright brothers flight and commemorates this historic event. Its structure adds an additional **level of meaning**, as readers must connect the poem’s structure to its content.

The poem’s basic structure is **challenging**, as it is meant to be read from the bottom line to the top line. However, outside of this initial obstacle, the poem’s structure is fairly simple.

The language is **mostly contemporary, familiar, and conversational**. The vocabulary is made up of mostly familiar words. However, the poem is made up of one long, complex sentence with many embedded phrases, which may prove challenging especially when reading from the bottom of the page upward.

The experience of watching a plane take off is common to many readers, but **background knowledge** of the Wright brothers is **essential** to understanding the context of this particular flight and why the speaker would use the word *historic* to describe it.

Reader and Task Considerations

English Language Learners

Structure Prepare students for discussion of the poem’s structure by brainstorming words and phrases related to flying, such as *take off*, *higher*, *rise*, *go up*, *soar*, *leave the ground*, and *air*. Have students suggest words, and record these in a list. Then have them use **sentence frames** to use these words:

- First, an airplane ____.
- Then, it ____ into the sky.
- It goes ____ and ____.
- It ____ through the ____.

Intervention

Knowledge Demands Use a **KWL chart** to help students access prior knowledge of the Wright brothers. Then have them share with a partner what they already know. In addition, you may wish to have students

- look online for pictures of the Wright brothers and their plane.
- read or watch a short biography of the Wright brothers.
- make a time line of important dates in the lives and work of the Wright brothers.

On Level/Advanced

Meaning Explain that the word *historic* refers to a famous past or historical event, and this poem is about the historic first flight of an airplane. Have students work with a partner to create a **word web** for the word *historic*. They may include words and phrases as well as examples of events that are historic.

Invite students to write a short poem or draw a picture about a historic event.

SCOPE AND SEQUENCE	K	1	2	3	4	5
FOUNDATIONAL SKILLS						
Print Concepts						
Hold a book upright and turn from page to page	•	•				
Track print from left to right, top to bottom of a page, and from front to back of a book	•	•				
Know uppercase and lowercase letters	•	•				
Understand that words are separated by spaces	•	•				
Identify the correspondence between oral words and printed words	•	•				
Show awareness of information in different parts of a book	•	•				
Recognize the upper- and lowercase letters of the alphabet	•	•				
Alphabetize to the first or second letter		•	•			
Phonological Awareness						
Recognize and produce rhyming words	•	•	•			
Count syllables in spoken words	•	•				
Segment and blend syllables in words	•	•				
Segment and blend onset and rime	•	•				
Identify the same and different initial sounds in words	•	•				
Identify the same and different ending sounds in words	•	•				
Identify the same and different medial sounds in words	•	•				
Isolate the initial, medial, or ending sounds in words	•	•				
Add or delete beginning or ending phonemes in words	•	•	•			
Segment a word or syllable into sounds	•	•				
Phonics						
Connect sounds and letters to consonants	•	•	•	•	•	•
Know sound-letter relationships and match sounds to letters	•	•	•	•	•	•
Generate sounds from letters and blend those sounds to decode	•	•	•	•	•	•
• Consonants, consonant blends, and consonant digraphs	•	•	•	•	•	•
• Short and long vowels	•	•	•	•	•	•
• <i>r</i> -controlled vowels, vowel digraphs, and other common vowel patterns	•	•	•	•	•	•
Decode multisyllabic words	•	•	•	•	•	•
Recognize common letter patterns in words and use them to decode syllables (CVC, VCCV, VCV, VCCCV)	•	•	•	•	•	•
High-Frequency Words						
Read common high-frequency words (sight words)	•	•	•	•	•	•
Read irregularly spelled words	•	•	•	•	•	•

SCOPE AND SEQUENCE	K	1	2	3	4	5
Word Structure and Knowledge						
Use a dictionary to find words, determine word origin, syllabication, and pronunciation	•	•	•	•		
Recognize and know the meaning of common prefixes and suffixes		•	•	•	•	•
Recognize and know common inflectional endings (-s, -es, -er, -est, -ed, -ing)		•	•	•	•	•
Decode words with common suffixes (-ly, -ful, -able, -ible, -ment, -less)		•	•	•	•	•
Learn and recognize irregular spellings of words		•	•	•	•	•
Identify and decode compound words and contractions	•	•	•	•		
Fluency						
Read aloud with accuracy		•	•	•	•	•
Read aloud with appropriate pace and expression		•	•	•	•	•
Read aloud with prosody (stress, intonation)		•	•	•	•	•
Read aloud grade-level poetry and prose with fluency, accuracy, and comprehension		•	•	•	•	•
READING COMPREHENSION						
Genre Characteristics						
Identify and understand types of fiction (e.g., historical, realistic, traditional)	•	•	•	•	•	•
Identify and understand types of informational texts (e.g., science, social studies, technical)	•	•	•	•	•	•
Identify and understand characteristics of informational text (e.g., headings, illustrations, maps, captions, tables, sidebars)	•	•	•	•	•	•
Identify and understand structures of informational texts (e.g., cause and effect, problem and solution, compare and contrast)	•	•	•	•	•	•
Identify and understand characteristics of opinion writing or persuasive texts (facts, opinions, claim, supporting evidence, counterclaim)	•	•	•	•	•	•
Identify and understand characteristics of poetry and drama	•	•	•	•	•	•
Identify and understand characteristics of digital and multimodal texts	•	•	•	•	•	•
Identify the audience of a text					•	•
Key Ideas and Details						
Ask and answer questions about what is read	•	•	•	•	•	•
Identify details to help determine key ideas and themes	•	•	•	•	•	•
Use text evidence to support a response	•	•	•	•	•	•
Retell and paraphrase text	•	•	•	•	•	•
Make inferences or draw conclusions about a text, character, or theme	•	•	•	•	•	•
Set a purpose for reading	•	•	•	•	•	•
Make predictions	•	•	•	•	•	•

SCOPE AND SEQUENCE		K	1	2	3	4	5
READING WORKSHOP	Analysis						
	Evaluate details to determine the main idea	•	•	•	•	•	•
	Retell, paraphrase, or summarize a text	•	•	•	•	•	•
	Make connections (to a text, to other texts, to personal experiences, to society)	•	•	•	•	•	•
	Identify cause and effect				•	•	•
	Compare and contrast details and information	•	•	•	•	•	•
	Recognize facts and opinions				•	•	•
	Confirm or correct predictions	•	•	•	•	•	•
	Create mental images to build understanding of a text	•	•	•	•	•	•
	Monitor comprehension and make adjustments to improve understanding		•	•	•	•	•
	Describe the relationships between ideas, events, characters, people	•	•	•	•	•	•
	Explain the effect of various elements of poetry (rhyme, imagery, line breaks, stanzas)			•	•	•	•
	Analyze elements of fiction and drama (characters, setting, plot, dialogue, theme)	•	•	•	•	•	•
	Identify and analyze the parts of a plot (rising action, conflict, falling action, resolution)	•	•	•	•	•	•
	Identify the use of literary elements and devices (e.g., alliteration, hyperbole, imagery, symbolism)			•	•	•	•
	Synthesize information to create a new understanding	•	•	•	•	•	•
	Distinguish and analyze author's point of view	•	•	•	•	•	•
	Determine the meaning of specific words or phrases used in a text	•	•	•	•	•	•
	Recognize the characteristics of persuasive or argumentative text		•	•	•	•	•
	Analyze graphic elements and features (e.g., illustrations, diagrams, graphs, maps)	•	•	•	•	•	•
Response to Sources							
Reflect on reading and respond by speaking or writing	•	•	•	•	•	•	
Use text or text evidence to write about what is read	•	•	•	•	•	•	
Interact with sources in meaningful ways	•	•	•	•	•	•	
Make connections to personal experiences, ideas in other texts, society	•	•	•	•	•	•	
Comparison Across Texts							
Compare two or more texts	•	•	•	•	•	•	
Compare two or more genres	•	•	•	•	•	•	
Compare two or more authors	•	•	•	•	•	•	
Appreciate texts across a broad range of genres	•	•	•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
READING WORKSHOP	Independent and Self-Selected Reading						
	Read independently for an extended period of time	•	•	•	•	•	•
	Self-select texts for independent reading	•	•	•	•	•	•
	Oral Language						
	Work collaboratively with others	•	•	•	•	•	•
	Listen actively, ask relevant questions, and make pertinent comments	•	•	•	•	•	•
	Express an opinion supported by reasons	•	•	•	•	•	•
	Use eye contact and speak with appropriate rate and volume	•	•	•	•	•	•
	Follow or restate oral directions				•	•	•
	Develop social communication skills, such as conversing politely	•	•	•	•	•	•
Report on a topic or give a presentation using an appropriate mode of delivery	•	•	•	•	•	•	
READING-WRITING WORKSHOP BRIDGE	VOCABULARY ACQUISITION						
	High-Frequency Words						
	Identify and read high-frequency (sight) words	•	•	•	•	•	•
	Word Study						
	Identify and learn words that name actions, directions, positions, sequences, and other categories and locations	•	•				
	Alphabetize words to the third letter			•	•		
	Identify and use context clues to learn about unfamiliar words	•	•	•	•	•	•
	Understand synonyms and antonyms			•	•	•	•
	Identify and understand the meaning of common prefixes	•	•	•	•	•	•
	Identify and understand the meaning of common suffixes	•	•	•	•	•	•
	Use knowledge of word roots, prefixes, and suffixes to determine the meaning of new words		•	•	•	•	•
	Use knowledge of word relationships to determine the meaning of new words		•	•	•	•	•
	Learn and understand common abbreviations			•	•		
	Identify and learn about compound words			•	•		
	Identify and learn homographs and homophones	•	•	•	•	•	
	Learn and understand idioms and figurative language, including word nuances (i.e., shades of meaning) and literal and nonliteral meanings of words and phrases	•	•	•	•	•	•
	Learn and understand transitions or signal words (e.g., time order, chronological order, cause-and-effect order, compare-and-contrast order)				•	•	•
	Learn about word origins and word histories						•
	Understand adages and proverbs						•

SCOPE AND SEQUENCE	K	1	2	3	4	5
Word Learning Strategies						
Use picture cues and other graphics to help determine the meaning of new words	•	•				
Recognize and learn selection vocabulary	•	•	•	•	•	•
Use print and digital references to determine the meaning of new words	•	•	•	•	•	•
Learn academic language	•	•	•	•	•	•
Learn and understand domain-specific vocabulary and specialized vocabulary				•	•	•
Academic Language						
Learn the language of ideas used in academic discourse				•	•	•
Understand the difference between informal spoken language and the conventions of formal written language			•	•	•	•
ANALYZE AUTHOR'S CRAFT						
Analyze and describe an author's use of imagery and figurative language	•	•	•	•	•	•
Identify and analyze an author's use of simile and metaphor			•	•	•	•
Analyze an author's use of illustrations	•	•	•	•	•	•
Analyze an author's use of print and graphic features (e.g., titles, headings, charts, tables, graphs)	•	•	•	•	•	•
Analyze an author's use of text structure (e.g., time order, compare and contrast, cause and effect)	•	•	•	•	•	•
Analyze how an author's language and word choice contribute to voice		•	•	•	•	•
Analyze an author's use of point of view	•	•	•	•	•	•
Analyze and explain an author's purpose and message in a text	•	•	•	•	•	•
DEVELOP WRITER'S CRAFT						
Introduce a topic or opinion	•	•	•	•	•	•
Use a clear and coherent organization		•	•	•	•	•
Provide reasons and evidence to support a claim or opinion		•	•	•	•	•
End with a concluding or final statement		•	•	•	•	•
Use linking words and phrases (i.e., transitions) to connect and organize ideas		•	•	•	•	•
Describe experiences with facts and descriptive details in a clear sequence		•	•	•	•	•
Use dialogue and description to develop situations and characters		•	•	•	•	•
Use description to show the reaction of characters or real persons to situations and events			•	•	•	•
CONVENTIONS OF LANGUAGE						
Spelling						
Use and apply knowledge of spelling to spell grade-level words	•	•	•	•	•	•
Consult reference materials (glossaries, dictionaries) as needed to correct spelling	•	•	•	•	•	•

SCOPE AND SEQUENCE	K	1	2	3	4	5
Spelling (cont.)						
Use and apply knowledge of base words and affixes to spell words with inflections, prefixes, or suffixes		•	•	•	•	•
Spell words with blends, digraphs, silent letters, and unusual consonant combinations	•	•	•	•	•	•
Spell words with short vowels, long vowels, <i>r</i> -controlled vowels, the schwa sound, and other vowel combinations		•	•	•	•	•
Use knowledge of Greek and Latin roots to spell words					•	•
Use knowledge of syllable patterns (e.g., VCV, VCCV, VCCCV) to spell multisyllabic words	•	•	•	•	•	•
Spell words with irregular plurals		•	•	•	•	
Learn and spell high-frequency words	•	•	•	•	•	•
Grammar and Usage						
Learn about the parts of speech, including						
• nouns and pronouns	•	•	•	•	•	•
• adjectives and adverbs		•	•	•	•	•
• prepositions and prepositional phrases	•	•	•	•	•	•
• conjunctions, interjections, and articles		•	•	•	•	•
Use and form irregular plurals of nouns		•	•	•	•	
Use and form verb tenses with regular and irregular verbs		•	•	•	•	•
Use and form comparative and superlative forms of adjectives and adverbs				•	•	•
Use coordinating, correlative, and subordinating conjunctions			•	•	•	•
Form and use contractions			•	•		
Use an apostrophe and form singular and plural possessives		•	•	•	•	
Identify and use declarative, interrogative, exclamatory, and imperative sentences	•	•	•	•		
Identify and use simple, compound, and complex sentences		•	•	•	•	•
Write sentences with subject-verb agreement		•	•	•	•	•
Avoid common sentence errors (e.g., misused words, misplaced modifiers, double negatives, shifts in verb tense)					•	•
Capitalization and Punctuation						
Capitalize the beginnings of sentences, proper nouns and adjectives, the pronoun <i>I</i> , days of the week and months of the year, holidays	•	•	•	•	•	•
Use end punctuation with sentences (period, question mark, exclamation mark)	•	•	•	•		
Use common conventions for commas (e.g., in dates and addresses; with items in a series; in compound sentences; with greetings and closings; in dialogue)		•	•	•	•	•
Use an apostrophe to form contractions and possessives, when appropriate		•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
WRITING WORKSHOP	Capitalization and Punctuation (cont.)						
	Learn how and when to use quotation marks with dialogue				•	•	•
	FOUNDATIONAL SKILLS FOR WRITING						
	Letter Formation, Handwriting, Cursive						
	Develop handwriting by printing words legibly	•	•	•			
	Write legibly by leaving appropriate spaces between words		•	•	•		
	Write cursive letters legibly			•	•	•	•
	Ways of Writing						
	Create writing in both printed and digital forms	•	•	•	•	•	•
	Write regularly both short and longer products			•	•	•	•
	Revise and edit drafts of writing		•	•	•	•	•
	Develop keyboarding skills				•	•	•
	Use technology to produce and publish writing	•	•	•	•	•	•
	Use technology to interact and collaborate with others	•	•	•	•	•	•
	Speaking and Listening						
	Participate in discussions with partners and groups about writing	•	•	•	•	•	•
	Work with a peer or group to revise and edit writing	•	•	•	•	•	•
	COMPOSITION						
	The Writing Process: Plan, Draft, Revise, Edit, Publish						
	Prewrite and plan using a variety of strategies	•	•	•	•	•	•
Develop drafts into organized pieces of writing	•	•	•	•	•	•	
Revise drafts for coherence and clarity	•	•	•	•	•	•	
Edit drafts for the conventions of standard English	•	•	•	•	•	•	
Publish written work for audiences	•	•	•	•	•	•	
Genre Immersion: Modes and Products							
Write in a variety of modes							
• Informative or explanatory	•	•	•	•	•	•	
• Narrative	•	•	•	•	•	•	
• Persuasive	•	•	•	•	•	•	
Write and produce a variety of forms of writing							
• Letters, thank-you notes, emails		•	•	•	•	•	
• Editorials, presentations, speeches, essays, brochures	•	•	•	•	•	•	
• News stories, reports, summaries, how-to articles, informational articles	•	•	•	•	•	•	
• Poems, stories, plays, and other creative writing	•	•	•	•	•	•	
Write in self-selected forms			•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
ORAL LANGUAGE	SPEAKING						
	Retell an experience or story	•	•	•	•	•	•
	Summarize a text or experience with descriptive details and relevant facts	•	•	•	•	•	•
	Discuss politely and respectfully in groups	•	•	•	•	•	•
	Speak clearly and coherently about a topic or text	•	•	•	•	•	•
	Speak with sufficient volume and appropriate rate	•	•	•	•	•	•
	Communicate effectively while following the conventions of English	•	•	•	•	•	•
	Ask and answer questions	•	•	•	•	•	•
	Ask for and provide clarification or elaboration	•	•	•	•	•	•
	Connect ideas to those of others in a group	•	•	•	•	•	•
Report on a topic or text		•	•	•	•	•	
Include media in an oral presentation or report			•	•	•	•	
ORAL LANGUAGE	LISTENING						
	Listen to others when working in groups or with partners	•	•	•	•	•	•
	Use active listening strategies (e.g., making eye contact, facing the speaker, asking questions)	•	•	•	•	•	•
	Work collaboratively with others by following agreed-upon rules, norms, and protocols	•	•	•	•	•	•
PROJECT-BASED INQUIRY	COLLABORATION						
	Engage in discussions (e.g., one-on-one, in groups, teacher-led) on collaborative projects	•	•	•	•	•	•
	Work in pairs or with partners for inquiry projects		•	•	•	•	•
	RESEARCH SKILLS AND PROCESS						
	Conduct Short Research Projects						
	Develop and follow a plan for research	•	•	•	•	•	•
	Compose correspondence that requests information		•	•	•	•	•
	Take notes on sources and organize information from notes		•	•	•	•	•
	Generate questions for formal or informal inquiry	•	•	•	•	•	•
	Use an appropriate mode of delivery to present results		•	•	•	•	•
Paraphrase information from research sources		•	•	•	•	•	
Identify and Gather Information							
Use primary and secondary sources for research			•	•	•	•	
Avoid plagiarism				•	•	•	
Find information for research from both print and online sources	•	•	•	•	•	•	
Cite research sources (including print and online sources) and develop a bibliography			•	•	•	•	
Review sources critically for relevance and reliability		•	•	•	•	•	

SCOPE AND SEQUENCE		K	1	2	3	4	5
	Identify and Gather Information (cont.)						
	Demonstrate understanding of information gathered	•	•	•	•	•	•
	Make appropriate use of media and technology	•	•	•	•	•	•
	Interact with sources in meaningful ways	•	•	•	•	•	•
ASSESSMENT	TEST PREPARATION						
	Editing						
	Edit for complete sentences (avoid sentence fragments, run-on sentences, and comma splices)				•	•	•
	Edit for capitalization (e.g., proper nouns and adjectives, first word in a sentence, pronoun <i>I</i> , days of the week, months of the year) and punctuation (periods, question marks, apostrophes, quotation marks)	•	•	•	•	•	•
	Edit for end punctuation (periods, question marks, exclamation marks) and other punctuation, including commas, apostrophes, and quotation marks, where appropriate	•	•	•			
	Edit for commas in dates, addresses, compound sentences, and quotations			•	•	•	•
	Edit to avoid spelling mistakes		•	•	•	•	•
	Edit to maintain consistent verb tense		•	•	•	•	•
	Edit to maintain subject-verb agreement		•	•	•	•	•
	Extended Writing Prompts						
	Develop a personal narrative		•	•	•	•	•
	Develop an informational or explanatory paragraph or essay		•	•	•	•	•
	Develop poetry or fiction		•	•	•	•	•
	Develop a persuasive paragraph or essay				•	•	•
	Develop correspondence		•	•	•	•	•
	Author's Craft and Structure						
Identify the author's purpose and craft	•	•	•	•	•	•	

A

Academic vocabulary

integrate/integration, **U1**:T62, T70, T78, T124, T132, T140, T186, T194, T202, T256, T264, T272, T318, T326; **U2**:T54, T62, T70, T116, T124, T132, T176, T184, T192, T202, T238, T246, T254, T300, T308, T316; **U3**:T62, T70, T78, T122, T130, T138, T184, T192, T200, T244, T252, T260, T302, T310, T318; **U4**:T56, T64, T72, T116, T124, T132, T180, T188, T196, T246, T254, T262, T308, T316, T324; **U5**:T58, T66, T74, T116, T124, T132, T176, T184, T192, T244, T252, T260, T306, T314, T322

language of ideas, **U1**:T18, T88, T150, T213, T282; **U2**:T18, T80, T142, T264; **U3**:T18, T88, T148, T210, T270; **U4**:T18, T82, T142, T206, T272; **U5**:T18, T84, T142, T202, T270

use/using academic vocabulary, **U1**:T473; **U2**:T455; **U3**:T457; **U4**:T463; **U5**:T461

vocabulary, **U1**:T334

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, U5:T345, T349, T353, T357, T365, T438–T439

articles, **U4**:T439

comparative, **U1**:T426–T427; **U5**:T422–T423

comparing with, **U4**:T419, T423, T427, T431; **U5**:T345, T349, T353, T357, T365

superlative, **U1**:T426–T427; **U5**:T422–T423

Advanced-high learners. See ELL (English Language Learners)

Advanced learners. See ELL (English Language Learners)

Adverbs, U1:T434–T435; **U2**:T416–T417; **U4**:T443, T447, T451, T455; **U5**:T341, T369, T373, T377, T389, T438–T439

Affixes. See Spelling, Word Study, prefixes; Word Study, prefixes

Agreement

pronoun-antecedent, **U5**:T417, T421, T425, T429, T43

subject-verb, **U1**:T438; **U2**:T432–T433; **U3**:T341, T345, T349, T353, T361, T365, T369, T373, T377, T396

Alliteration. See Literary devices/terms, alliteration; Sound devices and poetic elements, alliteration

Analyzing. See Connections, text to text

Anchor chart, U1:T22, T92, T154, T216, T286; **U2**:T22, T84, T146, T206; **U3**:T22, T92, T152, T214, T274;

U4:T22, T86, T146, T210, T276; **U5**:T22, T88, T146, T206, T274

Answering questions. See Questioning

Antonyms, U1:T94–T95, T112; T86–T87, T99; **U3**:T94–T95, T106, T109; **U4**:T88–T89, T101, T103, T107; **U5**:T90–T91, T100, T101

Appreciating literature. See Literary response

Articles. See Adjectives, articles

Asking questions. See Questioning

Assess and Differentiate

myView Digital. See SavvasRealize.com to access Realize Reader and all other digital content

Quick Check, **U1**:T23, T57, T63, T71, T79, T93, T119, T125, T133, T141, T155, T181, T187, T195, T203, T217, T251, T257, T265, T273, T287, T313, T319, T327, T335; **U2**:T23, T53, T55, T63, T71, T85, T111, T117, T125, T133, T147, T171, T177, T185, T193, T207, T233, T239, T247, T255, T269, T295, T301, T309, T317; **U3**:T23, T57, T63, T71, T79, T183, T117, T123, T131, T139, T153, T179, T185, T193, T201, T215, T239, T245, T253, T261, T275, T297, T303, T311, T319; **U4**:T23, T51, T57, T65, T73, T87, T111, T117, T125, T133, T147, T175, T181, T189, T197, T211, T241, T247, T255, T263, T277, T303, T309, T317, T325; **U5**:T23, T53, T59, T67, T75, T89, T111, T117, T125, T133, T147, T171, T177, T185, T193, T207, T239, T245, T253, T261, T275, T301, T307, T315, T323

Small Group, **U1**:T28–T31, T60–T61, T68–T69, T76–T77, T82–T83, T98–T101, T122–T123, T130–T131, T138–T139, T144–T145, T160–T163, T184–T185, T192–T193, T200–T201, T206–T207, T222–T225, T254–T255, T262–T263, T270–T271, T276–T277, T292–T295, T316–T317, T324–T325, T332–T333, T338–T339; **U2**:T30–T31, T52–T53, T160–T61, T68–T69, T74–T75, T90–T93, T114–T115, T122–T123, T130–T131, T136–T137, T152–T155, T174–T175, T155–T183, T190–T191, T196–T197, T212–T215, T236–T237, T244–T245, T252–T253, T258–T259, T274–T277, T298–T299, T306–T307, T314–T315, T320–T321; **U3**:T28–T31, T60–T61, T68–T69, T76–T77, T82–T83, T98–T101, T120–T121, T128–T129, T136–T137, T142–T143, T158–T161, T182–T183, T190–T191, T198–T199, T204–T205, T220–T223, T242–T243, T250–T251, T258–T259, T264–T265, T280–T283, T300–T301, T308–T309, T316–T317, T322–T323; **U4**:T28–T31, T54–T55, T62–T63, T70–T71, T76–T77, T92–T95, T114–T115, T122–T123, T130–T131, T136–T137, T152–T155, T178–T179, T186–T187, T194–T195, T200–T201, T216–T219, T244–T245, T252–T253, T260–T261, T266–T267, T282–T285, T306–T307, T314–T315, T322–T323, T328–T329; **U5**:T28–T31, T56–T57, T64–T65, T72–T73, T78–T79, T94–T97, T114–T115, T122–T123, T130–T131, T136–T137, T152–T155, T174–T175, T182–T183,

T190–T191, T196–T197, T212–T215, T242–T243, T250–T251, T258–T259, T264–T265, T280–T283, T304–T305, T312–T313, T320–T321, T326–T327

Independent/Collaborative, **U1**:T31, T61, T69, T77, T83, T101, T123, T131, T139, T145, T163, T185, T193, T201, T207, T225, T255, T263, T271, T277, T295, T317, T325, T333, T339; **U2**:T31, T53, T61, T69, T75, T93, T115, T123, T131, T137, T155, T175, T183, T191, T197, T215, T237, T245, T253, T259, T277, T299, T307, T315, T321; **U3**:T31, T61, T69, T77, T83, T101, T121, T129, T131, T143, T161, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T301, T309, T317, T323; **U4**:T31, T55, T63, T71, T77, T95, T115, T123, T131, T137, T155, T179, T187, T195, T201, T219, T245, T253, T261, T267, T285, T307, T315, T323, T329; **U5**:T31, T57, T65, T73, T79, T97, T115, T123, T131, T137, T155, T175, T183, T191, T197, T215, T243, T251, T259, T265, T283, T305, T313, T321, T327

Book Club, **U1**:T31, T83, T101, T163, T207, T225, T277, T295, T488–T501; **U2**:T31, T75, T93, T155, T197, T215, T259, T277, T470–T483; **U3**:T31, T83, T101, T161, T205, T223, T265, T283, T472–T485; **U4**:T31, T77, T95, T155, T201, T219, T267, T285, T478–T491; **U5**:T31, T79, T97, T155, T197, T215, T265, T283, T476–T489

Conferring, **U1**:T31, T61, T69, T77, T83, T101, T123, T131, T139, T145, T163, T185, T193, T201, T207, T225, T255, T263, T271, T277, T295, T317, T325, T333, T339; **U2**:T31, T53, T61, T69, T75, T93, T115, T123, T131, T137, T155, T175, T183, T191, T197, T215, T237, T245, T253, T259, T277, T299, T307, T315, T321; **U3**:T31, T61, T69, T77, T83, T101, T121, T129, T131, T143, T161, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T301, T309, T317, T323; **U4**:T31, T54, T63, T71, T77, T95, T115, T123, T131, T137, T155, T179, T187, T195, T201, T219, T245, T253, T261, T267, T285, T307, T315, T323, T329; **U5**:T31, T57, T65, T73, T79, T97, T115, T123, T131, T137, T155, T175, T183, T191, T197, T215, T243, T251, T259, T265, T283, T305, T313, T321, T327

Independent Reading, **U1**:T31, T61, T69, T77, T83, T101, T123, T131, T139, T145, T163, T185, T193, T201, T207, T225, T255, T263, T271, T277, T295, T317, T325, T333, T339; **U2**:T31, T53, T61, T69, T75, T93, T115, T123, T131, T137, T155, T175, T183, T191, T197, T215, T237, T245, T253, T259, T277, T299, T307, T315, T321; **U3**:T31, T61, T69, T77, T83, T101, T121, T129, T131, T143, T161, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T301, T309, T317, T323; **U4**:T31, T55, T63, T71, T77, T95,

T115, T123, T131, T137, T155, T179, T187, T195, T201, T219, T245, T253, T261, T267, T285, T307, T315, T323, T329; **U5**:T31, T57, T65, T73, T79, T97, T115, T123, T131, T137, T155, T175, T183, T191, T197, T215, T243, T251, T259, T265, T283, T305, T313, T321, T327

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On-level learners. See Assess and Differentiate

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Paraphrase, U3:T464–T465

Parts of a book. See Text features

Parts of speech. See Adjectives; Adverbs; Conjunctions; Nouns; Prepositions; Pronouns; Verbs

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Phonics/decoding

common syllable patterns, **U1**:T26–T27, T58–T59, T66–T67, T74–T75, T80–T81, T136–T137, T290–T291, T314–T315, T322–T323, T336–T337; **U2**:T26–T27, T44, T50–T51, T58–T59, T72–T73, T128–T129, T210–T211, T234–T235, T242–T243, T256–T257, T334, T338, T342, T350, T370, T406, T410, T414, T422

final stable syllable, **U5**:T286, T294, T297, T278–T279, T302–T303, T310–T311, T320–T321, T436, T440, T444, T452

VCCCV, **U4**:90–T91, T98, T112–T113, T120–T121, T134–T135, T192–T193 T366, T370, T374, T382, T402

VC/CV, **U1**:T36, T54, T74–T75, T136–T137, T352, T356, T360, T364, T368, T388

VCe, **U2**:T210–T211, T219, T229, T231, T234–T235, T242–T243, T256–T257, T312–T313, T406, T410, T414, T422, T442

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diphthongs, **U1**:T299, T290–T291, T314–T315, T322–T323, T336–T337, T448, T452, T456, T464; **U2**:T66–T67, T346

r-controlled, **U2**:T88–T89, T103, T112–T113, T120–T121, T134–T135, T188–T189, T358, T362, T366, T374, T394; **U4**:T26–T27, T36, T40, T45, T52–T53, T60–T61, T74–T75, T128–T129, T342, T346, T350, T358, T378

schwa, **U5**:T222, T227, T210–T211, T240–T241, T248–T249, T262–T263, T318–T319, T412, T416, T420, T428, T448

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vowel teams, **U3**:T218–T219, T228, T240–T241, T248–T249, T262–T263, T314–T315, T408, T412, T416, T424, T444, T444

words, compound, **U2**:T150–T151, T172–T173, T180–T181, T194–T195, T250–T251, T382, T386, T390, T398, T418

Phrasing. See Fluency, reading

Pictures. See Text features, illustrations/photographs

Play. See Genres, drama/play

Plot, U1:T28, T35, T36, T38, T41, T42, T45, T48, T51, T52, T54, T62–T63; **U3**:T28, T35, T39, T43, T44, T47, T48, T51, T53, T55, T62–T63, T342–T343, T366–T367, T370–T371. See *also* Listening, listening comprehension; Story structure

Plurals. See Nouns, plural; Word Study, irregular plural nouns

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 or correct predictions, U3:T29, T34, T37, T38, T40, T42, T45, T46, T50, T52, T54, T70–T71; **U4**:T29, T35, T38, T41, T44, T48, T64–T65; **U5**:T29, T34, T37, T39, T44, T45, T47, T49, T66–T67

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Prior knowledge. See Background knowledge; ELL (English Language Learners)

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Progress monitoring. See Assessment, progress monitoring

Project-Based Inquiry, U1:T469–T487; **U2**:T451–T469; **U3**:T453–T471; **U4**:T459–T477; **U5**:T457–T475
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compare across texts, **U1**:T470–T471; **U2**:T452–T453; **U3**:T454–T455; **U4**:T460–T461; **U5**:T458–T459

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Proofreading. See Writing Workshop, composition, writing process

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Publish, Celebrate, and Assess, U1:T442–T463; **U2**:T424–T445; **U3**:T426–T447; **U4**:T432–T453; **U5**:T430–T451

Punctuation, U3:T430–T431; **U5**:T426. See *also* Comma

Purpose and audience. See Author's purpose

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Questioning, U1:T99, T104, T106, T109, T113, T116, T132–T133; **U4**:T34, T153, T158, T163, T165, T168, T170, T172, T188–T189

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Rate. See Fluency, reading

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Reader response. See Connections

Reading fluency. See Fluency, reading; Oral reading ability

Reading rate. See Fluency, reading

Reading to students, U1:T20, T90, T152, T214, T284;
U2:T20, T82, T144, T204, T266; **U3:**T20, T90, T150,
T212, T272; **U4:**T20, T84, T144, T208, T274; **U5:**T20,
T86, T144, T204, T272

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Foundational Skills

fluency. See Fluency, reading

high-frequency words. See Vocabulary development,
high-frequency words

listening comprehension. See Listening, listening
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phonics. See Phonics/decoding

word structure and knowledge. See Dictionary/glossary;
Phonics/decoding; Prefixes; Spelling; Suffixes

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T293; **U2:**T29, T91, T153, T216, T224, T232, T238,
T275; **U3:**T29, T99, T159, T162, T170–T171, T221,
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T207, T225, T255, T263, T271, T277, T295, T317,
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T93, T115, T123, T131, T137, T155, T183, T183, T191,
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T307, T315, T321; **U3:**T11, T31, T61, T69, T77, T83,
T121, T129, T131, T143, T161, T183, T191, T199,
T205, T223, T243, T251, T259, T265, T283, T301,
T309, T317, T323; **U4:**T11, T31, T54, T63, T71, T77,
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T201, T219, T245, T253, T261, T267, T285, T307,
T315, T323, T329; **U5:**T11, T31, T57, T65, T73, T79,
T97, T115, T123, T131, T137, T155, T175, T183, T191,
T197, T215, T243, T251, T259, T265, T283, T305,
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T113, T116, T132–T133; **U4:**T153, T158, T163, T165,
T168, T170, T172, T188–T189

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T35, T38, T41, T44, T48, T64–T65; **U5:**T29, T34, T37,
T39, T44, T45, T47, T49, T66–T67

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T124–T125, T161, T168, T173, T175–T177, T179,
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T107, T124–T125, T283

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T212–T213, T282–T283; **U2:**T18–T19, T80–T81, T142–
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T148–T149, T210–T211, T270–T271; **U4:**T18–T19,
T82–T83, T142–T143, T206–T207, T272–T273;
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T228, T231, T233, T234, T236, T252–T253

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T110–T111, T170–T171, T232–T233, T294–T295;
U3:T56–T57, T116–T117, T178–T179, T238–T239,
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U4:T37, T41, T46, T58–T59; **U5:**T42

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Realistic fiction. See Genres, realistic fiction

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Routines. See Teaching strategies, routines

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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

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- analyze illustrations, **U2**:T153, T159, T160, T162, T167, T168, T176–T177
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- analyze point of view, **U5**:T212, T219, T223, T226, T227, T230, T235, T237, T244–T245
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- analyze text structure, **U2**:T97, T99, T101, T102, T104, T107, T109, T116–T117, T212, T218, T221, T222, T226, T229, T230, T238–T239; **U3**:T227, T231, T233, T234, T244–T245; **U4**:T28, T34, T37, T40, T42, T45, T47, T49, T56–T57; **U5**:T100, T104, T106, T108, T116–T117, T152, T158, T161, T163, T165–T166, T169, T176–T177
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- identify play elements, **U4**:T288, T290, T292, T294, T298, T301, T308–T309
- infer theme, **U3**:T158, T165, T166, T169, T172, T174, T184–T185; **U5**:T280, T289, T292, T294, T298, T306–T307
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- make inferences, **U1**:T168, T173, T175–T177, T179, T194–T195; **U4**:T93, T98, T100, T103, T105, T107, T124–T125, T283
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See also Unit Overview

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Struggling readers. See Assess and Differentiate

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Vocabulary skills/strategies

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See also Spelling, Word Study; Vocabulary skills/strategies

Word Wall. See Academic vocabulary, Word Wall

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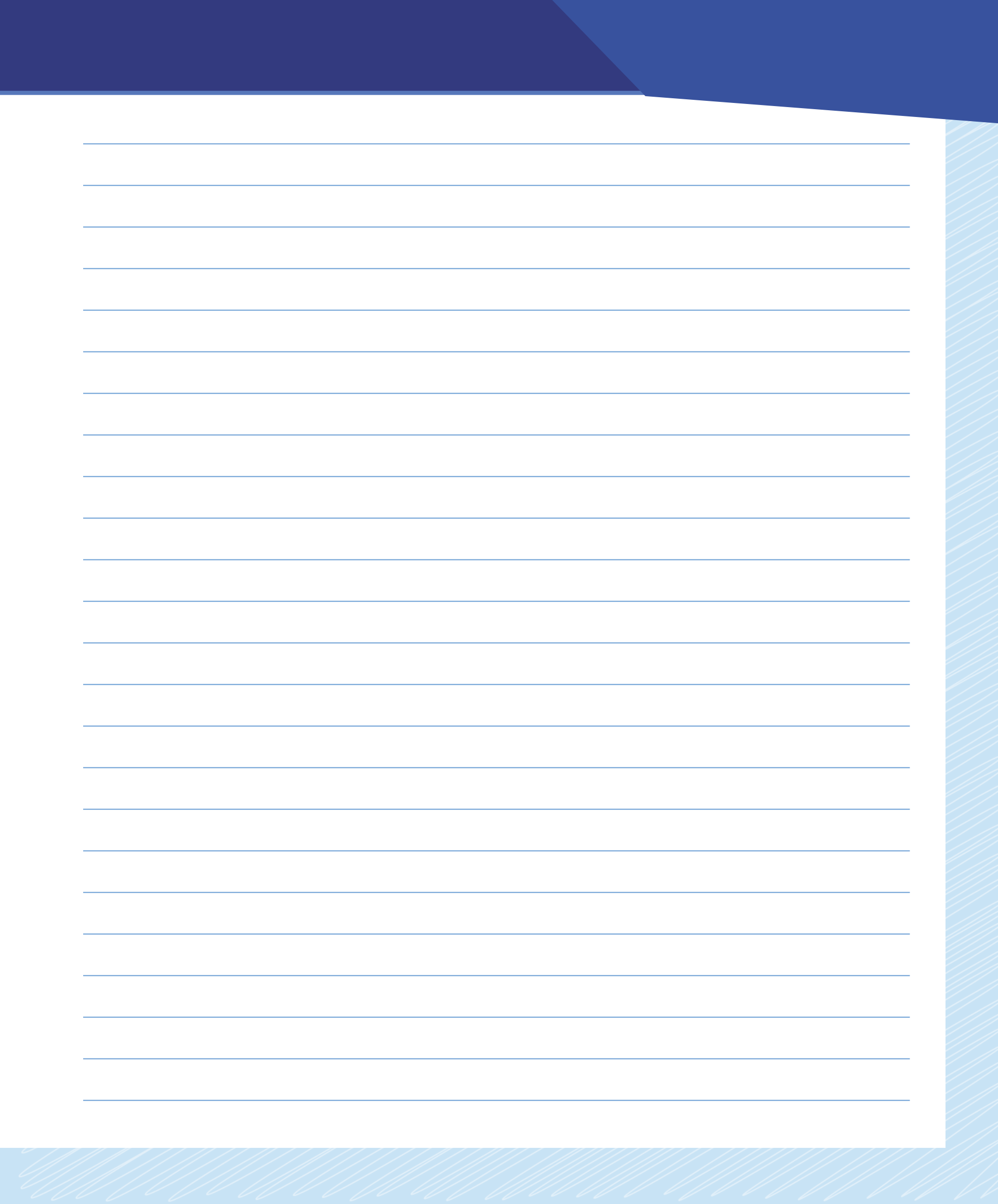
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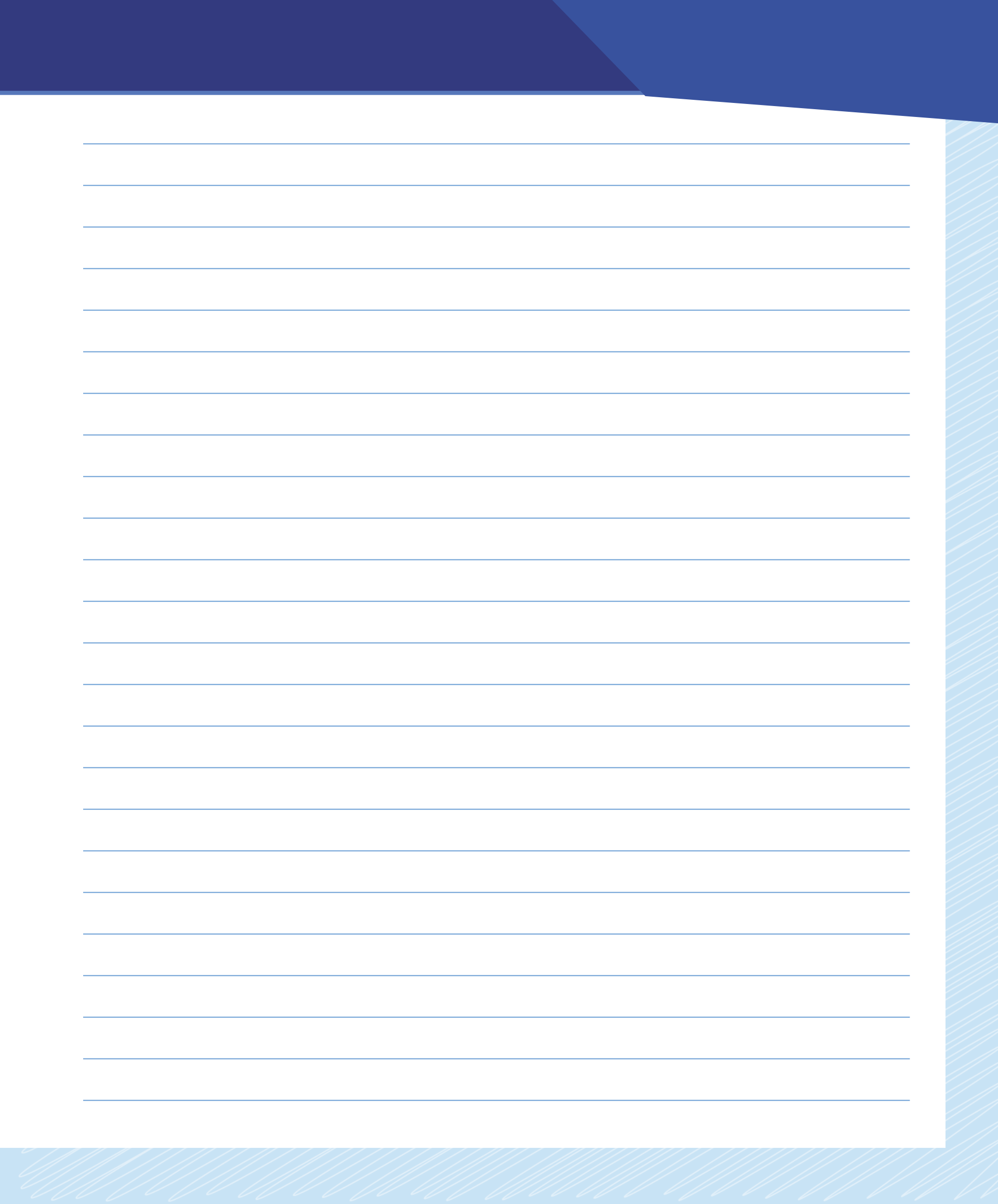
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ISBN-13: 978-0-13-490950-9
ISBN-10: 0-13-490950-X

