myView®

LITERACY

4.4

SAVVAS

myView
LITERACY
4

SAVVAS
LEARNING COMPANY

myView Literacy Experts and Researchers

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Grade 4 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
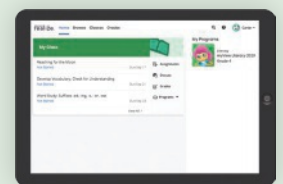
Savvas Realize™ Intermediate Student Interface

Small Group & Independent

BOOK CLUB
with Trade Books
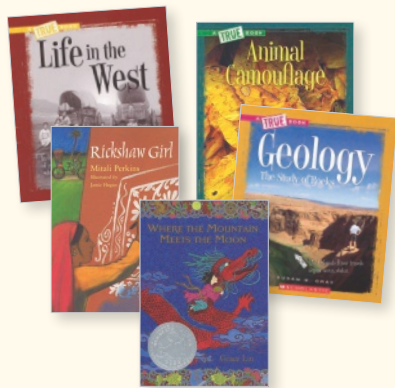
WRITING CLUB

SuccessMaker®

Digital Games
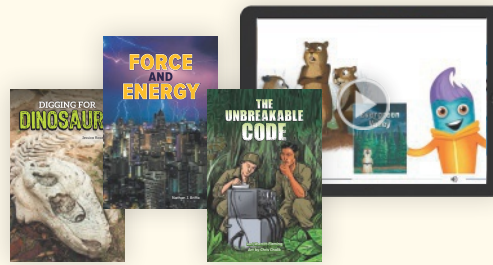
Leveled Content Readers with Access Videos
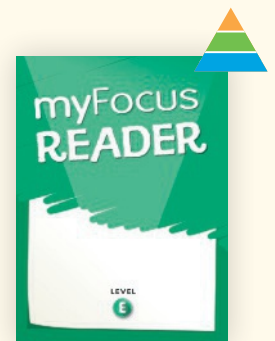
myFocus Reader

Digital Platform

Savvas Realize™

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

Seamless Google Integration

realize reader™

Online/Offline Access

Trade book titles are subject to change.

Savvas Realize™

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

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

TEACHER RESOURCES
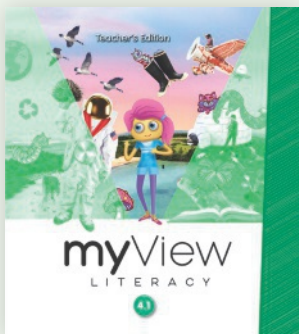
Teacher's Edition
5 Volumes
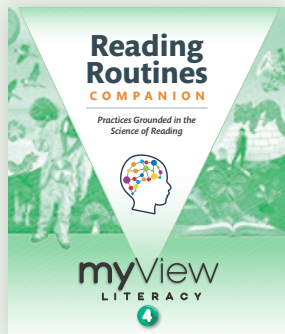
Reading Routines Companion
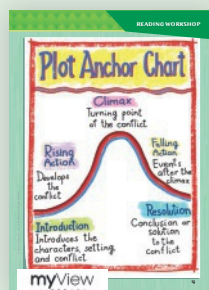
Anchor Charts
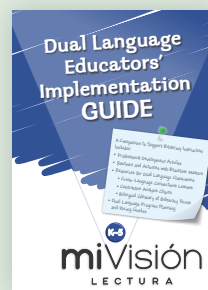
Dual Language Educators' Implementation Guide

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

Includes Digital Student Practice
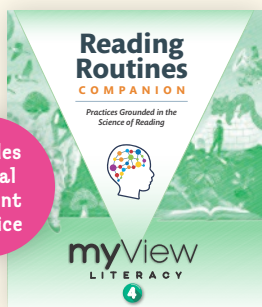
Reading Routines Companion
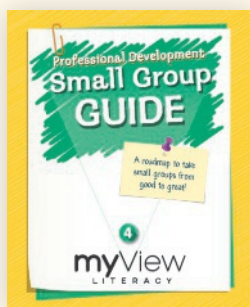
Small Group Professional Development Guide
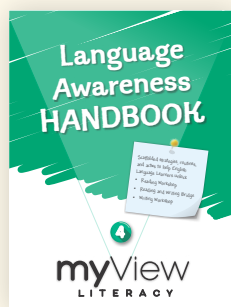
Language Awareness Handbook
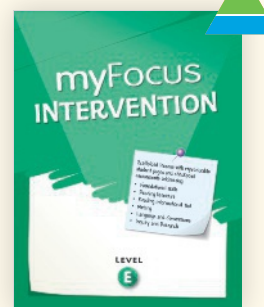
myFocus Intervention Teacher's Guide

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

Assessment & Reporting
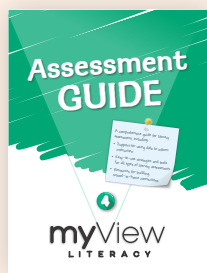
Assessment Guide

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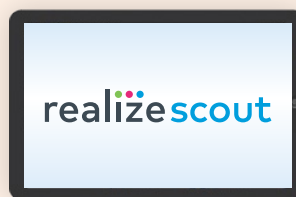
realize scout

Realize Scout Observational Tool

SAVVAS literacy Screener & Diagnostic Assessments

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

An Instructional Model for Today's Classroom

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

PROJECT-BASED INQUIRY

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

Reading

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

Reading-Writing Bridge

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

Writing

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

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

Foster a Love of Reading

Student Interactive

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

Read ALOUD

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

Mentor STACK

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

BOOK CLUB

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

Titles are subject to change.

A Continuum of Resources to Meet the Needs of Your Students

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

LEVEL OF SUPPORT

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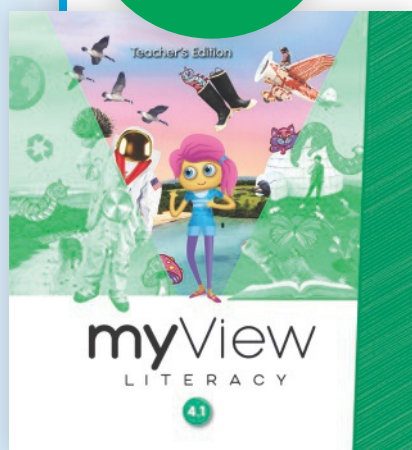
Teacher's Edition (K-5)

Whole group lessons with corresponding small group differentiated instruction.

Reading Routines Companion
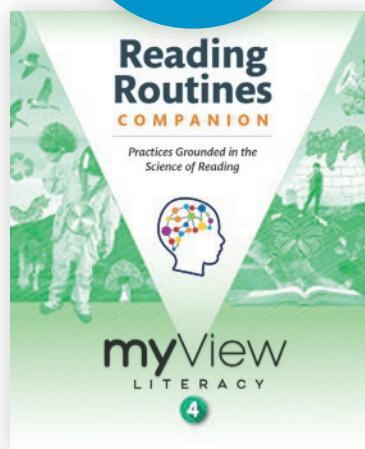
Reading Routines Companion (K-5)

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

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

SuccessMaker®

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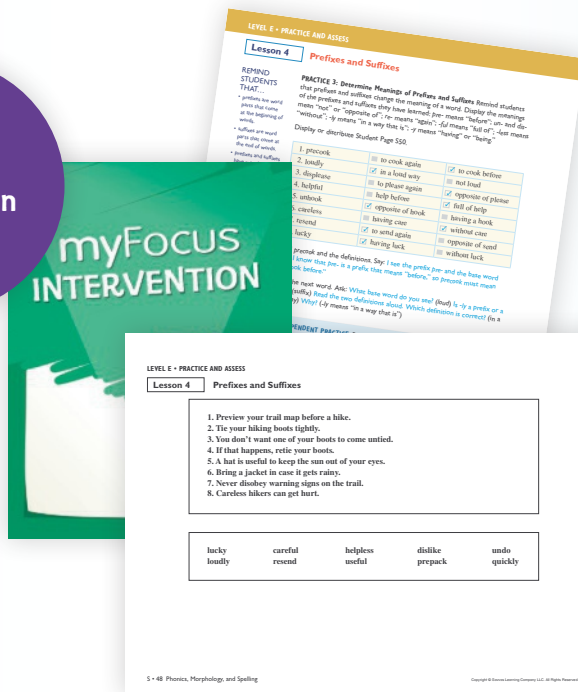
myFocus Intervention

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

Lessons follow a routine of:

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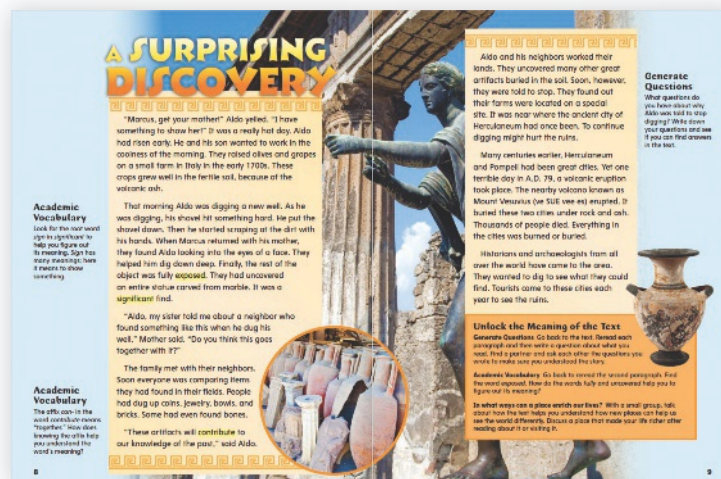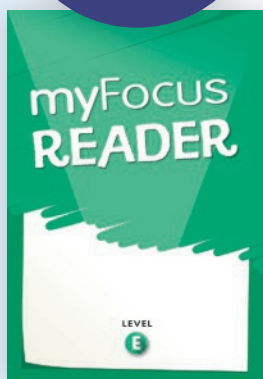
myFocus Reader

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

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

Foundational Skills for Intermediate Students

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

WORD RECOGNITION ✕ **LANGUAGE COMPREHENSION** = **READING COMPREHENSION**

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

LANGUAGE COMPREHENSION

- Background Knowledge
- Vocabulary
- Language Structure
- Verbal Reasoning
- Literacy Knowledge

Increasingly Strategic

WORD RECOGNITION

- Phonological Awareness
- Decoding & Spelling
- Sight Recognition

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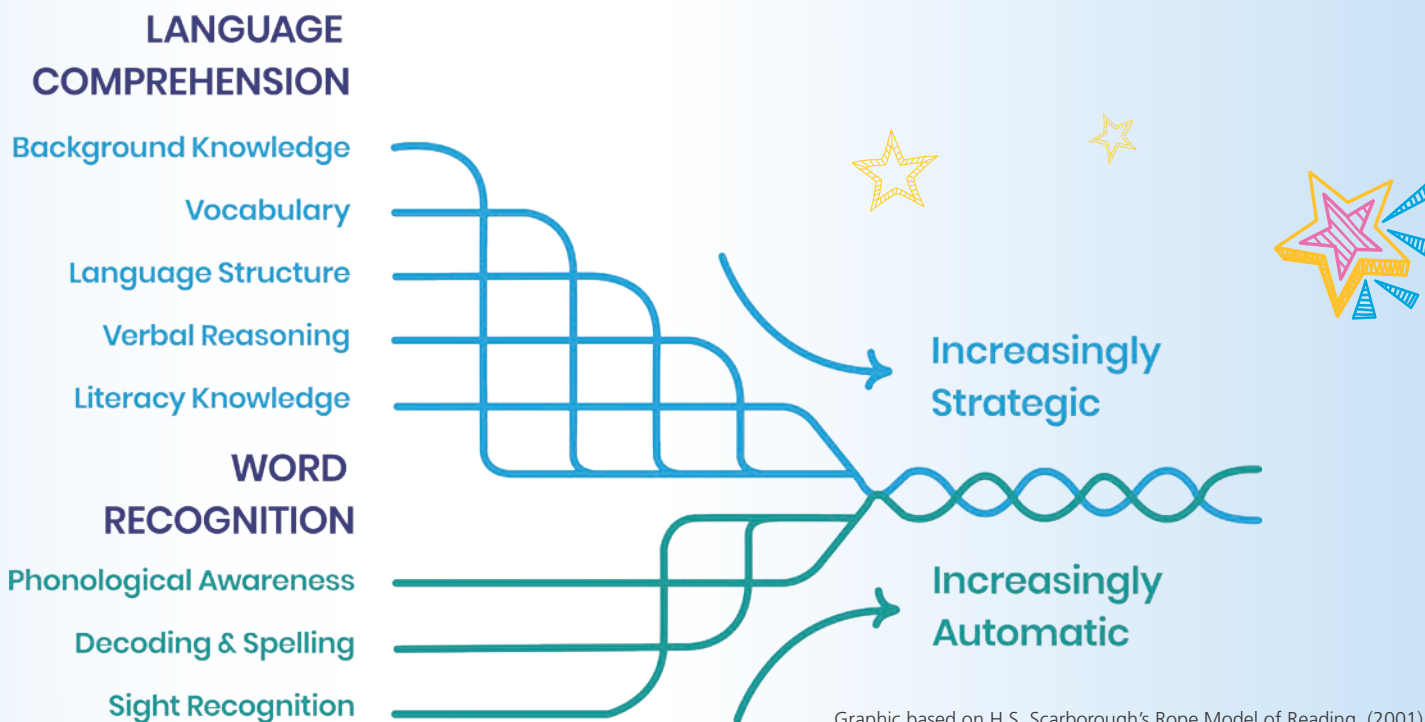
Graphic based on H.S. Scarborough's Rope Model of Reading. (2001)

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

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

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

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

Includes Digital Practice

Grade 3 Example

Dictation practice is included in the Student Interactive.

Connected Word Study & Spelling Instruction

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

Purposeful Assessments, Powerful Results

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

Formative Assessments — Daily/Weekly

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

Unit Assessments — 5x Year

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

Summative Assessments — 3x Year

- Baseline Assessment
- Middle-of-Year Assessment
- End-of-Year Assessment
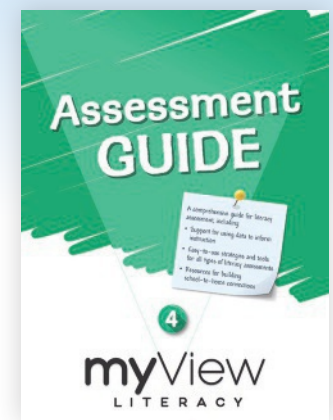
Data-Driven Assessment Guide

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

BASELINE ASSESSMENT

MIDDLE-OF-YEAR ASSESSMENT

DAILY FORMATIVE ASSESSMENTS

UNIT ASSESSMENTS

WEEKLY PROGRESS CHECK-UPS

END-OF-YEAR ASSESSMENT

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.

Universal Screener → **Multistage Adaptive Diagnostic** → **Instructional Recommendations**
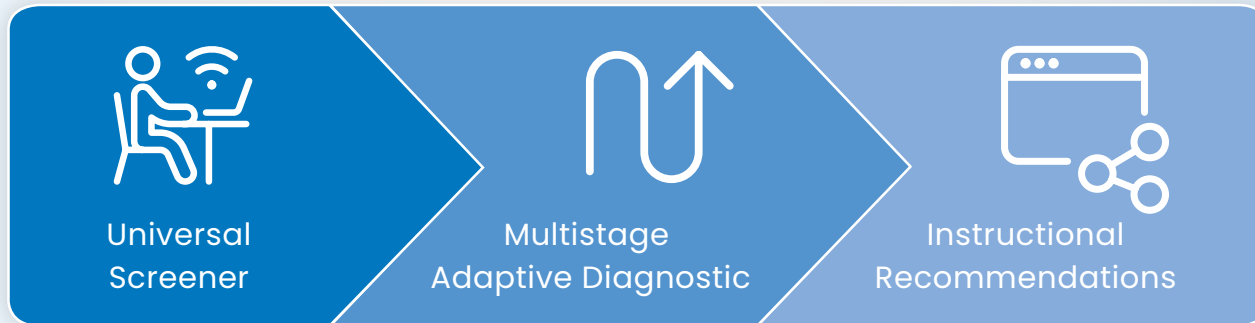
A short screening assessment identifies proficiency in precursor skills, including foundational skills in Grades K-3.

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.
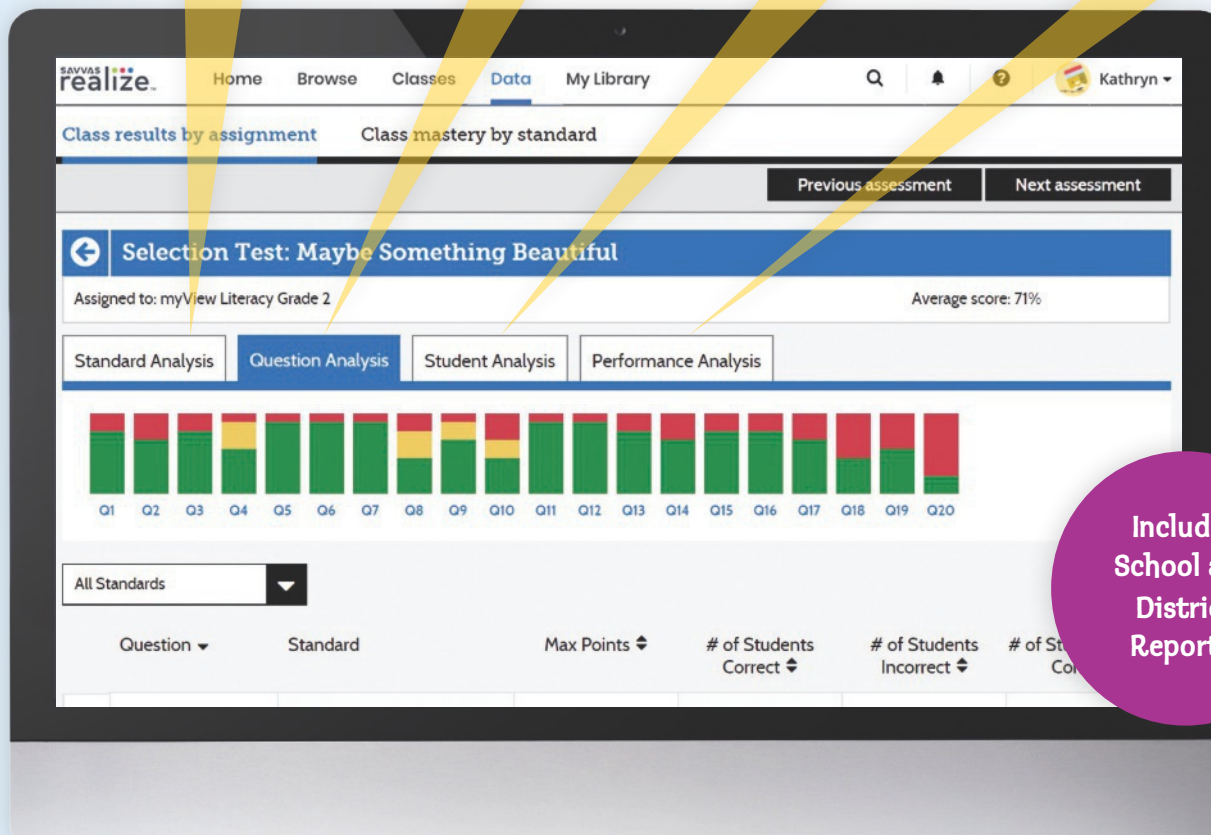
Intuitive Data Reporting

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.

savvas realize. Home Browse Classes Data My Library   Kathryn ▾

Class results by assignment   Class mastery by standard

Previous assessment   Next assessment

◀ Selection Test: Maybe Something Beautiful

Assigned to: myView Literacy Grade 2   Average score: 71%

Standard Analysis | Question Analysis | Student Analysis | Performance Analysis

Q1 Q2 Q3 Q4 Q5 Q6 Q7 Q8 Q9 Q10 Q11 Q12 Q13 Q14 Q15 Q16 Q17 Q18 Q19 Q20

All Standards ▾

Question ▾	Standard	Max Points ⇕	# of Students Correct ⇕	# of Students Incorrect ⇕	# of St Co

The Digital Difference

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

The Student Experience

High-Interest resources capture attention and increase learning.
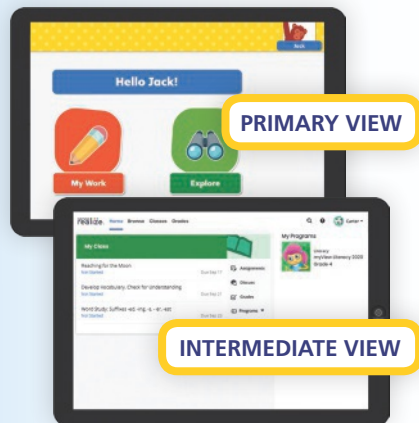
Adaptive Dashboard
Adjust student view for ease of use!
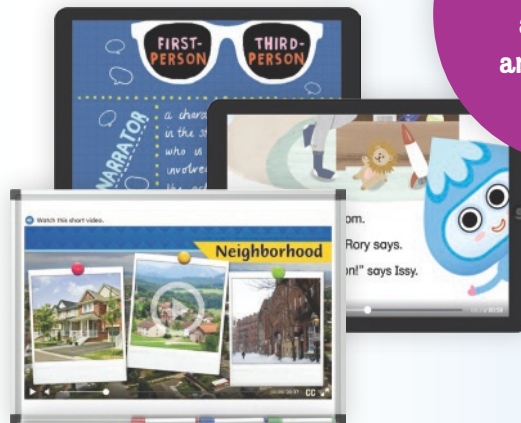
Engaging Videos
Introduce new topics, literacy skills, and background knowledge with high-interest resources.

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

The Teacher Experience

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

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

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

Videos, Guides, Lesson Planning Templates, and more help when teaching remotely.
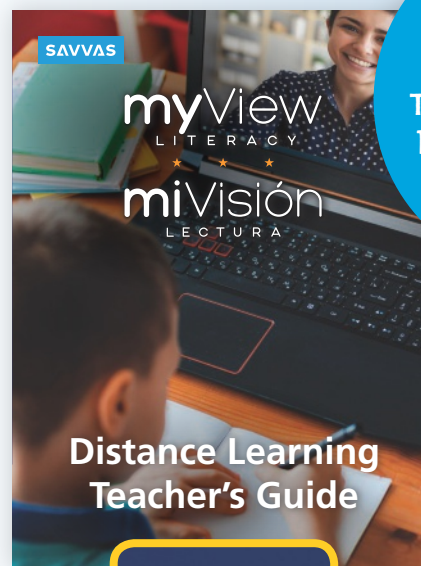
Distance Learning Teacher's Guide

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

Ernest Morrell, Ph.D. - Professor at Notre Dame Center for Literacy Education and Former President of NCTE

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
Impacts

Essential Question

How do our stories shape our world?

SAVVAS realize™

Go ONLINE for all lessons.

myView Digital

- 📖 REALIZE READER
- 📓 NOTEBOOK
- 🔊 AUDIO
- 🎮 GAME
- ✏️ ANNOTATE
- 📥 DOWNLOAD
- ▶️ VIDEO
- 🔎 RESEARCH
- 👆 INTERACTIVITY
- ✅ ASSESSMENT

Spotlight on Traditional Literature

UNIT THEME

Impacts

Essential Question

How do our stories shape our world?

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

WEEK 3

"La Culebra (The Snake)"

Why should we do good deeds without expecting anything in return?

BOOK CLUB

WEEK 2

Thunder Rose

How can being different be an advantage?

BOOK CLUB

WEEK 1

from **Can You Guess My Name? Traditional Tales Around the World**

How can revealing a secret make it lose its power?
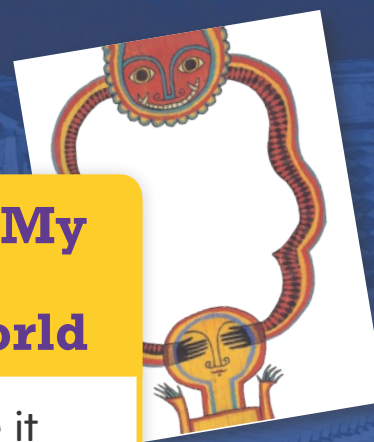
The Secret of the Winter Count

WEEK 4

How can what we learn from stories guide our actions?

WEEK 5

"Pandora" and **"Race to the Top"**

How can being disobedient cause problems?

WEEK 6 Project

Project-Based Inquiry

At the end of the unit, students will get the chance to apply what they've learned about impacts in the **WEEK 6 PROJECT: The Tale Behind the Tale.**

UNIT THEME

Impacts

	WEEK 1	WEEK 2	WEEK 3
READING WORKSHOP	**Traditional Literature** *from* **Can You Guess My Name?**	**Tall Tale** **Thunder Rose**	**Drama** **"La Culebra (The Snake)"**
	Analyze characters to synthesize information about characters in traditional tales	Infer theme to make connections to traditional literature	Identify elements of a play to help summarize a play
READING-WRITING WORKSHOP BRIDGE	Bridge reading and writing traditional literature through: • Academic Vocabulary • Word Study • Read Like a Writer • Write for a Reader		
BOOK CLUB SEL	*Where the Mountain Meets the Moon* by Grace Lin How do stories add power and meaning to our lives?		
WRITING WORKSHOP	Introduce Mentor Stacks and immerse in opinion essay texts	Develop elements of opinion essay writing	Develop the structure of opinion essay writing
READING-WRITING WORKSHOP BRIDGE	Bridge reading and writing traditional literature through: • Spelling • Language and Conventions		

UNIT THEME
- I can collaborate with others to determine how stories shape our world.

READING WORKSHOP
- I know about different types of traditional literature and understand their elements.

READING-WRITING WORKSHOP BRIDGE
- I can use language to make connections between reading and writing.

WRITING WORKSHOP
- I can use elements of opinion writing to write an opinion essay.

WEEK 4	WEEK 5	WEEK 6
Historical Fiction	**Myths**	**Inquiry and Research**
The Secret of the Winter Count	**"Pandora" and "Race to the Top"**	**The Tale Behind the Tale Research Articles**
Infer theme and make connections in historical fiction	Evaluate details to help analyze and compare myths	**Project-Based Inquiry** • Generate questions for inquiry • Research the origin of an American tall tale, folktale, or legend • Engage in productive collaboration • Incorporate media • Celebrate and reflect

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

Where the Mountain Meets the Moon by Grace Lin
How do stories add power and meaning to our lives?

Apply writer's craft and conventions of language to develop and write an opinion essay	Publish, celebrate, and assess opinion essay writing

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

UNIT THEME

Impacts

		WEEK 1	WEEK 2	WEEK 3
		Traditional Literature *from* **Can You Guess My Name?**	**Tall Tale** **Thunder Rose**	**Drama** **"La Culebra (The Snake)"**
READING WORKSHOP	**Minilesson Bank**	Media: Revealing Secrets	Poem: But I Tried Out For . . .	Fairy Tale: The Mysterious Mask
		Traditional Literature: Can You Guess My Name?	Tall Tale: Thunder Rose	Drama: "La Culebra (The Snake)"
		Words that provide clues to events and actions	Words that develop tone	Words that develop characters and connect the drama to the unit theme
		Analyze Characters	Infer Theme	Explain Elements of a Drama
		Synthesize Information	Make Connections	Summarize Literary Text
		Talk About It	Write to Sources	Write to Sources
READING-WRITING WORKSHOP BRIDGE	**Academic Vocabulary**	Related Words	Synonyms and Antonyms	Context Clues
	Word Study	Greek and Latin Prefixes	Suffixes *-able, -ible*	Syllable Pattern VV
	Read Like a Writer	Analyze Voice	Analyze Exaggeration	Analyze Author's Craft
	Write for a Reader	Use Voice	Use Exaggeration	Develop Message
WRITING WORKSHOP	**Weekly Focus**	Introduce and Immerse	Develop Elements	Develop Structure
	Minilesson Bank	Analyze an Opinion Essay	Develop a Topic and Opinion	Compose the Introduction and Conclusion
		Understand Point of View	Develop Reasons	Organize Reasons
		Understand Reasons and Information	Develop Supporting Details and Facts	Organize Supporting Details
		Brainstorm a Topic and Opinion	Compose a Concluding Statement	Use Transition Words and Phrases
		Plan Your Opinion Essay	Compose Using Technology	Use Technology to Collaborate
READING-WRITING WORKSHOP BRIDGE	**Spelling**	Spell Greek and Latin Word Parts	Spell Suffixes *-able, -ible*	Spell Syllable Pattern VV
	Language and Conventions	Pronouns	Adjectives	Adverbs

Essential Question

How do our stories shape our world?

WEEK 4	WEEK 5	WEEK 6
Historical Fiction	**Myths**	**Inquiry and Research**
The Secret of the Winter Count	**"Pandora" and "Race to the Top"**	**The Tale Behind the Tale**
Primary Source: StoryCorps	Infographic: Texts that Guide Our Actions	Leveled Research Articles
		Use Academic Words
Historical Fiction: The Secret of the Winter Count	Myths: "Pandora" and "Race to the Top"	Explore and Plan: Informational Text
Words that help you understand the characters and events in the text	Words that help you identify and analyze elements of myth	Conduct Research: Library of Congress
Infer Theme	Analyze Myths	Informational Text: Blog Post
Make Connections	Evaluate Details	Refine Research: Bibliography
Write to Sources	Talk About It	Extend Research: Media Message
Figurative Language	Parts of Speech	Revise Order of Ideas
Prefixes *im-, in-, ir-*	Homophones	Edit and Peer Review
Analyze Figurative Language and Mood	Analyze Allusions	Celebrate and Reflect
Use Figurative Language and Mood	Use Allusions	
Writer's Craft	Publish, Celebrate, and Assess	
Rearrange Ideas for Coherence and Clarity	Incorporate Peer and Teacher Suggestions	
Combine Ideas for Coherence and Clarity	Publish a Final Draft	
Peer Edit	Publish and Celebrate	
Edit for Complete Sentences	Prepare for Assessment	
Edit Nouns	Assessment	
Spell Words with Prefixes	Spell Homophones	
Comparative Adjectives	Superlative Adjectives	

Level P

Level P

Level Q

Level Q

Level R

Level R

Level R

LEVEL O

Leveled Texts for Unit 4

- Unit 4 guided reading levels range from P through T.

- Readers align to the unit theme, Impacts, and to the Spotlight Genre, Traditional Literature.

- 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 4 Leveled Library

- A range of levels from O to T

- Rich variety of genres, including Traditional Literature and more

- Text structures and features aligned to the continuum of text levels

- Leveled Reader Search functionality at SavvasRealize.com

- Audio and word-by-word highlighting to support students as they read
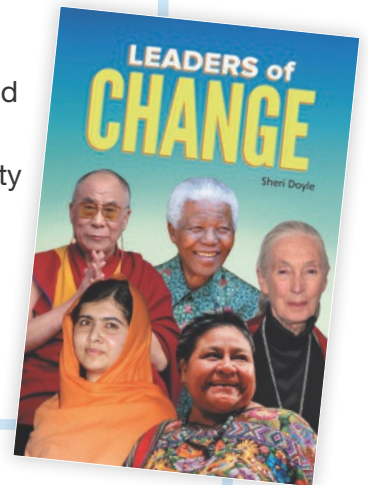
Online Reader Interactive Support
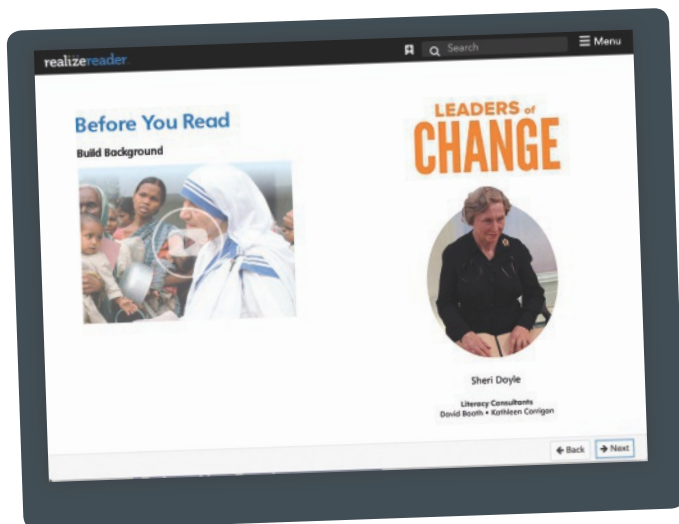
ELL Access Videos
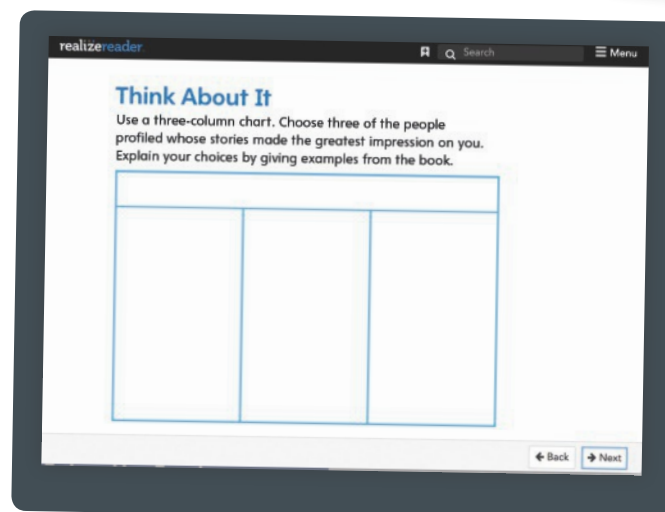
Interactive Graphic Organizers

Level S — The Banquet — Hanan Hazime — Art by Kristeen Harris-Jones

Level S — An Epic Tale — Norman O'Riley — Art by Shahab Shamshirsaz

Level S — Enriching America — Joan A. Nelson

Level S — Striking a Chord — Scarbrough

Level T — Flash in the Pan — Jim Westcott — Art by Sahle Robinson

Level T — Great American Speeches

Level T — The Simuteller's Last Tale — Kate Keenan — Art by Glenn Harvey

Level T — Stories of Storytellers — Lori Sheridt-Fleming
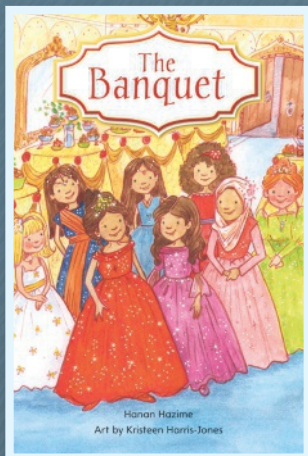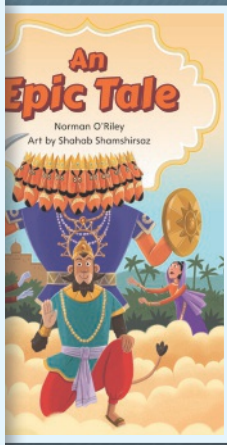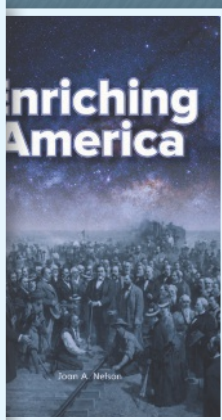
LEVEL T ›

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
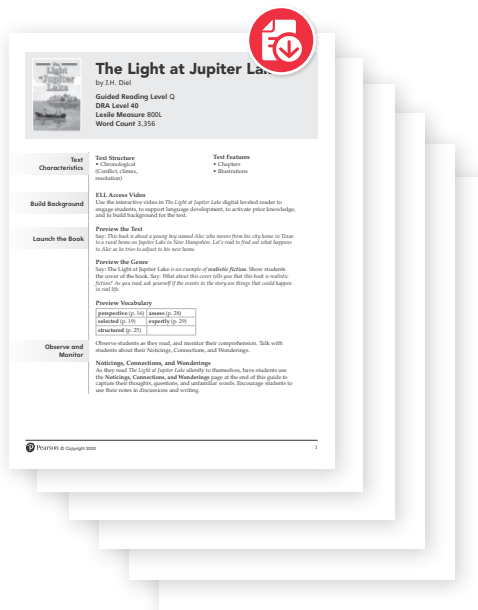
See the Small Group Guide for

- 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

Impacts

OBJECTIVES

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

Recognize characteristics of digital texts.

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

Essential Question

Introduce the Unit 4 Essential Question, *How do our stories shape our world?* Tell students they will read many texts to learn how narratives can serve as a means of both remembering and learning new information.

Watch the Unit Video Tell students that a video is a multimodal text because it combines sound and pictures. Have students watch "Stories Shape Us" and take notes on the power of stories and our reasons for telling them. ▶

TURN, TALK, AND SHARE Encourage partners to discuss what the video taught them about how stories shape our world. Use the following questions to guide their discussions.

- After watching the video, what questions do you have?
- What information did the audio provide that the images did not?

STUDENT INTERACTIVE, pp. 212–213

UNIT 4

Impacts

Essential Question

How do our stories shape our world?

▶ **Watch**

"Stories Shape Us"

TURN and TALK

How have stories influenced your life?

212

SAVVAS **realize**™
Go ONLINE for all lessons.

- ▶ VIDEO
- 🔊 AUDIO
- 🔄 INTERACTIVITY
- 🎮 GAME
- ✏️ ANNOTATE
- 📕 BOOK
- 🔍 RESEARCH

Spotlight on Traditional Literature

READING WORKSHOP

Media: Revealing Secrets
from Can You Guess My Name? .... Traditional Tales
by Judy Sierra

Poem: But I Tried Out For . . .
Thunder Rose .... Tall Tale
by Jerdine Nolen

Fairy Tale: The Mysterious Mask
"La Culebra (The Snake)" .... Drama
by Pamela Gerke

Primary Source: StoryCorps
The Secret of the Winter Count .... Historical Fiction
by Jacqueline Guest

Infographic: Texts That Guide Our Actions
"Pandora" and "Race to the Top" .... Myths
by Cynthia Rylant | by Geraldine McCaughrean

READING-WRITING BRIDGE

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

WRITING WORKSHOP

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

PROJECT-BASED INQUIRY

- Inquire • Research • Collaborate

213

ELL Targeted Support **Summary** Have pairs or groups practice summarizing visual and audio content in their own words.

Have student pairs orally respond to the following sentence frames: *This story was told by _____. This story is about _____. This story happened when _____. I remember this story because _____.* **EMERGING/DEVELOPING**

Ask students to recall a story and retell it to a peer. **EXPANDING/BRIDGING**

Independent Reading

Self-Select Texts Discuss pp. 214–215 in the *Student Interactive*. Have students:

- Choose books based on their interests.
- Read at a steady and comfortable rate.
- Spend increasing amounts of time reading independently throughout the unit.

STUDENT INTERACTIVE, pp. 214–215

UNIT 4

INDEPENDENT READING

Independent Reading

Building stamina means developing your ability to do an activity for a longer amount of time. Review your Independent Reading Logs for previous units.
- How many pages did you read in one sitting? _____
- What is the longest amount of time you spent reading independently? _____

Use these tips to help you increase your reading stamina.

- Choose books based on what interests you. If a book does not hold your attention, consider choosing a different book.
- Stretch first, if you can. You will find it easier to sit still and read quietly if you have recently done some exercise.
- Pace yourself. Read at a rate that works for you.
- Limit distractions. If possible, choose a location that is quiet and comfortable, where you will not be interrupted.
- Each time you read, aim to read a few more pages, or for a couple more minutes, than you did last time. Small goals lead to big successes!

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

Independent Reading Log

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

214

215

OBJECTIVE

Respond using newly acquired vocabulary as appropriate.

ELL Language Transfer

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

- reveal : *revelar*
- traditional : *tradicional*
- illustrate : *ilustrar*
- interpret : *interpretar*
- predict : *predecir*

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

Expand: You must open the gift to **reveal** what is inside.
Ask: What can a person's facial expression **reveal** about how he or she is feeling?

Expand: **Traditional** stories are passed down through many generations.
Ask: What can a **traditional** story teach you about the past?

Expand: Teachers provide examples to **illustrate** the meanings of vocabulary words.
Ask: How else do teachers help **illustrate** the meanings of words?

Expand: To **interpret** a story, identify what characters learn.
Ask: What clues are in a text to help you **interpret** unfamiliar words?

Expand: When you **predict** something, you guess what might happen in the future.
Ask: What type of weather might you **predict** on a cloudy day?

TURN, TALK, AND SHARE Have students complete the chart on p. 217 for the listed words. Then have partners share their answers.

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

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

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

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

Display the academic vocabulary words. Help students share possible synonyms or other ways to express the meanings of the words. Create word webs by writing each academic vocabulary word in a circle and writing the synonyms outside the circle. Encourage students to copy the word webs in their own notebooks. **EMERGING/ DEVELOPING**

Display the academic vocabulary words. Have student pairs discuss possible synonyms or other ways to express the meanings of the words. Create word webs on the board by writing the academic vocabulary in a center circle and having student volunteers add their synonyms to the outside. Encourage students to copy the word webs in their own notebooks. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 216–217

UNIT 4

INTRODUCTION

Unit Goals

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

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

Reading Workshop	1	2	3	4	5
I know about different types of traditional literature and understand their elements.					

Reading-Writing Bridge	1	2	3	4	5
I can use language to make connections between reading and writing.					

Writing Workshop	1	2	3	4	5
I can use elements of opinion writing to write an essay.					

Unit Theme	1	2	3	4	5
I can collaborate with others to determine how stories shape our world.					

Academic Vocabulary

Talk and write about this unit's theme, *Impact*, using these words: *reveal, traditional, illustrate, interpret,* and *predict*.

TURNandTALK Read the sentences with these vocabulary words. Write a plus (+) for a statement you agree with, or write a minus (–) for a statement you do not agree with. Explain to a partner why you agree or disagree with each statement.

Sentence with Academic Vocabulary Word	Agree (+) or Disagree (–)
Stories **reveal**, or make known, how people lived in the past.	
Traditional tales have the same purpose that modern types of stories do.	
Myths often **illustrate**, or show, how gods influence human lives.	
When I **interpret** a story, I figure out the author's exact meaning.	
Reading stories can help me **predict** how real people might respond to future real-life situations.	

Suggested Daily Times

READING WORKSHOP

SHARED READING . . . . 35–50 min.

READING BRIDGE . . . . 5–10 min.

SMALL GROUP . . . . 20–30 min.

WRITING WORKSHOP

MINILESSON . . . . 10 min.

INDEPENDENT WRITING . . . . . . 30–40 min.

WRITING BRIDGE . . . . 5–10 min.

Learning Goals

- I can learn about traditional literature by analyzing characters.
- I can use language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

SEL ▶ **SOCIAL-EMOTIONAL LEARNING**

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

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

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME
- Interact with Sources: Explore Media: Weekly Question T18–T19
- Listening Comprehension: Read Aloud "The Princess and the Troll" T20–T21
- Traditional Literature T22–T23
  - ☑ **Quick Check** T23

READING BRIDGE
- Academic Vocabulary: Related Words T24–T25
- Word Study: Teach Greek and Latin Prefixes T26–T27

SMALL GROUP/INDEPENDENT
TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T30–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 **SEL**

WRITING WORKSHOP
MINILESSON
- Opinion Essay T344–T345
  - Analyze an Opinion Essay: Genre Immersion
  - Share Back

INDEPENDENT WRITING
- Opinion Essay T345
- Conferences T342

WRITING BRIDGE
FLEXIBLE OPTION ◀
- Spelling: Spell Greek and Latin Word Parts T346
  - ☑ **Assess Prior Knowledge** T346

FLEXIBLE OPTION ◀
- Language and Conventions: Spiral Review: Auxiliary Verbs T347

LESSON 2

READING WORKSHOP

SHARED READ
- Introduce the Text T32–T49
  - Preview Vocabulary
  - Read: from *Can You Guess My Name?*
- Respond and Analyze T50–T51
  - My View
  - Develop Vocabulary
  - ☑ **Quick Check** T51
  - Check for Understanding

READING BRIDGE
- Word Study: Apply Greek and Latin Prefixes T52–T53

SMALL GROUP/INDEPENDENT
TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T54–T55
- Strategy and Intervention Activities T54
- Fluency T54
- ELL Targeted Support T54
- Conferring T55

INDEPENDENT/COLLABORATIVE
- Independent Reading T55
- Literacy Activities T55
- Collaboration T55

WRITING WORKSHOP
MINILESSON
- Opinion Essay T348–T349
  - Understand Point of View: Genre Immersion
  - Share Back

INDEPENDENT WRITING
- Opinion Essay T349
- Conferences T342

WRITING BRIDGE
- Spelling: Teach Spell Greek and Latin Word Parts T350

FLEXIBLE OPTION ◀
- Language and Conventions: Oral Language: Pronouns T351

LESSON 3

READING WORKSHOP

CLOSE READ
- Analyze Characters T56–T57
  - » Close Read: from *Can You Guess My Name?*
  - ☑ **Quick Check** T57

READING BRIDGE
- Read Like a Writer: Analyze Voice T58–T59
- **FLEXIBLE OPTION** ←
- Word Study: More Practice: Greek and Latin Prefixes T60–T61

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T62–T63
- Strategy and Intervention Activities T62
- Fluency T62
- ELL Targeted Support T62
- Conferring T63

INDEPENDENT/COLLABORATIVE
- Independent Reading T63
- Literacy Activities T63
- Partner Reading T63

WRITING WORKSHOP

MINILESSON
- Opinion Essay T352–T353
  - » Understand Reasons and Information
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T353
- Conferences T342

WRITING BRIDGE
- **FLEXIBLE OPTION** ←
- Spelling: More Practice: Spell Greek and Latin Word Parts T354
- Language and Conventions: Teach Pronouns T355

LESSON 4

READING WORKSHOP

CLOSE READ
- Synthesize Information About Characters T64–T65
  - » Close Read: from *Can You Guess My Name?*
  - ☑ **Quick Check** T65

READING BRIDGE
- Write for a Reader: Use Voice T66–T67
- **FLEXIBLE OPTION** ←
- Word Study: Spiral Review: Silent Letters T68–T69

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T70–T71
- Strategy and Intervention Activities T70
- Fluency T70
- ELL Targeted Support T70
- Conferring T71

INDEPENDENT/COLLABORATIVE
- Independent Reading T71
- Literacy Activities T71
- Independent Reading T71

WRITING WORKSHOP

MINILESSON
- Opinion Essay T356–T357
  - » Brainstorm a Topic and Opinion
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T357
- Conferences T342

WRITING BRIDGE
- **FLEXIBLE OPTION** ←
- Spelling: Spiral Review: Silent Letters T358
- Language and Conventions: Practice Pronouns T359

LESSON 5

READING WORKSHOP

COMPARE TEXTS
- Reflect and Share T72–T73
  - » Talk About It
  - ☑ **Quick Check** T73
  - » Weekly Question

READING BRIDGE
- **FLEXIBLE OPTION** ←
- Word Study: Greek and Latin Prefixes T74–T75
- ☑ **Assess Understanding** T74

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T76–T77
- Strategy, Intervention, and On-Level/Advanced Activities T76
- ELL Targeted Support T76
- Conferring T77

INDEPENDENT/COLLABORATIVE
- Independent Reading T77
- Literacy Activities T77
- **BOOK** CLUB T77 SEL ›

WRITING WORKSHOP

MINILESSON
- Opinion Essay T360–T361
  - » Plan Your Opinion Essay
  - » Share Back

INDEPENDENT WRITING
- **WRITING** CLUB T361 SEL ›
- Conferences T342

WRITING BRIDGE
- Spelling: Spell Greek and Latin Word Parts T362
- ☑ **Assess Understanding** T362
- **FLEXIBLE OPTION** ←
- Language and Conventions: Standards Practice T363

Materials

MEDIA
Revealing Secrets

READING ANCHOR CHART
Traditional Literature
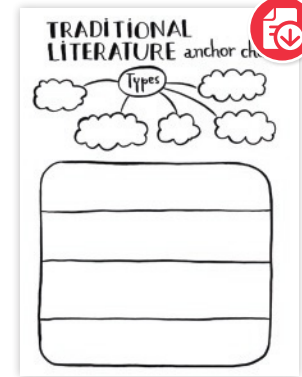
EDITABLE ANCHOR CHART
Traditional Literature

RESOURCE DOWNLOAD CENTER
Additional Practice

Leveled Readers

LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

deceived
bargain
reputation
astonishment
composure

Spelling Words

automobile	transaction
automatic	transect
autopilot	transform
automation	amphibian
autocracy	amphitheater
autonomous	amphibious
autoimmune	antidote
transparent	antiseptic
transit	antimatter
transfer	antibiotic

Challenge Spelling Words

amphibolite
autoclave
transcendent

Unit Academic Vocabulary

reveal
traditional
illustrate
interpret
predict

READ ALOUD
"The Princess and the Troll"

READ ALOUD TRADE BOOK LIBRARY

INTERACTIVE READ ALOUD LESSON PLAN GUIDE

SHARED READ
Can You Guess My Name?

BOOK CLUB

Titles related to Spotlight Genre and Theme: T486–T487

Mentor STACK

Writing Workshop T341

LITERACY STATIONS

SCOUT

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

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

ASSESSMENT GUIDE

Interact with Sources

ACADEMIC VOCABULARY

Language of Ideas Academic language helps students access ideas. After you discuss media, ask: What is one way to reveal a secret? Why do you think secrets are found in so many traditional stories?

- reveal
- interpret
- traditional
- predict
- illustrate

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

Explore Media

Remind students of the Essential Question for Unit 4: *How do our stories shape our world?* Point out the Week 1 Question: *How can revealing a secret make it lose its power?*

Direct students' attention to the photos and video on pp. 218–219 in the *Student Interactive.* Explain that media like photos and videos can provide information that readers can connect to ideas in the texts they read and to their personal experiences. Have students take time to read the text, examine the photographs, and watch the video. Lead a discussion about what students see and hear. Ask students to share examples of surprises or codes from real life. ▶

Use the following questions to guide discussion:

- What stories do you know about a character who keeps or reveals a secret?
- How can sharing or hiding information move a story's plot along?
- What do the photos and video suggest about the value of secrets?

WEEKLY QUESTION Reread the Week 1 Question: *How can revealing a secret make it lose its power?* Tell students that they just learned about a few kinds of secrets. Explain that they will read more about secrets this week.

QUICK WRITE Have students answer the Quick Write question on p. 219 and then share their responses.

ELL Targeted Support **Visual Support** Tell students to listen closely as you read aloud the text accompanying the photographs and video.

Preview the visuals. Talk about how each visual relates to the topic. Preview key vocabulary: *file*, *code*, *treasure*. Ask: What is one kind of secret? **EMERGING**

Preview the visuals. Talk about how each visual relates to the topic. Preview key vocabulary: *surprise*, *knowledge*, *protect*. Ask: What does Rumpelstiltskin try to keep secret? **DEVELOPING**

Preview the visuals. Talk about how each visual relates to the topic. Preview key vocabulary: *traditional, theme, mysterious, role*. Ask: What roles do secrets play in traditional stories? **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 218–219

WEEKLY LAUNCH: MEDIA

👆 INTERACTIVITY

Revealing SECRETS

What happens when secrets are revealed? Think about examples in daily life. A surprise birthday party you plan for a friend is secret, but the surprise is lost if the friend finds out before the party. How does that make you feel? How do you think your friend feels?

What about other secrets, like secret clubs, secret treasures, or secret codes? Once a secret is revealed, situations change. Knowledge that used to be protected now belongs to others.

These ideas about secrets are reflected in traditional stories. In many of these stories, a common theme is a secret name. The main character faces an impossible problem. Often a mysterious person offers to help, but that help comes at a great price. The main character has to guess the mysterious person's secret name to avoid paying the price.

▶ Watch
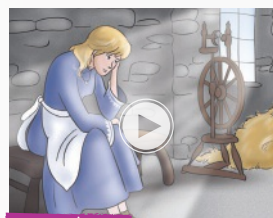
TURN and TALK What happens when Rumpelstiltskin's secret name is revealed?

WEEK 1

Weekly Question

How can revealing a secret make it lose its power?

Quick Write How have you felt when a secret you had was revealed? How have you felt when you learned someone else's secret?

218

219

Can You Guess My Name? **T19**

Listening Comprehension

OBJECTIVES

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

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

Paraphrase portions 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 in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

ELL Language Transfer

Double Final Consonants Help students pronounce and spell words with double final consonants such as -ss or -ll: *princess, cross, troll, small*

FLUENCY

After completing the Read-Aloud Routine, display "The Princess and the Troll." Model reading with prosody, or expression. Have partners use the story to practice expressive reading.

💬 THINK ALOUD

Analyze Traditional Literature
As I read, I'm going to pay attention to the characters. I see that this text involves a lonely princess. Her parents want her to marry a prince. These familiar traits tell me that she is probably a stock character. Stock characters are elements of traditional literature.

Traditional Literature

Tell students you are going to read a traditional story aloud. Have students listen as you read "The Princess and the Troll." Explain that students should listen actively, paying careful attention to the characters, setting, conflict, and plot as you read. After reading, ask students to briefly retell the story by paraphrasing its main sequence of events. Have students include relevant, descriptive details in their retellings to support the story's theme.

➡️ **START-UP**

> **READ-ALOUD ROUTINE**
>
> **Purpose** Have students actively listen for elements of traditional literature.
>
> **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 elements of traditional literature.

The Princess and the Troll

Once upon a time, a young princess lived in a great stone castle in the middle of a forest. The princess had no brothers or sisters, and living in the middle of a forest made it hard for her to make friends. She was very lonely. She longed to leave the castle and explore her surroundings, but her parents were very strict. They wanted her to be ladylike so a prince would marry her someday.

However, the princess was not interested in getting married anytime soon. There was an entire world outside the castle that she wanted to see. So one night, she decided to run away. She waited until her parents were fast asleep. Then she bundled her belongings into a sack and crept out of the castle.

As she was running through the forest, the princess came upon a river that was wide and raging with white, foamy rapids.

"I'll never cross!" she spoke aloud to herself. "It's too dangerous."

Suddenly, a troll appeared beside her. "I can help you cross the river," the troll said. "But once I do, you'll have to be my wife."

The princess was disgusted at the thought of marrying the troll, but she needed help crossing the river. Then she had an idea.

"The Princess and the Troll," continued

"You can't help me cross that river," she said. "I don't see any bridge or boat. Why should I believe you?"

Angered, the troll wiggled his ears, and a small boat appeared in the water behind him. "Do you believe me now?" he asked.

"Big deal," the princess said, sounding bored. "Anyone can build a boat. I bet you don't even know how to drive it."

The troll was really angry now. His face was dark red, and the princess thought she saw steam coming out of his ears. He turned around and stomped into the boat. "I'll show you I—"

But the princess had followed the troll into the boat. Before he could finish his sentence, she shoved him into the water. Then she started driving the boat to the other side of the river. When she looked back, she saw the troll yelling and shaking his fist at her as the river carried him downstream.

When the princess reached the other side of the river, she found a beautiful city that she loved immediately. She made a new life for herself there, and she lived happily ever after.

WRAP-UP

THE PRINCESS	
Character Traits	
1	4
2	5
3	6

Use a blank numbered list to help students list character traits of the princess.

💬 **THINK ALOUD**

Analyze Traditional Literature
As I keep reading, I notice that the troll from the title tries to trick the princess into marrying him by helping her cross the river. This reminds me of other texts I have read that have trolls as characters. The trolls always offer to help another character, but the other character has to do something he or she doesn't want to do. This troll is similar to other trolls I have read about, so I think he is probably another stock character. This is another hint that I am probably reading a traditional tale.

ELL Access

To help prepare students for the oral reading of "The Princess and the Troll," read aloud this short summary:

A lonely princess wants to leave home and explore the world. She comes upon a dangerous river and has no way to cross it. A troll appears and offers to help her cross the river if she agrees to marry him. The princess tricks the troll and steals his boat, crossing the river alone. She finds a city on the other side of the river and lives happily ever after.

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
Traditional Literature

LEARNING GOAL

I can learn about traditional literature by analyzing characters.

OBJECTIVES

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

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

LANGUAGE OF THE GENRE

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

- stock characters
- fairy tale
- conflict
- myth
- setting
- tall tale
- plot
- folktale
- fable
- theme

FLEXIBLE OPTION

ANCHOR CHARTS

- Display a blank poster-sized anchor chart in the classroom.
- Review the genre throughout the week, and have students add to the class anchor chart.

ELL Language Transfer

Cognates Point out the Spanish cognates related to traditional literature:

- conflict : *conflicto*
- theme : *tema*

Minilesson

FOCUS ON STRATEGIES Traditional stories can be familiar and are often predictable. Common elements of traditional literature include stock characters, easily recognized settings, simple conflicts, fast-paced plots, and basic themes. Types of traditional stories include fables, fairy tales, folktales, myths, and tall tales.

- Ask yourself whether the characters have traits that are immediately recognizable. Do these traits change over the course of the story, or do they stay the same?
- Look for details of the setting. Is the setting also easy to recognize? Is there anything unusual about it?
- Think about the conflict the main character is facing. Is it simple or complex? What is the pace of the plot?

MODEL AND PRACTICE Model determining that a story is a traditional tale. In "The Princess and the Troll," the main character is a young, lonely princess whose parents want her to marry a prince. She meets a troll who tries to trap her into marrying him. I ask myself, *have I seen these kinds of characters in other stories I've read?* Yes, I have. These characters are stock characters. I also notice that the story takes place in a castle and a forest. These are easily recognized settings. Then I think about the story's conflict: The princess needs to cross a river, but the troll blocks her path. This is a simple conflict. Together, the characters, setting, and conflict tell me that "The Princess and the Troll" is a traditional tale.

Talk about other traditional tales with which students are familiar. Discuss the characters, settings, and conflicts and note how these elements make the stories familiar or predictable.

ELL Targeted Support **Discuss** Enhance students' comprehension of traditional tales by leading a discussion of "The Princess and the Troll."

Have students complete sentences about the story. *One character in the story is a _____. The setting of the story is _____. The conflict in the story is _____. A possible theme of this story is _____.* **EMERGING/DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify traditional literature.

OPTION 1 TURN, TALK, AND SHARE Have students work with a partner to complete the Turn and Talk on p. 220 of the *Student Interactive*. Circulate to discover whether students can tell if a story is a traditional tale.

OPTION 2 Use Independent Text Have students annotate places in the text where they notice elements of traditional literature. Direct them to write in their notebooks how these elements help them understand the text.

✅ QUICK CHECK

Notice and Assess Can students identify traditional literature?

Decide

- **If students struggle,** revisit instruction about traditional literature in Small Group on p. T30.

- **If students show understanding,** have them continue practicing the strategies for reading traditional literature using the Independent Reading and Literacy Activities in Small Group on p. T31.

STUDENT INTERACTIVE, pp. 220–221

GENRE: TRADITIONAL LITERATURE

READING WORKSHOP

Learning Goal

I can learn about traditional literature by analyzing characters.

Spotlight on Genre

Traditional Literature

Traditional literature has been passed down for generations. Folktales, fables, legends, myths, and tall tales are examples of traditional literature. Sometimes the original author of a traditional tale is unknown. Historically, these tales were spoken instead of written, so they were passed on when people retold them. Traditional literature includes

- **Stock characters**, meaning those who have instantly recognizable traits
- A simple **conflict** between characters
- A **setting** that is easy to recognize
- A fast-moving **plot** that includes repeated actions (usually in threes) and, generally, a happy ending

The characters in traditional literature probably seem familiar to you.

TURN and TALK Describe a favorite story to a partner. Use the anchor chart to decide whether the story is a traditional tale. Take notes on your discussion.

My NOTES

TRADITIONAL LITERATURE anchor chart

220 221

Can You Guess My Name? **T23**

Academic Vocabulary

LEARNING GOAL

I can use language to make connections between reading and writing.

OBJECTIVE

Respond using newly acquired vocabulary as appropriate.

ELL Language Transfer

The initial consonant blends *pr* and *tr* exist in both English and Spanish, but *r* is pronounced differently. Help students compare the beginning sounds in cognates such as *precio/price* and *tren/train*, then practice the pronunciation of English words that have initial blends with *r*.

WEEKLY STANDARDS PRACTICE

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

Related Words

Minilesson

FOCUS ON STRATEGIES Understanding related words can help students learn academic vocabulary. Related words, such as *reveal, revealing,* and *revelation,* share roots or word parts. Related words have slightly different meanings and can be used differently, but because they share the same root they have related meanings.

- When you come across an unfamiliar word, notice its root and think about its meaning.
- Ask yourself if the word has an affix that affects its meaning.

MODEL AND PRACTICE Model this strategy using the academic vocabulary word *traditional* in the chart on p. 245 in the *Student Interactive*. *Traditional* comes from the Latin root *tradere,* which means "to hand over." What suffix can we add to form a related word? (Wait for a response. Encourage use of a dictionary). Let's make a sentence using this related word. Remember that it will have a meaning related to both the Latin root and the academic vocabulary word *traditional*. As a class, form a sentence using the related word, being sure to use the root's meaning "to hand over." (Possible response: Gabriel is a traditionalist who builds furniture using techniques handed down from his grandfather.)

Have students apply this strategy with the next word in the chart on their own. Then discuss responses and correct misunderstandings.

ELL Targeted Support **Academic Vocabulary** As students learn new forms and meanings of the academic vocabulary, they may have trouble using these words when they write independently.

Have students help you write a sentence using one or more of the academic words. **EMERGING**

Give student pairs an academic word and have them find its Latin root using a dictionary. **DEVELOPING**

Ask students to pick an academic word and list related words, then write a definition of at least two of these words using their Latin root. **EXPANDING**

ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the activity on p. 245. Remind students that they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 245

VOCABULARY READING-WRITING BRIDGE

Academic Vocabulary

Related words are forms of a word that share roots or word parts. Their meanings are different, but related, and depend on how the words are used in sentences.

Learning Goal

I can use language to make connections between reading and writing.

My TURN For each vocabulary word,

1. **Read** the Latin origin and meaning.

2. **Consult** a print or digital resource, and write a related word after each arrow.

3. **Use** each related word in a sentence that includes the word's Latin meaning.

Possible responses:

Latin *tradere* to hand over	traditional → **traditionalist**
Latin *praedicere* to foretell	predict → **predicting**
Latin *revelare* to unveil	reveal → **revelation**

1. My aunt is a traditionalist who hands out family recipes.

2. Erik is always predicting the future of the football team.

3. It was a revelation to us all when Darla unveiled the statue.

245

Word Study Greek and Latin Prefixes

OBJECTIVES

Decode words using knowledge of prefixes.

Determine the meaning of and use words with affixes such as *mis-, sub-, -ment,* and *-ity/ty* and roots such as *auto, graph,* and *meter*.

LESSON 1

Teach Prefixes

FOCUS ON STRATEGIES Adding a Greek or Latin prefix or other word part to a word changes the meaning of the word. The word part *auto-,* for example, is Greek for "self." An *automobile* is a vehicle that powers itself. *Autocorrect* is a function that self-corrects words. Knowing Greek and Latin roots will make it easier to determine the meanings of unfamiliar words.

MODEL AND PRACTICE To demonstrate that Greek and Latin roots are used to consistently alter word meaning, use the root *amphi-*. It is Greek for "on both sides." As a class, use dictionaries to list ten words starting with *amphi-*. Then talk through how "on both sides" applies to each of these words. For instance, *amphibolite* is rock formed from a type of mineral that occurs as both fibrous and columnar crystals.

ELL Targeted Support

Greek and Latin Prefixes Tell students that knowing Greek and Latin prefixes will help improve their knowledge of English spelling patterns.

Write *antibacterial*. Ask a volunteer to circle the prefix. **EMERGING**

Have partners complete the above activity and then look up the word in the dictionary and write down the definition. **DEVELOPING**

Use the above. Discuss how knowing this Greek and Latin prefix, meaning "against," helps students piece together the meaning for any word starting with *anti-*. Ask students to write a list of other words that contain the prefix *anti-* along with their definitions. **EXPANDING**

Use the above, and have student pairs create a short dialogue using their lists of words. Encourage them to use a dictionary to check spelling. **BRIDGING**

LESSON 1

Teach Prefixes

LESSON 2

Apply Prefixes

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Silent Letters

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.

GRANDPA BILL'S TALL TALES

Judi Laman
Art by Evan Piccirillo

LEVEL P

Genre Traditional Literature

Text Elements
- Dense text layout
- Multiple characters to understand

Text Structure
- Chronological

How Anansi Got His Stories

Adrienne Shadd
Art by Adam Linley

LEVEL P

Genre Traditional Literature

Text Elements
- Dense text layout
- Multiple characters to understand

Text Structure
- Chronological

A TALE OF TWO VOLCANOES

Agustina Tocalli-Beller
Art by Scott Page

LEVEL R

Genre Traditional Literature

Text Elements
- Figurative language
- Setting distant from readers' experience

Text Structure
- Chronological

Guided Reading Instruction Prompts

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

Identify Traditional Literature

- How can you tell that this text is a traditional tale?
- What is the topic of this traditional tale?
- What elements of traditional literature did you find in the text?

Develop Vocabulary

- What context clues lead us to the meaning of the word _____? What does the word mean?
- What does the word _____ tell us about the topic?
- What new or interesting words did the author use?

Analyze Characters

- How does the character feel? What details in the text tell you that?
- What evidence does the author give the reader about the character?
- How does the character change? Show me evidence in the text that tells why.
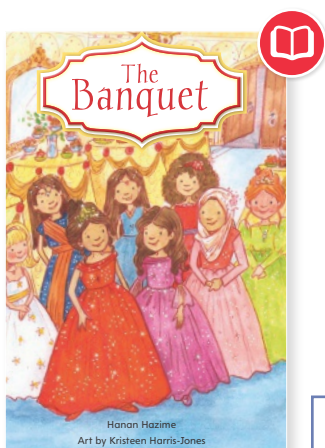
The Banquet
Hanan Hazime
Art by Kristeen Harris-Jones

LEVEL S

STRIKING A CHORD
Mary Hertz Scarbrough

LEVEL S

The Simuteller's Last Tale
Kate Keenan
Art by Glenn Harvey

LEVEL T

Genre Traditional Story

Text Elements
- Long stretches of descriptive language
- Figurative language

Text Structure
- Chronological
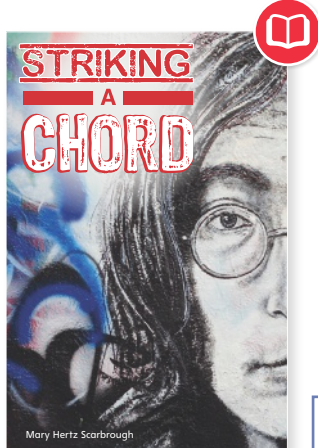
Genre Narrative Nonfiction

Text Elements
- Content appealing to adolescents
- Vocabulary words depend on context or glossary
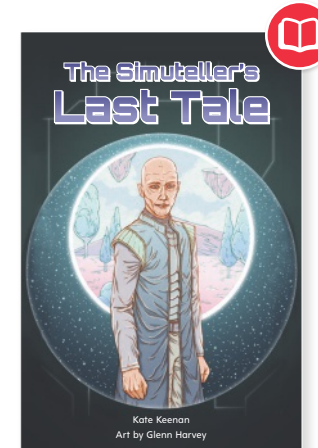
Text Structure
- Description

Genre Traditional Literature

Text Elements
- Wide range of sentence types
- Words with affixes

Text Structure
- Chronological

Synthesize Information About Characters

- What connections among characters did you notice this week?
- What can you synthesize about the characters in this week's texts?
- How did synthesizing information help you understand the characters?

Compare Texts

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

Word Study

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

Leveled Reader Teacher's Guide

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

The Light at Jupiter Lake
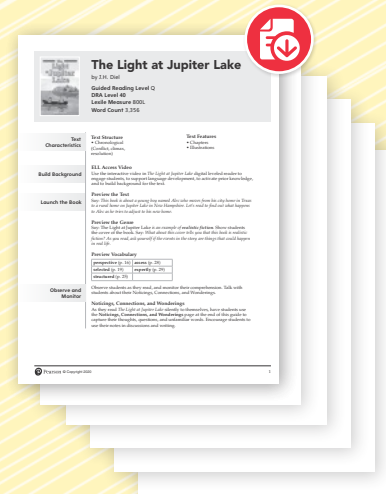
Use the ☑ **QUICK CHECK** on p. T23 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

IDENTIFY TRADITIONAL LITERATURE

Teaching Point Identifying traditional literature will help you understand its themes. Look for stock characters, simple conflicts, and other elements of traditional tales. Review the anchor chart on p. 221. Ask students to identify which elements of traditional literature appear in "The Princess and the Troll" and to explain how those elements helped them understand the text.

ELL Targeted Support

Tell students that traditional tales are familiar stories that usually feature stock characters, simple conflicts, fast-paced plots, easily recognizable settings, and basic themes.

Have students complete sentences about the elements of traditional literature found in "The Princess and the Troll." *The stock characters are _____. The setting is _____. The conflict is _____.* **EMERGING/DEVELOPING**

Ask: What is one element of traditional literature used in the story? How does that element contribute to the story? **EXPANDING**

Have students list the elements of traditional literature they encountered in "The Princess and the Troll" and then write one sentence to explain how each element contributed to the story. **BRIDGING**

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

Intervention Activity 🔺 🔻

READING TRADITIONAL LITERATURE

Use Lesson 16, pp. T103–T108, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of traditional literature.

LEVEL E • READ

Lesson 16   Genre: Traditional Tales

DIRECTIONS Read each traditional tale. Think about the characters, settings, and events.

The Legend of John Henry

1   John Henry was a powerful man for sure. He was born a slave in the 1800s, but was freed when President Abraham Lincoln issued the Emancipation Proclamation. In John Henry's day, the United States was building a great railroad. Mighty men were needed to drive the big steel spikes that would secure the new railroad tracks to the ground. Seeing as John Henry was the mightiest man east of the Mississippi, he got the job easy.

2   John Henry showed up at work that first day with his trusty fourteen-pound hammer. His first task was to drive a steel spike straight into a solid rock. *Smack!* That rock was no match for big John Henry. If other steel drivers laid six feet of track in a day, John Henry laid twelve. He was the best on the team.

3   With John Henry's help, that new railroad moved along ahead of schedule. But then came the biggest challenge of all—Big Bend Mountain. There was no way to go over it. So a tunnel was drilled straight through. Laying tracks in the tunnel was dark and dangerous work for the men.

4   That's when a slick salesman showed up at Big Bend. He showed the foreman a new-fangled machine. It was a steam-powered drill. He claimed it could work through rock faster than any man. The railroad could save money. One steam-powered drill could do the job of *many* workers.

5   Surely the new machine couldn't work faster than big John Henry! It was decided there would be a contest. John Henry pulled out not *one*, but *two* twenty-pound hammers. When the whistle blew, John Henry began swinging first one hammer and then the other against the rock. Meanwhile, the foreman drove the smoking, sputtering machine. At the end of 35 minutes the machine had drilled a nine-foot hole. But John Henry had drilled *two* seven-foot holes, one with each hammer. The men cheered and hooted in victory.

6   The celebration was such that no one noticed when John Henry dropped one hammer to the ground and then the other. He collapsed into the dust. The mighty man had beat the machine, but at the cost of his life.

7   Some say that to this day, when you pass through Big Bend Tunnel, you can still hear the sound of John Henry's mighty hammers echoing through the darkness.

Reading Literature T • 103

On-Level and Advanced 👆 🔻

Inquiry

Question and Investigate Have students use the media on pp. 218–219 to generate questions about kinds of secrets and then choose one kind to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center.*

Independent/Collaborative

Conferring
3 students / 3–4 minutes per conference

IDENTIFY TRADITIONAL LITERATURE

Talk About Independent Reading Ask students to share what they have learned about the ideas and topics in the text they are reading and how knowing the elements of traditional literature helped them understand the text.

Possible Conference Prompts
- What elements of traditional literature appear in the text?
- How did you use what you learned about traditional literature to understand what you read?

Possible Teaching Point If you notice stock characters, simple conflicts, and familiar settings in a text, then it's probably a traditional tale.

Leveled Readers

IDENTIFY TRADITIONAL LITERATURE
- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support on how to find the elements of traditional literature, see the *Leveled Readers Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 2,256

	Text Structure	Text Features
Text Characteristics	• Chronological (Conflict, climax, resolution)	• Chapters • Illustrations

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 a book from the suggested titles on p. T483.

Centers

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

Literacy Activities

Students can
- write about their reading in a reading notebook.
- summarize a text to a partner.
- play the *myView* games.
- complete an activity in the *Resource Download Center*.

BOOK CLUB

See Book Club, pp. T482–T487, for
- ideas for launching Book Club.
- suggested texts to support the unit theme and Spotlight Genre.
- support for groups' collaboration.
- facilitating use of the trade book *Where the Mountain Meets the Moon*.

Whole Group

Share Bring the class back together in whole group. Invite one student to share some observations from his or her highlighting, or the Turn and Talk discussion. Reinforce with students the reading strategies the student used.

Introduce the Text

Can You Guess My Name?

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 the larger 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. 222 and define them as needed.

  deceived: caused a person to believe something that is not true

  bargain: an agreement between people about what each will give or receive

  reputation: the opinion that many people have of someone

  astonishment: a feeling of great surprise

  composure: the calm control of oneself

- These words will help you understand what you read and see in *Can You Guess My Name?* Highlight the vocabulary words when you see them in the text. Ask yourself how they help you understand the information in the text.

Read 📖 🔊 ✏️ 📑

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

FIRST READ STRATEGIES

NOTICE Remind students to focus on the traits of the characters in the text and how the characters interact with each other.

GENERATE QUESTIONS Encourage students to ask questions before, during, and after reading to clarify understanding of character responses.

CONNECT Ask students to consider how the text connects to other stories they have heard or read.

RESPOND Have students discuss how 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, University of California, Berkeley

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

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

ELL Targeted Support **Concept Mapping** Tell students that concept mapping can help them learn relationships between words and meanings.

Draw a web on the board with the five vocabulary words, circling the word *Trickery* at the center. Read each word aloud and have students repeat it. Point out that all of these words are related to playing tricks on others. Then call on volunteers to add words to the web. **EMERGING/DEVELOPING**

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

ELL Access

Background Knowledge Students make meaning not only from the words they learn but also from their prior knowledge. Encourage students to share personal knowledge or texts they have read about tricks or tricksters.

STUDENT INTERACTIVE, pp. 222–223

📖 🔊 ✏️ 📔

Meet the Author

Judy Sierra got hooked on traditional literature as a child when she discovered her library's fairy tale and folklore section. She now writes picture books and collections of traditional tales. Choosing the perfect topic to write about is important to her. "It has to be something kids are interested in (parents, too)," she says.

from

Can You Guess My Name?

Preview Vocabulary

As you read *Can You Guess My Name?*, pay attention to these vocabulary words. Notice how they provide clues to events and actions.

deceived	bargain
reputation	astonishment	composure
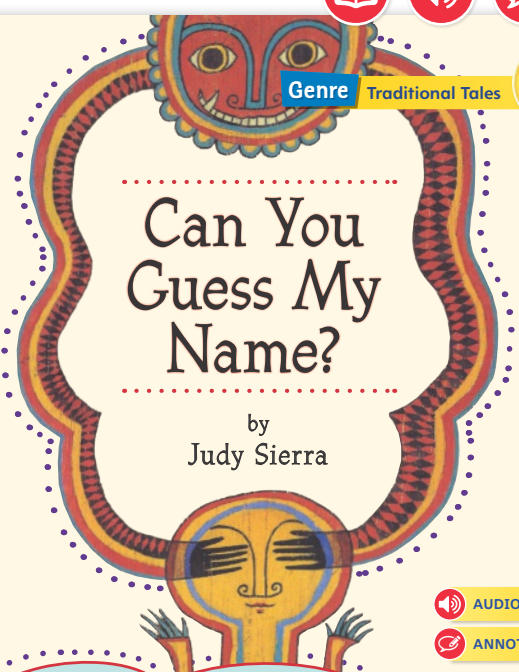
Read

Before you begin, establish a purpose for reading. Then follow these strategies as you read these **traditional tales** for the first time.

Notice character traits and how characters interact.	**Generate Questions** before, during, and after reading to clarify understanding of character responses.
Connect the selection to other stories you have heard or read.	**Respond** by discussing how this text answers the weekly question.

First Read

Genre Traditional Tales

Can You Guess My Name?

by
Judy Sierra

🔊 **AUDIO**

✏️ **ANNOTATE**

Tales Like "Rumpelstiltskin"

Belief in the magical power of names is ancient and wide-spread. According to folk belief, to know a person's name—especially a person's secret name—confers control over him or her. In traditional societies, adults warned children never to tell their names to a stranger, recounting the sad fates of those who did. Tales about guessing names also satisfy keen interest in keeping, telling, and guessing secrets. The secret names in the following tales are made-up nonsense words, and so they are virtually impossible to guess. But everyone knows that secrets are difficult, if not impossible, to keep.

222

223

First Read

Generate Questions

💬 **THINK ALOUD** At the beginning of the tale "Titeliture," I see a picture of a girl in a dress and a tiny old man with a cane. I wonder how this picture relates to the story. How do the girl and the old man know each other? Are they friends or enemies? What are they doing in this picture? I'm going to keep reading to learn how the text answers my questions about this picture.

224

CROSS-CURRICULAR PERSPECTIVES   Social Studies

Have students connect the picture on p. 224 to the media on pp. 218–219 of the *Student Interactive*. Ask them to analyze the picture and compare it to what they saw in the video about the story of Rumpelstiltskin.

Sweden

Titeliture
Sweden

1   There was once a poor woman who had an only daughter, and the girl was <u>so lazy</u> that she refused to turn her hand to any work whatsoever. This caused her mother no end of grief. The woman tried time and again to teach her daughter how to spin, but it was of no use. Finally, the mother made the girl sit on the thatched roof of their cottage with her spinning wheel. "Now the whole world can see what a lazy, good-for-nothing daughter you are," said the woman.

2   That very afternoon, the king's son came riding by the house on his way home from the hunt. He was surprised to see such a <u>beautiful young</u> woman sitting on a cottage roof. He asked the girl's mother why she was there.

3   The woman was tongue-tied. How could she tell him the truth? "O-o-oh," she stammered. "My daughter is on the roof because . . . because she is such a clever girl, she can spin the long straw on the roof into pure gold."

CLOSE READ

Analyze Characters

<u>Underline</u> details that show the daughter's character traits.

225

Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Voice Use the Read Like a Writer lesson on pp. T58–T59 in the Reading-Writing Workshop Bridge to teach students about narrative voice. Display the first sentence of "Titeliture": "There was once a poor woman who had an only daughter, and the girl was so lazy that she refused to turn her hand to any work whatsoever." Discuss what the sentence tells about the narrator and how it contributes to the narrator's voice.

First Read
Notice

💬 **THINK ALOUD** I learn right away that the girl in the story is lazy and not willing to do any work at home. I also notice that the girl does not have a very good relationship with her mother. The mother is irritated and angry that her daughter is so lazy, so she makes her sit on the roof of their cottage. Then the mother is too embarrassed to admit this to the prince, so she lies about why her daughter is on the roof. I will remember these character traits as I keep reading.

Close Read
Analyze Characters

Remind students that skilled readers pay attention to how the characters in a text interact with other characters and how they change over the course of a story. Have students scan **paragraphs 1–3** to find and underline details that tell about the girl and other details that show how the mother describes her daughter. **See student page for possible responses**.

Ask students to explain how the girl's real qualities contrast with the way the mother describes her to the prince.

Possible response: The details "lazy" and "beautiful" tell real qualities about the girl: she is very lazy, and the king's son finds her beautiful. The mother's description to the prince that her daughter "can spin the long straw on the roof into pure gold" shows that the mother is trying to hide the truth about her lazy daughter from the prince.

DOK 2

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

First Read

Notice

💬. **THINK ALOUD** On this page, I learn that the prince and his mother, the queen, are greedy. They only want the girl so that she can make gold for them. The little man is a new character, and he seems greedy too. He offers to help the girl but only so he can trap her into becoming his wife.

Close Read

Analyze Characters

Ask: What do we know about the prince and his mother, the queen? Have students scan **paragraphs 4–8** to find and underline details that tell what the prince and the queen want from the girl.

Ask students to explain what the details they underlined reveal about the prince and the queen. **See student page for possible responses**.

Possible response: The detail "she must come to the palace and be my bride" shows that the prince is greedy and selfish. His mother cares only about the gold she might make, so she is greedy, too.

DOK 2

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

CLOSE READ

Analyze Characters

Underline details that tell what the prince and the queen want from the girl.

deceived caused a person to believe something that is not true

4   "Aha!" cried the prince. "If what you say is true, and this maiden *can* spin gold from straw, she must come to the palace and be my bride." So the girl came down from the roof and mounted the prince's horse behind him, and off they rode.

5   When they reached the palace, the queen led the girl to a small tower room, and gave her a spinning wheel and a great tall pile of straw, and said, "If you can spin this into gold by the time the sun rises, you shall be my son's bride. But if you have deceived us, you will pay with your life."

6   The poor girl was terribly afraid, for of course she had never learned to spin thread, let alone gold. There she sat, her head in her hands, crying bitter tears, when the door to the room slowly opened and in walked an odd-looking little man. He greeted her in a friendly way and asked why she was crying.

7   "I have good reason to cry," answered the girl. "The queen has ordered me to spin this straw into gold before dawn, or I shall pay with my life. No one can spin straw into gold."

8   "No one?" asked the little man. He held out a glove that sparkled and shimmered in the candlelight. "As long as you wear this, *you* will be able to spin it all into gold. But there is a price for using my glove. Tomorrow night I shall return and ask you to guess my name. If you cannot guess it, you must marry me and be my wife."

226

📖 🔊 ✏️ 📔

9   In her despair, the girl made the bargain. As soon as the little man disappeared, she put on the glove, and sat and spun as if she had been spinning her whole life. By sunrise she had spun all the straw into the finest gold.

10   Great was the joy of everyone in the palace that the prince had found a bride who was so beautiful and so skillful. The maiden did not rejoice, though, but sat by the window and strained to think what the little man's name might be.

11   When the prince returned from the hunt, he sat down, and to amuse her he began to tell her of his adventures that day. "I saw the strangest thing in the forest," he said. "I came to a clearing, and there was a little old man dancing round and round a juniper bush, singing the most peculiar song."

CLOSE READ

Analyze Characters

<u>Underline</u> two details that show how the girl feels about the bargain.

bargain an agreement between people about what each will give or receive

227

Possible Teaching Point

Word Study | Greek and Latin Prefixes

Use the Greek and Latin Prefixes lesson on pp. T26–T27 in the Reading-Writing Workshop Bridge to teach students how to identify Greek and Latin prefixes and use them to determine the meanings of unfamiliar words. Ask them to scan paragraph 9 of "Titeliture" for the word *disappeared*. Point out that the Latin prefix *dis-* means "not" or "the opposite," and remind them that *appeared* means "showed up" or "came in sight." Show students how knowing the Latin prefix *dis-* can help them define words with this prefix, such as *disappeared*.

First Read

Connect

💬 **THINK ALOUD** This story sounds like another story we heard this week: the story of Rumpelstiltskin. They have the same types of characters, plot, and conflict—they are the same kind of traditional tale. I'm going to pay attention to other ways that the stories of Titeliture and Rumpelstiltskin are similar and different.

Close Read

Analyze Characters

Have students scan **paragraphs 9–11** to underline details that show how the girl feels about what the little man wants from her.

Ask students to explain what the details they underlined tell about the girl. **See student page for possible responses**.

Possible response: The girl does not want to marry the little man but feels that she has no choice. She agrees to the bargain only because she doesn't know what else to do. This tells me she is scared of what will happen to her, with or without the little man's help.

Tell students they can use descriptions in the text to explain the changes that the characters undergo. Have pairs reread **paragraph 1** and share what it tells them about the girl. Then have them read **paragraph 9**. Ask students to compare how the author describes the girl in the two paragraphs and explain what changes she has undergone.

Possible response: The girl is described as lazy at the start of the tale. When she spends all night spinning the straw into gold, it shows that she is now skilled and hardworking.

DOK 2

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

First Read

Respond

How does Titeliture's secret lose its power once the girl figures it out? What happens to Titeliture once his secret is revealed?

Possible response: Once the girl finds out Titeliture's secret (his name), he no longer has any power over her. Titeliture disappears because the girl has defeated him.

Close Read

Synthesize Information About Characters

Tell students that active readers recall what they know about characters and add it to new details. This helps them understand characters better. Call on a volunteer to review what is known about the girl. Ask: What does she want? Have students find and highlight details in **paragraphs 12–16** that they can use to explain how the girl achieves her goals. **See student page for possible responses.**

DOK 2

Vocabulary in Context

Ask students what *spin, spinning,* and *spun* mean in most of the story so far. (make thread of gold). Then have students determine the meaning of *spun* as it is used in **paragraph 15**. (turned around and around) Have students underline the context clues that helped them find this meaning.

DOK 2

OBJECTIVES

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

Synthesize information to create new understanding.

CLOSE READ

Synthesize Information About Characters

Highlight details that show how the girl is able to get what she wants.

Vocabulary in Context

Authors use context clues to help readers determine the correct definition of multiple-meaning words.

Define the word *spun* as it is used in paragraph 15. Underline the context clues that support your definition.

12 "What did he sing?" asked the maiden.

13 The prince replied,

> "My bride must sew her wedding dress,
>
> Because she used my magic glove,
>
> And she will never, ever guess
>
> Titeliture's name of her love."

14 The girl smiled and clapped her hands, and asked the prince to sing the little man's song over and over so that she wouldn't forget. And when the prince left her alone, and night fell, the door to her chamber opened. There stood the little old man, grinning from ear to ear. Before he could say a word, the girl held out the glove, saying, "Here is your glove . . . *Titeliture!*"

15 When the little man heard her speak his name, he shrieked and he spun around and around, and then, with a bang and a great puff of smoke, he shot up through the air and disappeared, taking part of the tower roof with him.

16 The girl and the prince were married, and never again did she have to spin, because, of course, spinning is not proper work for a princess.

228

⋯ Possible Teaching Point 🌉

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

Graphic Features Point out that last sentence of paragraph 14, in which the girl says "Here is your glove . . . ." Ask students to find an explanation of the glove from earlier in the story (paragraphs 8 and 9). Then have students turn to p. 224 and look at the illustration, in which the girl is wearing one glove. Ask them to explain why the author chose to show the glove in this illustration. (Possible response: The glove belongs to Titeliture. It represents his hold over the girl.)

229

First Read

Generate Questions

We learn from the story and the picture on page 229 that the girl and the prince end up getting married. Why do you think the girl married the prince after he made her leave her home and spin gold for him? What do you know about the girl's character that explains why she would want to stay at the palace with the prince?

Possible response: I learned at the beginning of the story that the girl is lazy. By marrying the prince and becoming a princess, she never has to spin or do any kind of work again, which is exactly what she wants.

ELL Targeted Support **Visual and Contextual Support** Reread paragraphs 12–16 of "Titeliture" aloud. Tell students to listen closely to the details the author uses to describe the characters. Have students look at the visuals as you read.

Ask: How does the author describe the girl and the prince? How does the picture help you understand these characters? Help students use English vocabulary to respond. **EMERGING/DEVELOPING**

Ask: What is one detail in the story that the picture helps you understand? Have students work in pairs to answer the question orally. **EXPANDING/BRIDGING**

First Read

Generate Questions

💬 **THINK ALOUD** I see a picture of a bunch of hippopotamuses sitting around a table eating a meal. There is a little turtle at the bottom of the picture. I wonder what this picture shows about the story. Will the turtle get eaten? Who are all those hippos? What is going to happen? I'm going to keep reading to find answers to my questions about this picture.

230

ELL Targeted Support **Vowel Digraphs** Display the words *boil* and *tortoise.* Read the words aloud and have students repeat after you. Underline *oi* in *boil* and say: These letters together usually make the sound *oy* as in *oil* and *soil.* Underline the *oi* in *tortoise* and say: The digraph *oi* can make the sound *uh.*

Have students chorus-read, or orally generate sentences using, *boil* and *tortoise.* Guide students to monitor their pronunciation and make corrections as needed. **EMERGING/DEVELOPING**

Display *porpoise.* Explain that this word rhymes with *tortoise.* Have students say the word aloud and describe the different sounds produced by the *oi* digraph. **EXPANDING/BRIDGING**

How Ijapa the Tortoise Tricked the Hippopotamus

Nigeria: Yoruba

17 The story floats in the air. It hovers. Where will it land? It falls upon Ijapa, the tortoise. He is small, yet he tricked the powerful hippopotamus.

18 Today the hippopotamus lives in the water, where he is ruler of no one. But long ago he lived on dry land and was a mighty chief, second only to the elephant. A curious thing about the hippopotamus was that, apart from his family, no one knew his name. He had seven wives, each as big and plump as he, and his wives were the only ones, besides the hippopotamus himself, who knew what he was called.

19 The hippopotamus and his wives enjoyed nothing more than eating. They would invite all the other animals to dine with them, and then, just as the feasting was about to begin, the hippopotamus would say, "You have come to feed at my table—yes, you have, yes, you have—but who among you knows my name? No one should eat my food or drink my wine if he does not know my name."
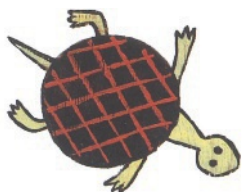
CLOSE READ

Analyze Characters

Underline a detail that shows how the hippopotamus is similar to Titeliture in the previous tale.

231

CROSS-CURRICULAR PERSPECTIVES   Social Studies

The tale "How Ijapa the Tortoise Tricked the Hippopotamus" comes from the Yoruba people of Nigeria, a country in West Africa. The Yoruba people are an ethnic group that makes up one fifth of Nigeria's population. The word *Yoruba* also refers to the language and religion of many Yoruba people. As many as 30 million West Africans speak Yoruba as their first language. Yoruba represents a prominent language and culture of the region that has a significant social and cultural impact around the world.

First Read

Connect

💬 **THINK ALOUD** This story already sounds like two other stories we heard and read this week: the stories of Rumpelstiltskin and Titeliture. All three stories have a character who challenges other characters to guess his secret name. This makes me remember that secret names are common in traditional literature.

Close Read

Analyze Characters

Remind students that they can compare and contrast characters from different texts. Ask: What can we learn about a character from similar characters in other texts? Have students scan **paragraphs 17–19** to find and underline a detail that shows how the chief hippopotamus is similar to Titeliture. **See student page for possible responses**.

Ask students to explain what the detail they underlined tells about the hippopotamus.

Possible response: This tells me that like Titeliture, the chief hippopotamus is proud of the fact that no one except his family knows his name. By keeping his name a secret, he holds on to power, which is like the power Titeliture held over the girl when she did not know his name.

DOK 3

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

First Read

Notice

💬 **THINK ALOUD** This page introduces us to the character of Ijapa the tortoise. I notice Ijapa's words and actions. Based on his words and actions, I think Ijapa has a plan, but I'll have to keep reading to figure out what it is.

Close Read

Analyze Characters

Remind students that another way readers can learn about a character is by paying attention to how that character acts. Have them scan **paragraphs 23 and 24** to underline actions that reveal Ijapa's character traits.

Ask students to explain what the details they underlined tell about Ijapa. **See student page for possible responses**.

Possible response: The details shows that Ijapa is patient and also clever enough to play tricks.

| DOK 2 |

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

CLOSE READ

Analyze Characters

Underline four verbs that tell you important character traits of Ijapa.

20 Not one of the animals knew the name of the hippopotamus. What could they do? A few of them would guess, but their guesses were always wrong. Time and again, they went away hungry until at last Ijapa the tortoise could stand it no longer.

21 "You say that if we guess your name, you will let us eat your food," said Ijapa. "That is not enough. I think you should do something very big, very important, if we guess your name."

22 "No one will *ever* guess my name!" bellowed the hippopotamus. "But if you do, I promise I will leave the land and go live in the water, and so will all of my family."

23 It was the custom of the hippopotamus and his seven wives to bathe in the river each morning. Ijapa the tortoise hid in the underbrush and watched them come and go, day after day. He noticed that one of the hippo's wives walked more slowly than the rest and was always the last to leave the river.

24 One morning, Ijapa waited for all of the hippos to walk down to the river. Then, while they were washing and drinking, Ijapa dug a hole in the middle of the path. He lowered himself into the hole so that his shell looked like a smooth, worn rock. He waited as the hippo and the first six wives clomped back up the path. Then, before the seventh wife came, he rolled onto his side. His shell stuck up out of the hole. Sure enough, hippo wife number seven tripped on Ijapa's shell. She crashed to the ground and rolled onto her back.

232

:::: **Possible Teaching Point** 🌉

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

Figurative Language To help students further their understanding of how authors use figurative language, display the following example from paragraph 24: "He lowered himself into the hole so that his shell looked like a smooth, worn rock." Discuss the meaning of the comparison. Ask why the author might have chosen to use figurative language to describe how Ijapa was able to trick Isantim's wives as they walked down to the river. For more instruction on Author's Craft, see pp. T58–T59 and T66–T67.

📖 🔊 ✏️ 📓

25   "Help!" she shouted. "I can't get up! Isantim, my husband! Come quickly! Help! Isantim!"

26   While the hippopotamus helped wife number seven onto her feet, Ijapa the tortoise walked home, repeating "Isantim, Isantim, Isantim." From morning till night he said the word to himself softly, so that no one else could hear, "Isantim, Isantim, Isantim."

27   At his next feast, the hippopotamus proclaimed as usual, "You have come to feed at my table—yes, you have, yes, you have—but who among you knows my name? No one should eat my food or drink my wine if he does not know my name."

28   Ijapa cleared his throat, *hem, hem.* Then he said, "Be quiet, Isantim, and let me eat."

29   The hippopotamus's mouth dropped open. He was speechless. A cheer went up from all the animals, "Hooray for Ijapa!" They sat down and ate Isantim's food and drank Isantim's palm wine.

30   When the feast was over, Isantim and his wives carried all their belongings to the river. That is where they live today, because Isantim allowed himself to be tricked by Ijapa the tortoise.

233
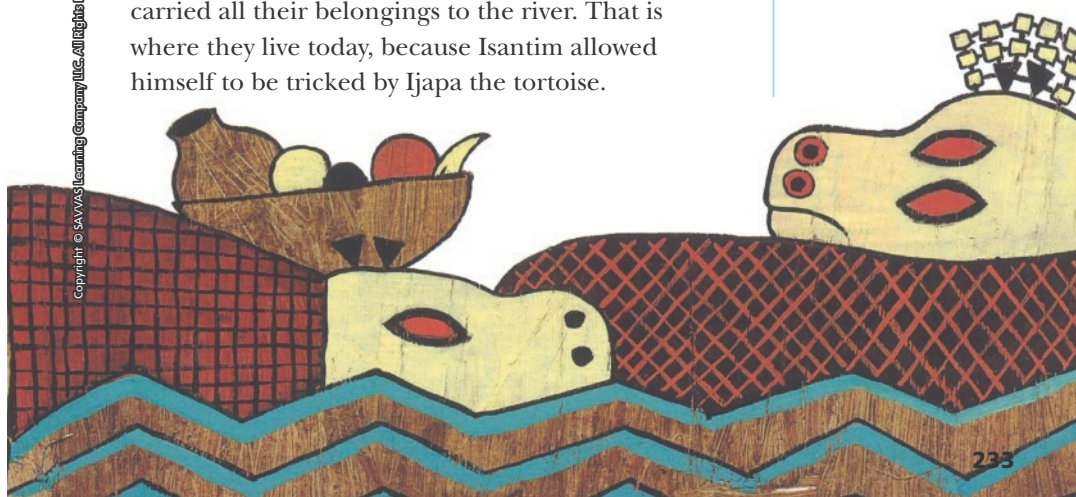
CLOSE READ

Synthesize Information About Characters

Highlight three events that are similar to the ones at the end of "Titeliture."

First Read

Connect

💬. **THINK ALOUD** The end of this story is a lot like how the stories of Rumpelstiltskin and Titeliture ended. The hippopotamus's secret name is revealed, and he has to give up his food and his home on land. Rumpelstiltskin and Titeliture also have their secret names revealed. Once their secrets are revealed, these characters have to do without something they want or care about.

Close Read

Synthesize Information About Characters

Ask students to recall the story "Titeliture." Then have them scan **paragraphs 25–30** to find and highlight three events that are similar to the events at the end of "Titeliture." **See student page for possible responses**.

Ask students to explain what the events they highlighted tell about Ijapa and the girl.

Possible response: The detail "Ijapa the tortoise walked home, repeating 'Isantim, Isantim, Isantim'" is similar to how the girl in "Titeliture" asks the prince to keep repeating the little man's song so she doesn't forget his name. When Ijapa clears his throat and says Isantim's name, it is like the girl saying Titeliture, and Isantim is as shocked as the little man was in the other story. This tells me that both Ijapa and the girl find a way to break the hold the secret-holder has on them.

DOK 3

OBJECTIVE

Synthesize information to create new understanding.

First Read

Generate Questions

💬 **THINK ALOUD** Like the other stories in this text, "Oniroku" begins with a picture. I wonder what is happening in this picture and how the story will be like the others. The sea monster looks very mean, and the little person looks as if he wants to talk to the monster. I wonder if that is what will happen.

234

:::: **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Graphic Features Ask students to compare the illustration on p. 234 with the illustrations on p. 224 and p. 230. Ask: *How are the sizes of the characters different? Why do you think the illustrator shows these differences?* (Possible response: Titeliture is much smaller than the girl. Ijapa the tortoise is much smaller than the hippopotamuses. The builder is much smaller than the oni. I think these differences show how small characters can have a big effect on large characters.)

Oniroku
Japan

Japan

31   High in the mountains of Japan there flowed a raging river that surged and whirled around rocks and boulders. Since the beginning of time, there had been no way to cross that river, whether on foot, or on horseback, or in a boat. The people who lived near the river had tried again and again to build a bridge, but each time, the river's powerful currents brought their handiwork crashing down.

32   In a faraway city there lived a man who was rumored to be the finest builder in all of Japan. His fame spread throughout the country until at last news of his great skill reached the people who lived in the village beside the river. They sent a messenger, offering whatever price he asked to build a bridge for them.

33   The master builder came at once, eager to test his skill. He stood on the riverbank looking out at the whirlpools and waterfalls that he would have to conquer, and he thought, "There is no bridge that will withstand the power of this river. Yet if I do not build one here, my reputation will be ruined."

34   As the builder pondered his situation, an oni—a hideous horned ogre—arose from the river—*tsaan!* The oni's long, tangled hair swirled about him, and his enormous eyes flashed like lightning.

CLOSE READ

Analyze Characters
Underline two details that show how the builder's qualities are different from those of the girl in "Titeliture."

reputation the opinion that many people have of someone

235

CROSS-CURRICULAR PERSPECTIVES   Social Studies

The tale "Oniroku" comes from Japan, a country in East Asia. Many people think of Japan as an island nation because it is surrounded by water. Japan is actually made up of 6,852 islands and *islets*, or small islands. This means that Japan is actually an *archipelago*, or group of islands.

First Read
Notice

💬 **THINK ALOUD** I learn a lot about the master builder on this page. I notice that at first, the builder is sure of his skills and enjoys a challenge. I know this because the text says he is eager to test his skill in hopes of showing the village how good of a builder he is. I also notice that the builder is proud. I know this because even though he becomes less sure of himself when he sees the river where he is supposed to build a bridge, he does not tell the villagers about his concerns. He does not want them to question his building skills because he is proud of his reputation.

Close Read
Analyze Characters

Point out that the master builder has a role similar to that of the girl in "Titeliture" and Ijapa the Tortoise. However, he is not exactly like those characters. Have students scan **paragraphs 31–34** to find and underline two details that show how the builder is different from the girl in "Titeliture." **See student page for possible responses**.

Ask students to explain what the details they underlined tell about the builder.

Possible response: The builder must be a hard worker who is very good at his job. This makes him different from the girl in "Titeliture," who is very lazy.

DOK 3

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

First Read

Connect

💬. **THINK ALOUD** All of the stories in *Can You Guess My Name?* involve characters who make a bargain. This is a common plot event that connects all three stories. Like secret names, bargains seem to be common in traditional literature.

Close Read

Synthesize Information About Characters

Ask students to compare the oni's actions to the actions of other characters they have read about this week. Then have them scan **paragraphs 35–39** to find and highlight details that show a similarity between the oni's bargain and Isantim's bargain in "How Ijapa the Tortoise Tricked the Hippopotamus." **See student page for possible responses**.

Ask students to explain the similarity.

Possible response: The detail "'You can never build a bridge here,' thundered the oni, 'unless you have my help'" is similar to the bargain Isantim made because other characters feel they have to depend on the oni and Isantim to get what they want.

DOK 3

OBJECTIVE

Synthesize information to create new understanding.

CLOSE READ

Synthesize Information About Characters

<mark>Highlight</mark> details that show a similarity between the oni's bargain and Isantim's bargain.

astonishment a feeling of great surprise

35 "You can never build a bridge here," thundered the oni, "unless you have my help. I bring them all down, yes. I bring them *all* crashing down."

36 The builder began to tremble and shake. Then the oni spoke again: "If you should agree to pay my price, I will not only allow a bridge to be built here, I will build it myself, tonight, while you sleep."

37 How much money would the oni want, the master builder wondered. The people of the village had offered him any price he asked. "Very well," he told the oni, "I will pay your price." Then he went to a local inn for the night, but the uneasy memory of making a bargain with an oni kept him awake for a long time.

38 The next morning, the builder hurried to the spot where he had met the oni. There, to his great astonishment, a magnificent wooden bridge, high and strong, arched above the wild currents of the river. At the foot of the bridge stood the oni, smiling and showing his gruesome yellow tusks.

39 "And now for my payment," he said. "You must give me your eyes!"

40 "My eyes?" the master builder cried out in anguish. "No! No!" How had he fallen into the oni's trap so easily? He dropped to his knees and pleaded with the monster, tears streaming down his cheeks.

236

💧 **Possible Teaching Point**

Word Study | Greek and Latin Prefixes

Continue helping students identify Greek and Latin prefixes and use them to determine the meaning of unfamiliar words. Ask them to scan paragraph 37 and identify the word *uneasy*. Point out that the Latin prefix *un-* means "not" or "opposite of," and remind them that the word *easy* means "free from trouble or worry." Show students how knowing the Latin prefix *un-* can help them identify and define words with this prefix, such as *uneasy*.

41 "Oh, very well," said the oni at last. "Since you carry on in this disgusting manner, I will give you one chance to escape your fate. If by sunset you have learned my name, you may keep your eyes. If not, they are mine!"

42 The oni strode onto the bridge, jumped over the side—*tsaan!*—and sank beneath the swirling rapids.

43 The builder turned and ran into the forest. He had no idea how he could ever discover the name of the oni. Deeper and deeper he plunged into the silent woods.

44 Then he heard the sound of drumming and the footsteps of dancers—*tangura, tangura, tangura, tangura.* He walked toward the noise and found a clearing among the trees where six or seven little oni children were dancing and clapping their paws, and singing,

> "When Oniroku brings the eyes,
>
> How happy we will be!
>
> When Oniroku brings the eyes,
>
> How happy we will be!"

45 The builder's heart pounded with joy and excitement. He turned and ran back to the river.

46 "Oniroku! Oniroku!" he shouted. "Where are you, Oniroku?"

CLOSE READ

Analyze Characters

<u>Underline</u> details in paragraphs 40–43 that show how the builder's reaction to the oni's bargain is different from Ijapa's reaction to Isantim's bargain.

237

First Read
Connect

💬 **THINK ALOUD** The three stories in *Can You Guess My Name?* have a lot in common. For example, here the builder learns the oni's name by overhearing a group of oni children singing about it. In "Titeliture," the prince learns the little man's name in the same way—by overhearing Titeliture sing about it. As I finish reading "Oniroku," I'm going to keep looking for ways I can connect it to other texts I've read.

Close Read
Analyze Characters

Have students scan **paragraphs 40–43** to find and underline details that show how the builder's reaction to the oni's bargain is different from Ijapa's reaction to Isantim's bargain. **See student page for possible responses**.

Ask students to explain what the details they underlined tell about the builder.

Possible response: The builder is afraid of the oni, but Ijapa was not afraid of Isantim. The builder's fear shows me that he and Ijapa are very different characters, and they handle conflicts in different ways.

DOK 3

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

⋯ Possible Teaching Point

Academic Vocabulary | Related Words

Use the Related Words lesson on pp. T24–T25 in the Reading-Writing Workshop Bridge to teach students how they can use what they know about related words. To help them practice identifying related words, generate examples using words in paragraphs 41, 42, and 45 (*disgust/disgusting; swirl/swirling; excite/excitement*).

First Read

Respond

This week's question is "How can revealing a secret make it lose its power?" How does Oniroku's secret lose its power once the builder figures it out? What changes after Oniroku's secret is revealed?

Possible response: Once the builder figures out Oniroku's secret (his name), the oni no longer has any power over him. After his secret is revealed, Oniroku is defeated, and he lets the builder go free.

Close Read

Synthesize Information About Characters

Remind students that the characters in traditional tales are stock characters. They have just a few traits that do not change. Have students scan **paragraph 48** to find and highlight words the oni says that could have been spoken by Titeliture or Isantim. **See student page for possible responses**.

Ask students to explain what the details they highlighted tell about the stock characters in the three traditional tales.

Possible response: The details tell me that characters who keep secrets become angry and confused and powerless when their secrets are revealed.

DOK 3

OBJECTIVE

Synthesize information to create new understanding.

CLOSE READ

Synthesize Information About Characters

Highlight words the oni says that also could have been spoken by Titeliture or Isantim.

composure the calm control of oneself

47   The water churned and bubbled—*tsaan!* The oni's hideous face appeared in the water.

48   "How did you learn my name?" the oni raged. "Who told you my name?" His face turned crimson and great gusts of steam shot from his nose and mouth. At last, he regained his composure. "Keep your silly eyes," he rumbled. "But never tell my name to anyone else, and do not ever dare come back here again."

49   You may be sure that the master builder never did.

238

⋯ Possible Teaching Point

Read Like a Writer | Author's Craft

Voice Use Read Like a Writer on pp. T58–T59 in the Reading-Writing Workshop Bridge to help students notice how much the narrator knows about these characters. Point out that in paragraphs 47 and 48, the narrator describes what everyone can see in the picture—churning water and the oni's hideous face—and reports the oni's words. Paragraph 49 goes further. It reports on the future, which only an all-knowing narrator could do. Tell students that this language reveals that the narrator is typical of traditional tales.
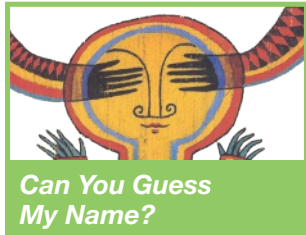
239

First Read

Generate Questions

💬 **THINK ALOUD** I look at the expressions on the faces of these characters, and I wonder how both of them feel. The builder seems calm and happy. Why isn't he scared? The oni looks kind of scared. Why are the two characters like this? I am going to read the text to find answers.

Respond and Analyze

Can You Guess My Name?

OBJECTIVES

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

Respond using newly acquired vocabulary as appropriate.

My View

Begin by asking students "What did you think of this text?" or "What part surprised you or interested you most?"

- **Brainstorm** What kinds of secrets were revealed in the text?
- **Discuss** What other stock characters have you read about?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors carefully choose the words they use to describe characters, and focusing on these words can give readers clues about the characters. The vocabulary words *deceived, bargain, reputation, astonishment,* and *composure* can help readers understand the characters in *Can You Guess My Name?*

- Remind yourself of each word's meaning.
- Ask yourself what each word tells about the characters in the text.

MODEL AND PRACTICE Model completing the activities on p. 240:

- I know the only kind of word that would fit in the first sentence is a verb, or action word. I see that the only verb in the Word Bank is *deceived.* If I write the word *deceived* in the blank space, the sentence makes sense: "Della knew that she had been <u>deceived</u>." The sentence tells me that the character Della knew she had been tricked or lied to.

Help students use this process to complete the next sentence.

ELL Targeted Support **Vocabulary** Display the five weekly vocabulary words. Explain that these words can help readers analyze and understand characters.

Review each word. Then ask students which character from *Can You Guess My Name?* best fits each word. Help students complete sentence frames to express and support their responses. **EMERGING/DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Have students respond using newly acquired vocabulary as they complete p. 240 of the *Student Interactive.*

OPTION 2 **Use Independent Text** Have students list and look up unfamiliar words related to a character in their independent reading texts. Then have them explain how those words helped them analyze and understand that character.

☑ QUICK CHECK

Notice and Assess Can students identify how vocabulary words give clues to characters in *Can You Guess My Name?*

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on p. T54.

- **If students show understanding,** extend instruction for developing vocabulary in Small Group on p. T55.

Check for Understanding **My TURN** Have students complete p. 241 of the *Student Interactive.*

STUDENT INTERACTIVE, pp. 240–241

VOCABULARY

Develop Vocabulary

The vocabulary an author chooses can help you analyze characters in traditional tales and other works of fiction.

My TURN Use words from the Word Bank to complete the paragraph. Use each word only once. Then answer the questions.

Word Bank				
astonishment	bargain	composure	deceived	reputation

Della knew that she had been ___deceived___. Although her ___bargain___ with Laszlo was that they would share everything, he had a ___reputation___ for putting his own interests ahead of everything else. So despite her initial ___astonishment___, she quickly accepted that she should have known he would betray their agreement. Therefore, Della kept her ___composure___ and acted as if nothing was wrong.

1. What do the words *bargain*, *astonishment*, and *composure* tell you about Della's character?
Possible response: Della is willing to have agreements with others. She has self-control and does not show her shock.

2. What do the words *reputation* and *deceived* tell you about Laszlo?
Possible response: Laszlo is known for being untrustworthy.

240

COMPREHENSION **READING WORKSHOP**

Check for Understanding

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

1. What common elements reveal that these three stories are traditional tales?
DOK 2 Possible response: All three stories have good and bad characters, simple conflicts, quickly moving plots, and happy endings.

2. How is the plot of "How Ijapa the Tortoise Tricked the Hippopotamus" different from the plots of the other two stories? Why might this story have been included with the other two?
DOK 3 Possible response: The tortoise does not have to sacrifice anything if he loses the bargain and has no time limit for guessing the name. He can use intelligence and patience to learn the hippo's name. This story may have been included to show that not all conflicts like this are dangerous.

3. What gives Titeliture, Isantim, and Oniroku their confidence? Why is that confidence misplaced? Cite evidence to support your response.
DOK 2 Possible response: The characters' confidence comes from their belief that no one can guess their names, but all three characters are careless about keeping their names secret. For example, in "Titeliture," the prince overhears Titeliture singing his name and tells the maiden.

4. Based on these tales, conclude whether you think luck or thoughtfulness is more useful for getting out of a difficult situation. Write a short argument to convey your opinion, reasons, and evidence.
DOK 3 Responses will vary, but students may say that although thoughtfulness can help a character figure out how to trick another character, luck is essential for getting a trick to work. Students should cite details from the stories to support their statements.

241

Word Study Greek and Latin Prefixes

OBJECTIVES

Decode words using knowledge of prefixes.

Determine the meaning of and use words with affixes such as *mis-, sub-, -ment,* and *-ity/ty* and roots such as *auto, graph,* and *meter*.

LESSON 2

Apply Prefixes

APPLY My TURN Direct students to complete the activity on p. 246 in the *Student Interactive*.

anti-	gravity
trans-	plant
amphi-	theater

Then have students write four sentences, using words formed from each Greek or Latin word part. Have students use print or online dictionaries to determine or confirm word meanings.

STUDENT INTERACTIVE, p. 246

WORD STUDY

Greek and Latin Prefixes

Greek and Latin prefixes add meaning to roots. For example,

- **anti-** is Greek for "against." *Antifreeze* means "against freezing."
- **trans-** is Latin for "across," "through," or "beyond." *Transport* means "carry across."
- **amphi-** is Greek for "on both sides." An *amphibious* vehicle can operate on land and in water.

Sometimes, roots can be added to the front of other roots to change meanings. For example, *auto* is Greek for "self." *Automatic* means "acting on its own."

My TURN In each row, add the prefix to the word. Write the new word and a short definition. If needed, confirm the meaning of the word in a print or online dictionary.

anti-	+ gravity	= antigravity, against gravity
trans-	+ plant	= transplant, move from one place to another
amphi-	+ theater	= amphitheater, a stage with spectators on both sides

246

LESSON 2

Apply Prefixes

LESSON 1

Teach Prefixes

FLEXIBLE OPTION ↰
LESSON 3

More Practice

FLEXIBLE OPTION ↰
LESSON 4

🗒 **Spiral Review:**

Silent Letters

FLEXIBLE OPTION ↰
LESSON 5

☑ **Assess Understanding**

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

Teacher-Led Options

Strategy Group 📖

DEVELOP VOCABULARY

Teaching Point Skilled readers pay attention to the words authors use to describe characters. Noticing these words helps readers understand what a character is doing, how a character is feeling, and why a character is acting a certain way.

ELL Targeted Support

Tell students they can better understand characters by listening to and looking for words that give readers clues about a character. Have students use shared reading and other partner activities to enhance their understanding of the vocabulary words.

Have students take turns reading aloud the sentences that contain the vocabulary words: *deceived, bargain, reputation, astonishment,* and *composure.* **EMERGING**

Complete the activity above. Then have students take turns explaining the meanings of the vocabulary words in their own words. **DEVELOPING**

Have student pairs read aloud a sentence that contains a vocabulary word. Then have them discuss what the sentence helps them understand about a character. **EXPANDING**

Have student pairs read aloud each of the sentences that contain the vocabulary words and write one to two sentences about what those sections help them understand about the characters. **BRIDGING**

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

Intervention Activity 🔺 📥

myFOCUS READER

Read pp. 42–43 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how secrets lose their power once they are revealed.

Provide instructional support for comprehension and word study—Greek and Latin prefixes and Academic Vocabulary *reveal, traditional, illustrate, interpret,* and *predict.*
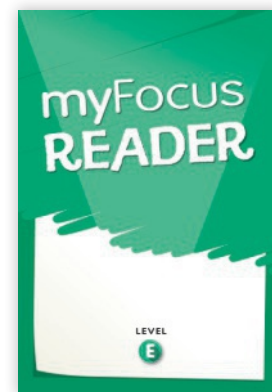
Fluency | Assess 2-4 students 📖 📥 ☑️

PROSODY

Have students choose a short passage from the text or a leveled reader. Ask student pairs to take turns reading the passage aloud, making sure they say each sentence with expression. If students sound flat, tell them to look for interjections, punctuation, and other signs that more expression is needed. If students are using too much expression, remind them that their reading should sound the same as if they were talking naturally. If needed, model reading with expression.

ORAL READING RATE AND ACCURACY

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

Independent/Collaborative

Conferring
3 students / 3-4 minutes per conference

DEVELOP VOCABULARY
Talk About Independent Reading Ask students to tell you some of the words the author used to describe a character in their independent reading.

Possible Conference Prompts
- What words did the author use to describe one of the characters in the text?
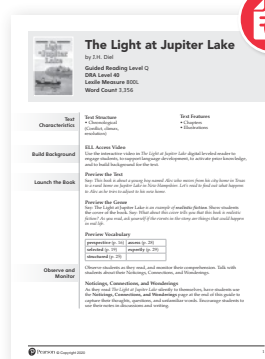- How did it help you learn about the character?

Possible Teaching Point
Pay attention to the words the author uses to describe the characters' thoughts, feelings, and actions. Ask questions, like "Why did the author select 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 the *Leveled Readers Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 810L
Word Count 2,150

Independent Reading 📖 🔊

Students can
- reread or listen to *Can You Guess My Name?* or the *myFocus Reader* text.
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

Centers 📚 ⬇

See the myView Literacy Stations in the *Resource Download Center.*
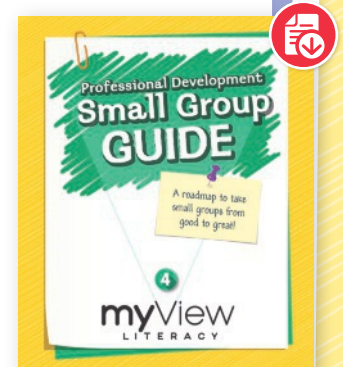
Literacy Activities 📖 👆 📓 🎮

Students can
- complete the graphic organizer on p. 240.
- work with a partner to discuss and answer the questions on p. 241.
- play the *myView* games.
- take turns with a partner reading a text with expression.

SUPPORT PARTNER READING
Students will need to practice partner discussions throughout the unit. Encourage them to take notes as they listen to their partner.

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!
myView LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share some new vocabulary they learned from their reading, what the words mean, and why the author may have chosen those words.

Analyze Characters

Can You Guess My Name?

OBJECTIVE

Explain the interactions of the characters and the changes they undergo.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary to talk about key ideas in the text. Give them sentence starters, such as

- The prince heard Titeliture <u>reveal</u> his name when ___.
- Ijapa was able to <u>predict</u> which one of Isantim's wives he'd be able to trick because ___.

ELL Access

Discuss with students the importance of understanding the characters in a story. Students may benefit from using a character web to show what they know about a character. The web can include questions such as "What does the girl like?" "What is interesting about Ijapa?" and "What does the builder care about?"

Minilesson

FOCUS ON STRATEGIES The characters in traditional literature are stock characters, or simple characters who do not change over the course of the text. These characters usually have just one or two traits, which the author announces.

- Look for stock characters and their traits.
- Think about how these traits look to other characters in the text.
- Determine how one character's traits might cause another character to act.

MODEL AND PRACTICE Use the Close Read note on p. 225 of the *Student Interactive* to model how to annotate the text to analyze a stock character:

- The first stock character we meet in *Can You Guess My Name?* is the girl in "Titeliture." Looking back in the text, I see that I underlined the detail "lazy," which tells about the girl. I'm going to write this detail in the chart under "This Character's Traits."

- I can use this character trait to understand events in the traditional tale. The girl's laziness causes her to be sitting on the roof, which in turn causes Titeliture to meet her in the palace.

- Have students continue filling out the chart by listing character traits and what those traits cause other characters to do.

ELL Targeted Support **Summarize** Tell students that summarizing a text in their own words is a good way to ensure they understood it.

Ask students: After reading *Can You Guess My Name?,* what message did you learn about secrets? Have them discuss their answers in small groups. Then have students share what their groups discussed with the class. **EMERGING/DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for analyzing characters.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Analyze Characters and then use the text evidence from their annotations to complete the chart on p. 242.

OPTION 2 **Use Independent Text** Have students mark places in the text where they notice words that describe characters. Direct them to write in their notebooks what those words tell them about the characters. Ask them why they think the author chose to use those words.

✅ QUICK CHECK

Notice and Assess Can students analyze characters?

Decide

- **If students struggle,** revisit instruction about analyzing characters in Small Group on p. T62.

- **If students show understanding,** extend instruction about analyzing characters in Small Group on p. T63.

STUDENT INTERACTIVE, p. 242

CLOSE READ

Analyze Characters

Traditional tales have characters whose traits are not very complicated. Authors often announce what the traits are.

1. **My TURN** Go to the Close Read notes in the stories and underline text that helps you analyze the characters.

2. **Text Evidence** Summarize the text you underlined in the chart. Then answer the question.
Possible responses:

This Character's Traits . . .	. . . Cause This Character to . . .
beautiful and young →	try to trick her into marriage
Girl	**Titeliture**
thoughtful, watching, noticing, and waiting →	overlook Ijapa's trap
Ijapa the Tortoise	**Isantim the Hippopotamus**
talented and eager →	trick him into paying any price
Master Builder	**Oniroku**

According to your analysis, which character was easiest to trick, and why?
Possible response: The master builder was easiest to trick because he was so eager to build the bridge and afraid he would be shamed if he was unable to complete the job.

242

Read Like a Writer

Analyze Voice

Minilesson

FOCUS ON STRATEGIES Authors can control what the reader knows by choosing a particular point of view. The narrator in a story has a **voice** based on the narrative point of view. Traditional stories often use an all-knowing outsider as the narrator, and this is called third-person omniscient. Readers can describe a narrator's voice the way they would describe how a friend talks. Word choice is an important way that authors develop narrative voice.

- Identify details in the text that tell you about the characters.

- Ask yourself how these details contribute to the narrator's voice. How would you describe the relationship between the narrator and the characters?

- Connect the language being used to the narrator's voice, or role in the story.

MODEL AND PRACTICE Help students identify and understand how authors use literary devices such as narrative point of view and narrator's voice. Model analyzing how authors create the narrator's voice by directing students to the top of p. 247 in the *Student Interactive*. Lead the class in discussion as you complete the steps together.

1. Identify the phrases in the passage that introduce the characters.

2. Are these the comments of the characters themselves, a neighbor, or an outsider? The narrator is more likely to be an outside observer because we get a matter-of-fact description of the characters.

3. We can conclude from the language that the narrative voice is that of an all-knowing outsider.

ELL Targeted Support **Voice** Write the following sentence: *Miguel walked along the shore every morning, secretly hoping to find a starfish.*

Ask students if the narrator is Miguel or if it is someone else. **EMERGING**

Underline the words "secretly hoping" and ask students who would know what Miguel is thinking. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Direct students to go back to "Oniroku" and circle details that the narrator as an all-knowing observer would know. Then have them complete the activity on p. 247.

STUDENT INTERACTIVE, p. 247

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

Read Like a Writer

The narrator of a story has a particular **voice** based on a narrative point of view. In traditional texts, narrators are usually all-knowing outsiders. The narrative point of view is called third-person omniscient (all-knowing). An author's use of language contributes to the voice.

Model ! Read the text from "Titeliture."

> There was once a **poor woman** who had an **only daughter**, and the girl was **so lazy** that she refused to turn her hand to any work whatsoever.   ← *characters*

1. Identify In one sentence, Judy Sierra uses the phrases "poor woman," "only daughter," and "so lazy" to introduce two characters.

2. Question How do these phrases contribute to the narrator's voice?

3. Conclude The phrases show that the third-person narrator knows everything about these characters.

Read the text from "Oniroku."

> In a faraway city there lived a man who was rumored to be the finest builder in all of Japan.

My TURN Follow the steps to analyze the author's use of voice.

1. Identify In one sentence, Judy Sierra uses the phrases **"In a faraway city," "rumored to be," and "the finest builder in all of Japan"** to introduce a character.

2. Question How do these phrases contribute to the narrator's voice?

3. Conclude The phrases show that **the third-person narrator knows where the man lived and what people said about the man.**

247

Word Study Greek and Latin Prefixes

OBJECTIVES

Decode words using knowledge of prefixes.

Determine the meaning of and use words with affixes such as *mis-, sub-, -ment,* and *-ity/ty* and roots such as *auto, graph,* and *meter*.

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that word parts from Latin and Greek change the meanings of base words.

MODEL AND PRACTICE *Translate* means "to express the sense of a text in another language." *Transcribe* means "to put a speech into written form." The words both describe a process of bringing meaning across forms. Have students explain *antivirus* and *antibacterial,* including how affixes impact word meaning.

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

Name _____

Word Study

Greek and Latin Prefixes
Greek and Latin prefixes are Greek and Latin word parts added to the beginning of words to change their meaning.

- *Auto* is Greek for "self." *Automatic* means "acting on its own."
- *Anti* is Greek for "against."
- *Trans* is Latin for "across," "through," or "beyond."
- *Amphi* is Greek for "on both sides."

MY TURN Decode, or read, each of the words below. Then use your knowledge of prefixes to write a short definition for each word. Use a dictionary to help, if needed.

Possible responses:

1. antiaging   that stops the aging process

2. antiaircraft   that stops airplanes

3. antacid   something that works against acid

4. transdermal   that goes through the skin

5. transatlantic   crossing the Atlantic Ocean

6. transcontinental   crossing a continent

7. amphibious   living in water and on land

TURN and TALK With a partner, take turns using each word aloud in a sentence.

Grade 4, Unit 4, Week 1
© Pearson Education, Inc., or its affiliates. All rights reserved.   133

Word Study, p. 133

More Practice

LESSON 1

Teach Prefixes

LESSON 2

Apply Prefixes

Spiral Review:

Silent Letters

☑ Assess
    Understanding

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

Teacher-Led Options

Strategy Group 📖

ANALYZE CHARACTERS

Teaching Point Skilled readers look for clues in the text that tell about the characters. These clues include the words the author uses to describe each character as well as the character's thoughts, feelings, actions, and relationships with other characters.

ELL Targeted Support

Help English learners practice using *analyze* and *synthesize* correctly. Write the words, pronounce them, and have students pronounce them with you. Explain that the words are opposites. Analyzing refers to breaking something into smaller parts, and synthesizing refers to putting parts together.

Write *character, analyze character.* Ask students what it means to analyze a character. Guide them to reply that it means breaking the character apart, or looking at thoughts, feelings, and so on. Write *synthesize* and have students tell you how its meaning is different from that of *analyze.* (You can work more with *synthesize* on p. T64.) **EMERGING/DEVELOPING**

Provide pairs of students with a T-chart, and have them choose two characters from the stories. Have them write the word *Analyze* and each character's name as column heads (for example, *"Analyze Titeliture"*). Then have partners list some "smaller parts" in each column. Now synthesize information to tell what the two characters have in common. **EXPANDING**

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

Intervention Activity 🔺 📥

ANALYZE CHARACTERS

Use Lesson 23, pp. T149–T154, in the *myFocus Intervention Teacher's Guide* for instruction on analyzing characters.

LEVEL E • READ

Lesson 23 Understand Character

DIRECTIONS Read the following texts. Note important information about the main characters.

Rush

1 The bell rang. Carmen pulled her long, red hair into a knot, slammed her books in her locker, and ran home. She was practicing for track.
2 Carmen saw her mom driving up the street toward home, so she sprinted up the driveway. "I beat you!" she called out.
3 Her mom sighed and said, "Hurry up and change. We're going to see Grandfather."
4 Carmen wiped her forehead. "Do I have to go?"
5 "Right now," said her mother, eyeing Carmen's torn jeans and sneakers, "and put on a different outfit."
6 Carmen frowned. Her grandfather's was the last place she wanted to go. She said, "It's boring at Grandfather's, and the life-care building has a funny smell."
7 Then Carmen remembered her last visit. Someone had yelled at her for running in the hallway. "Hey, that girl is going to be in the Olympics someday!" Grandfather shot back.
8 Everyone else in her family thought Carmen's running was a waste of time, but Grandfather told her to join track. She thought, "It would be good to visit him today."

Raccoon's Neighbor

1 Fox moved next door to Raccoon. At first, Raccoon was happy because Fox was a kind neighbor. Fox brought Raccoon fresh cream pies each week, and he often stopped by Raccoon's place just to chat. Then one day, he stopped bringing pies, and he stopped visiting.
2 "Well, I don't like being ignored!" cried Raccoon. He missed the cream pies, but even more he could not stand being ignored.
3 At last, Raccoon called Fox to give him a piece of his mind, but Fox spoke first. "I am so glad you called!" he said. "I have been sick all month. I thought you were ignoring me. It's so good to hear from a friend!"
4 "Yes," said Raccoon. "It is."

Reading Literature T • 149

Fluency 📖 📥 ☑ | Assess 2-4 students

PROSODY

Have students work with a partner to practice reading a short passage with expression.

ORAL READING RATE AND ACCURACY

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

Conferring

3 students / 3–4 minutes per conference

ANALYZE CHARACTERS

Talk About Independent Reading Ask students to review the descriptive words they marked in their texts and share what they learned.

Possible Conference Prompts

- What words did you find that described characters?
- What did those words tell you about the characters?
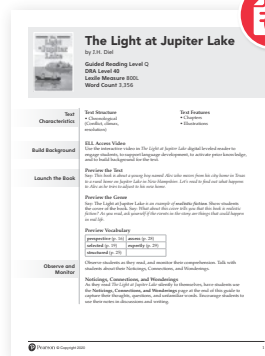- Why do you think the author chose those words to describe the characters?

Possible Teaching Point Authors use specific words to describe what characters look like, how they feel, what they say, and how they act. By analyzing these descriptions, readers can better understand the characters' actions and motivations.

Leveled Readers

ANALYZE CHARACTERS

- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support on how to analyze characters, see the *Leveled Readers Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356

Text Characteristics	Text Structure • Chronological (Conflict, climax, resolution)	Text Features • Chapters • Illustrations
Build Background		
Launch the Book		
Observe and Monitor		

Whole Group

Share Bring the class back together in whole group. Invite one or two students to name some of the words they found that described characters and explain what they learned from the words.

Independent/Collaborative

Independent Reading

Students can

- reread or listen to *Can You Guess My Name?* or another text they have previously read.
- read a self-selected trade book.
- 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 p. 242.
- create a chart of related words.
- play the *myView* games.
- take turns with a partner reading a text with expression.

SUPPORT PARTNER READING

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

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

Professional Development
Small Group GUIDE

A roadmap to take small groups from good to great!

myView LITERACY
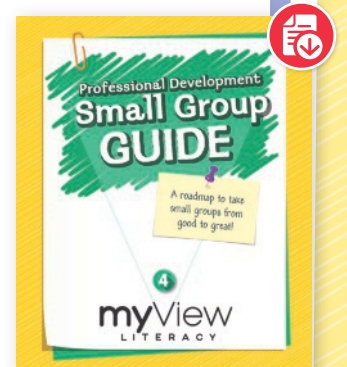
Synthesize Information About Characters

Can You Guess My Name?

OBJECTIVES

Synthesize information to create new understanding.

Explain the interactions of the characters and the changes they undergo.

Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary words to synthesize information about characters.

- One common kind of character in <u>traditional</u> literature is ___.
- Based on the other characters in *Can You Guess My Name?*, we can <u>predict</u> that Oniroku will ___.

Have students use the Academic Vocabulary throughout the week.

Minilesson

FOCUS ON STRATEGIES In order to understand stock characters in different traditional tales, readers can synthesize, or put together, all of the information about those characters that they learn from multiple sources.

- Look for connections and similarities among the characters.
- Think about how you can synthesize these details to come to a new understanding of stock characters.
- Explain how your synthesis deepens your understanding of the characters and the texts.

MODEL AND PRACTICE Using the Close Read note on p. 233 of the *Student Interactive*, model how to annotate the text to synthesize information about characters:

- The first question in the chart on page 243 is "What action helps the girl and the tortoise remember the secret names?" When I review my Close Read notes, I see that I highlighted a detail that connects Ijapa the tortoise and the girl in "Titeliture": both Ijapa and the girl repeated the secret names they learned in order to remember them. I'm going to synthesize this information with the simple word *repetition* and write that in the chart under "Synthesis."
- Have students continue filling out the chart by synthesizing information in response to the questions. Then help them determine what the synthesized information reveals about the stories' shared theme of keeping secrets.

ELL Targeted Support **Text to Self** Improve students' understanding of spoken language by having them respond to oral questions and discussions about character.

Ask questions to form a text-to-self connection, such as: *Have you ever known someone like _____ or heard of another character like _____?* Provide sentence frames for student responses: *I knew _____. The character _____ is like _____.* **EMERGING/DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for synthesizing information about characters.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Synthesize Information About Characters and then use the text evidence from their annotations to complete p. 243.

OPTION 2 **Use Independent Text** Have students take note of details in the text that they can synthesize to describe characters.

✓ QUICK CHECK

Notice and Assess Can students synthesize information about characters?

Decide
- **If students struggle,** revisit instruction for synthesizing information about characters in Small Group on p. T70.

- **If students show understanding,** extend instruction for synthesizing information about characters in Small Group on p. T71

STUDENT INTERACTIVE, p. 243 ✎ 📕

READING WORKSHOP

Synthesize Information About Characters

Synthesize, or put together, information from multiple sources to deepen your understanding of traditional tales.

1. **My TURN** Go back to the Close Read notes and highlight text about character interactions in each tale that helps you synthesize evidence to better understand the similarities in the tales.

2. **Text Evidence** Review your annotations and synthesize details to complete the chart.
   Possible responses:

Question	Synthesis
What action helps the girl and the tortoise remember the secret names?	repetition
How are the bargains of Isantim and Oniroku alike?	Both keep other characters from getting something they need.
What does the main character do at the end of each story?	The main character says the secret name of another character.
How are the reactions of Titeliture, Isantim, and Oniroku alike at the end of each story?	They cannot understand how the main characters learned their names.

New Understanding
What does your synthesis tell you about the stories' shared theme of keeping secrets?
The characters use their secrets to try to harm others, but they do not keep their secrets.

243

Write for a Reader

OBJECTIVES

Identify and understand the use of literary devices including first- or third-person point of view.

Discuss how the author's use of language contributes to voice.

Compose literary texts such as personal narratives and poetry.

Use Voice

Minilesson

FOCUS ON STRATEGIES Writers develop the voices of their narrators by selecting a point of view and using matching language to support it. They may include or omit details based on what the narrator knows. If a narrator knows everything, then the narrator's voice will be able to fully reveal the character to the reader.

MODEL AND PRACTICE Help students identify and understand literary devices by connecting narrative point of view to narrator's voice. Remind students that they just analyzed how an author develops narrative voice, by using word choice to help readers understand how a narrator sounds.

1. Model how a cheerful narrative voice might describe your classroom. Bright morning sunlight shone on the faces of the intelligent schoolchildren.

2. Model how word choice could develop an impatient narrative voice. The clock on the wall ticked and tocked in slow motion.

Point out that both narrators describe the classroom but neither is a character within it. Guide a discussion about the connection between the language in the examples, the narrative point of view, and the narrative voice.

ELL Targeted Support **Use Voice in a Story** Use the following activities to help students practice using voice.

Have students consider who is speaking in each of the following examples: *I like to read before bedtime. He told them that he was cold and hungry. They were glad to be skiing.* Prompt with questions such as: Is it the character himself or herself, or an outsider? Does the outsider know everything, or only some things? **EMERGING**

Have students work in pairs to write a sentence in first person. Then have them rewrite the sentence in third person. **DEVELOPING**

Use the above activity, then have students point out and explain what language they used to create each voice. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

MyTURN Have students skim *Can You Guess My Name?* to find examples of language that helps the author create a narrative voice, and suggest that they refer to these examples when working on their own writing. Then guide students to complete the activity on p. 248 of the *Student Interactive*.

Writing Workshop

Ask students to think about narrative voice as they work on drafts during the Writing Workshop. During conferences, support students' writing by helping them find opportunities to meaningfully use narrative voice in their writing.

STUDENT INTERACTIVE, p. 248

DEVELOP AUTHOR'S CRAFT

Write for a Reader

How much does your narrator know?

A story's narrative point of view helps determine the voice of the narrator. When a narrator knows everything, the author is using third-person omniscient point of view. This means that the narrator's voice will reveal every detail readers need about the characters. An author's use of language contributes to the voice.

MyTURN Think about how Judy Sierra's language contributes to the voice in the stories of *Can You Guess My Name?* Now identify how you can choose language to give your narrator a voice.

1. What words and phrases would you use to show that a narrator outside the story knows everything about the character of Ijapa the Tortoise?

   Possible responses: thoughtful, brave, patient, determined to help others, fair

2. Write two or three sentences about a character like Titeliture, Isantim, or Oniroku in which the voice reveals the narrator's point of view.

   Responses will vary but should express the essence of the character, such as "lonely and mean," "selfish and mean," or "boastful and mean."

248

Word Study Spiral Review

OBJECTIVES

Demonstrate and apply phonetic knowledge.

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

FLEXIBLE OPTION

LESSON 4

Spiral Review: Silent Letters

FOCUS ON STRATEGIES Review the strategy from the previous week about silent letters.

MODEL AND PRACTICE Call on a student to give an example of a silent letter. (Possible responses: *k* in *know; b* in *numb; h* in *rhyme; h* in *heir; w* in *writer*). Discuss how knowing that some letters are silent can help with pronouncing words.

APPLY Have students pair up or work independently to make a list of words with silent letters. Then have them write a short story or poem using at least five words with silent letters.

ELL Targeted Support

Silent Letters Students who speak languages such as Spanish and French may already be familiar with the concept of silent letters. Determine their level of familiarity before explaining the concept.

Write *align*. Have students sound it out together. Point out that the combination *ig* often has a short vowel, as in *big,* but that whenever *i* is followed by *gn*, the *g* is silent and the *i* is long. **EMERGING**

Have students work as a group to think of other words that use the *ign* combination: *design, resign, sign*. **DEVELOPING**

Have students work with partners to list other words with silent letters and determine whether these words follow letter patterns. **EXPANDING/BRIDGING**

FLEXIBLE OPTION ◄

LESSON 4

Spiral Review:

Silent Letters

LESSON 1

Teach Prefixes

LESSON 2

Apply Prefixes

FLEXIBLE OPTION ◄

LESSON 3

More Practice

FLEXIBLE OPTION ◄

LESSON 5

☑ Assess Understanding
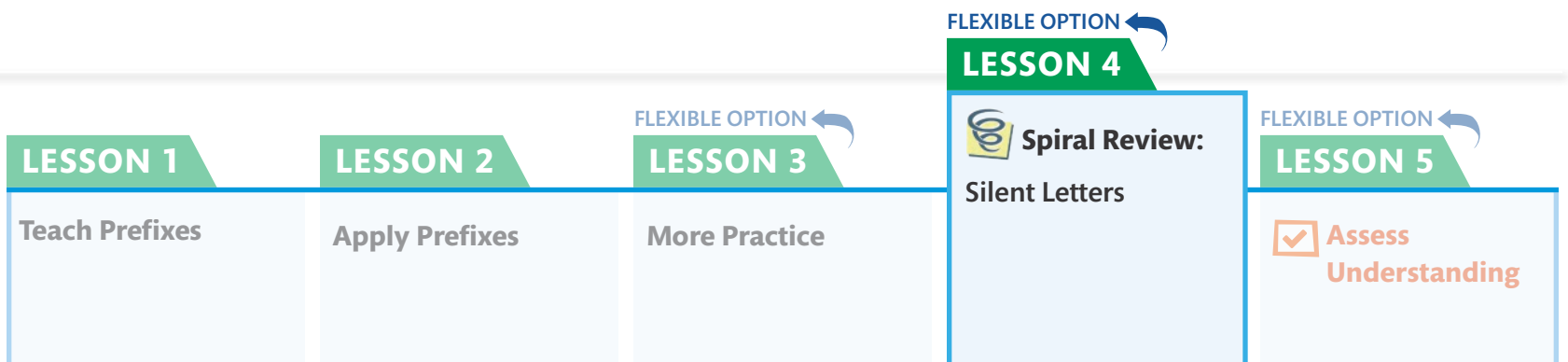
Use the ☑ **QUICK CHECK** on p. T65 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

SYNTHESIZE INFORMATION ABOUT CHARACTERS

Teaching Point Skilled readers synthesize, or combine, details about characters from different texts. Synthesizing information helps readers understand the characters on a deeper level.

ELL Targeted Support

Help English learners practice using *synthesize* correctly. Write and say the word and its definition, "put together," and have students repeat them with you. Remind students that synthesizing makes something new.

Write *bread, cheese*. Ask students to use words, gestures, or drawings to tell you what they could make by synthesizing these foods. **EMERGING/DEVELOPING**

Have student pairs prepare cloze sentences for each other to complete using the word *synthesize* (for example, *I synthesize music and lyrics to _____ a song; To make a cake I synthesize _____*). **EXPANDING**

Encourage partners to discuss how they synthesize information when they do homework or read a book. Circulate to make sure they use the word correctly in talking about abstract concepts. **BRIDGING**

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

Intervention Activity 🔺 📥

SYNTHESIZE INFORMATION ABOUT CHARACTERS

Use Lesson 23, pp. T149–T154, in the *myFocus Intervention Teacher's Guide* for instruction on synthesizing information about characters.

LEVEL E • READ

Lesson 23 Understand Character

DIRECTIONS Read the following texts. Note important information about the main characters.

Rush

1 The bell rang. Carmen pulled her long, red hair into a knot, slammed her books in her locker, and ran home. She was practicing for track.
2 Carmen saw her mom driving up the street toward home, so she sprinted up the driveway. "I beat you!" she called out.
3 Her mom sighed and said, "Hurry up and change. We're going to see Grandfather."
4 Carmen wiped her forehead. "Do I have to go?"
5 "Right now," said her mother, eyeing Carmen's torn jeans and sneakers, "and put on a different outfit."
6 Carmen frowned. Her grandfather's was the last place she wanted to go. She said, "It's boring at Grandfather's, and the life-care building has a funny smell."
7 Then Carmen remembered her last visit. Someone had yelled at her for running in the hallway. "Hey, that girl is going to be in the Olympics someday!" Grandfather shot back.
8 Everyone else in her family thought Carmen's running was a waste of time, but Grandfather told her to join track. She thought, "It would be good to visit him today."

Raccoon's Neighbor

1 Fox moved next door to Raccoon. At first, Raccoon was happy because Fox was a kind neighbor. Fox brought Raccoon fresh cream pies each week, and he often stopped by Raccoon's place just to chat. Then one day, he stopped bringing pies, and he stopped visiting.
2 "Well, I don't like being ignored!" cried Raccoon. He missed the cream pies, but even more he could not stand being ignored.
3 At last, Raccoon called Fox to give him a piece of his mind, but Fox spoke first. "I am so glad you called!" he said. "I have been sick all month. It's so good to hear from a friend!"
4 "Yes," said Raccoon. "It is."

Reading Literature T • 149

Fluency 📖 📥 ☑

Assess 2-4 students

PROSODY

Have student pairs practice reading a short passage with expression.

ORAL READING RATE AND ACCURACY

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

Conferring

3 students/3–4 minutes per conference

SYNTHESIZE INFORMATION ABOUT CHARACTERS

Talk About Independent Reading Have students work with a partner to synthesize some of the details they found about characters in their independent reading texts.

Possible Conference Prompts

- What helped you synthesize the details you found?
- How did the synthesized information help you understand the characters better?

Possible Teaching Point To know characters on a deeper level, combine details that connect characters from different stories.

Leveled Readers

SYNTHESIZE INFORMATION ABOUT CHARACTERS

- For suggested titles, see "Matching Texts to Learning," pp. T28–T29.
- For instructional support on how to synthesize information about characters, see the *Leveled Readers Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356

Text Characteristics	Text Structure • Chronological (Conflict, climax, resolution)	Text Features • Chapters • Illustrations

Independent/Collaborative

Independent Reading

Students can

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

Centers

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

Literacy Activities

Students can

- complete the graphic organizer on p. 243.
- write about their book in their reader's notebook.
- play the *myView* games.
- with a partner, take turns reading a passage with expression.

SUPPORT INDEPENDENT READING

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

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!
myView LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share what they learned today about synthesizing information.

Reflect and Share
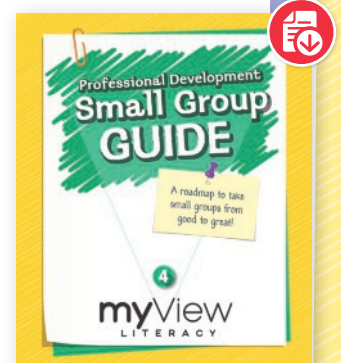
Can You Guess My Name?
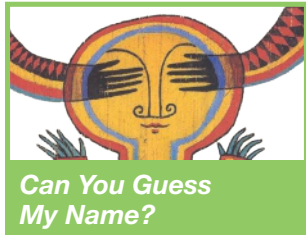
OBJECTIVES

Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively.

Use text evidence to support an appropriate response.

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

Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

ACADEMIC VOCABULARY

Synthesize Have students start incorporating the unit academic vocabulary words into their discussions and their own writing. Ask:
- What does the builder's reputation illustrate?
- How can we interpret Ijapa's behavior?

Talk About It

Minilesson

FOCUS ON STRATEGIES Tell students that when they express an opinion in a discussion, they should be prepared to explain their reasons and support them with evidence from texts. Emphasize that an opinion is more convincing when information from the text supports it.

- Before stating an opinion, ask yourself whether you have text evidence to support the opinion.
- Sometimes you can find evidence in multiple texts. Think about ways you can connect pieces of evidence to support an opinion.

MODEL AND PRACTICE Model forming opinions and gathering text evidence using the Talk About It prompt on p. 244 in the *Student Interactive:* Before I share my opinion, I outline the text evidence I have to support it. My opinion is that the best way a character achieves his or her goals is by outsmarting another character. I think this because Ijapa the tortoise outsmarts Isantim the hippopotamus to figure out his name. I can provide text evidence to support my opinion.

Have students find text evidence to support their opinions. Encourage them to use details from multiple stories in *Can You Guess My Name?* or from other texts they read this week. Help them use these details to compare and contrast the themes, topics, and patterns of events in the texts.

ELL Targeted Support **Use Text Evidence** Have students practice stating their opinions and supporting them with text evidence using the media "Revealing Secrets" on pp. 218–219 of the *Student Interactive.*

Ask students to share one opinion about the secrets shown in the media and support it with one or two pieces of text evidence. Encourage them to use at least one new vocabulary word. **EMERGING/DEVELOPING**

Use the activity above, and encourage them to look for evidence in other texts they read this week. Guide them to use multiple new vocabulary words. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections and comparisons across texts.

OPTION 1 **Use the Shared Read** Have students prepare for and hold a discussion as directed on p. 244 of the *Student Interactive.*

OPTION 2 **Use Independent Text** Students should use their self-selected independent reading texts to make connections and comparisons among the themes and topics they read about.

☑ QUICK CHECK

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

Decide

- **If students struggle,** revisit instruction for comparing texts in Small Group on p. T76.

- **If students show understanding,** extend instruction for comparing texts in Small Group on p. T77.

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

STUDENT INTERACTIVE, p. 244

RESPOND TO TEXT

Reflect and Share

Talk About It The characters in *Can You Guess My Name?* face very similar conflicts. Think about all the texts you have read this week. How have characters resolved their conflicts? What did characters do to triumph over evil? Compare and contrast the themes, topics, and patterns of events in the traditional tales and other stories you have read. Use these details to form an opinion about the best way a character achieves his or her goals.

- -

Support an Opinion When you express an opinion, explain your reasons and support them with accurate information. Use these sentence starters to link your statements:

> I think that the best way a character achieves his or her goal is . . .

> I think this because the character . . .

> For example, in the story, I think the theme is . . .

- -

Weekly Question

How can revealing a secret make it lose its power?

244

Word Study Greek and Latin Prefixes

OBJECTIVES

Decode words using knowledge of prefixes.

Determine the meaning of and use words with affixes such as *mis-, sub-, -ment,* and *-ity/ty* and roots such as *auto, graph,* and *meter.*

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 *auto-, anti-, trans-,* and *amphi-,* provide them with the following words: *transparent* and *transform*. Offer sample sentences:

> The **transparent** shower curtain blocks water but not light.

> The futon **transforms** into a bed at night.

Have students use their knowledge of Greek and Latin word parts to define each word.

(Possible responses: *transparent*—"able to appear through" and *transform*—"to change from one form to another").

Develop Language Awareness

For additional practice with Greek and Latin prefixes, complete the activity on p. 42 of the *Language Awareness Handbook.* In this practice activity, students will use visual support to understand prefixes and their meanings.
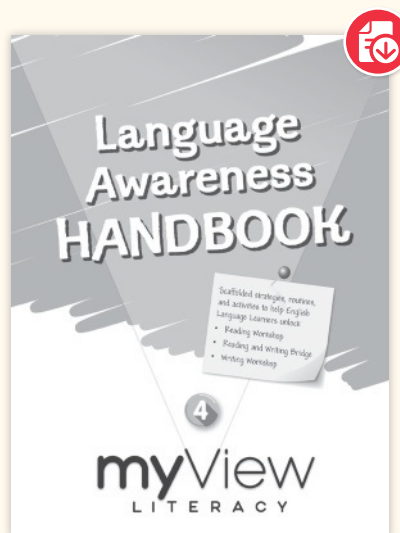
Language Awareness HANDBOOK

Scaffolded strategies, routines, and activities to help English Language Learners unlock
• Reading Workshop
• Reading and Writing Bridge
• Writing Workshop

4

myView LITERACY

FLEXIBLE OPTION
LESSON 5

LESSON 1	LESSON 2	FLEXIBLE OPTION LESSON 3	FLEXIBLE OPTION LESSON 4	☑ Assess Understanding
Teach Prefixes	Apply Prefixes	More Practice	Spiral Review: Silent Letters	

Use the ☑️ **QUICK CHECK** on p. T73 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

COMPARE TEXTS
Teaching Point Proficient readers use what they learned about a character in one text to understand a similar character in another text. Recognizing similarities, patterns, and connections helps readers gain a deeper understanding of the characters they meet in traditional literature.

ELL Targeted Support
Help students learn key words and expressions by asking them for information about the characters in *Can You Guess My Name?* Help them use vocabulary they learned this week.

Ask students to describe aloud one of the characters in the text, using one new vocabulary word. **EMERGING**

Ask students to describe aloud one comparison they made between characters in the text, using two new vocabulary words. **DEVELOPING**

Ask students to describe aloud two or more comparisons they made between characters in the text, using three or more new vocabulary words. **EXPANDING**

Ask students to describe aloud comparisons they made between characters in *Can You Guess My Name?* and another text they have previously read, using the vocabulary words. **BRIDGING**

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

Intervention Activity 🔺 📥

myFOCUS READER
Reread pp. 42–43 with students. Use the teaching support online at SavvasRealize. com to engage students in a conversation about how the texts they read this week help them understand why revealing a secret can make it lose its power.

Intervention Activity 🔺 📥

WORD STUDY
For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–12.

On-Level and Advanced 📥

INQUIRY
Organize Information and Communicate Students should organize their findings on secrets effectively.

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

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

Conferring

3 students/3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they have learned about making connections and comparisons across texts.

Possible Conference Prompts

- Which characters you read about this week were most similar?
- What did the characters in *Can You Guess My Name?* and the other texts you read this week teach you about the ways that characters achieve goals?

Possible Teaching Point Skilled readers learn about characters by comparing them to characters in other stories. Recognizing familiar traits in a new character helps readers understand that new character.

Leveled Readers 📖 🔊 ✏️ ▶️ 👆

COMPARE TEXTS

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

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 850L
Word Count 3,156

Text Characteristics	Text Structure	Text Features
	• Chronological	• Chapters
	(Conflict, climax, resolution)	• Illustrations
Build Background	ELL Access Video	
Launch the Book	Preview the Text	
	Preview the Genre	
	Preview Vocabulary	
Observe and Monitor		
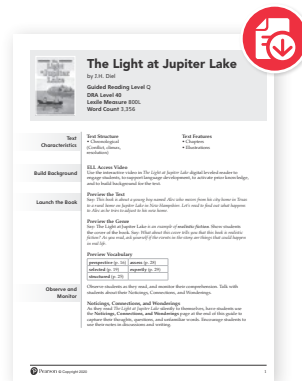
Whole Group

Share Bring the class back together in whole group. Invite one or two students to share the comparisons and connections they made across texts.

Independent/Collaborative

Independent Reading 📖 🔊 👆

Students can

- reread or listen to the media from "Revealing Secrets" with a partner.
- read a self-selected text.
- reread or listen to their leveled reader.

Centers 📚 📥

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

Literacy Activities 👆 📓 🎮 🔍

Students can

- write a response to the Weekly Question.
- research other information about secrets based on the media.
- play the *myView* games.
- complete an activity in the *Resource Download Center*.

BOOK CLUB 📖

See Book Club, pp. T486–T487, 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.

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 traditional literature by inferring theme.

- I can use language to make connections between reading and writing.

- I can use elements of opinion writing to write an essay

SEL **SOCIAL-EMOTIONAL LEARNING**

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

- Progress Check-Ups

- Cold Reads

- Weekly Standards Practice for Language and Conventions

- Weekly Standards Practice for Word Study

- Weekly Standards Practice for Academic Vocabulary

- Practice Tests

- Test Banks

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME
- Interact with Sources: Explore the Poem: Weekly Question T82–T83
- Listening Comprehension: Read Aloud "Pecos Bill and the Coyotes" T84–T85
- Tall Tales T86–T87
  - ☑ **Quick Check** T87

READING BRIDGE
- Academic Vocabulary: Synonyms and Antonyms T88–T89
- Word Study: Teach Suffixes *-able, -ible* T90–T91

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T94–T95
- Strategy, Intervention, and On-Level/Advanced Activities T94
- ELL Targeted Support T94
- Conferring T95

INDEPENDENT/COLLABORATIVE
- Independent Reading T95
- Literacy Activities T95
- **BOOK** CLUB T95 **SEL**

WRITING WORKSHOP

MINILESSON
- Opinion Essay T368–T369
  - » Develop a Topic and Opinion
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T369
- Conferences T366

WRITING BRIDGE

FLEXIBLE OPTION ◄
- Spelling: Suffixes *-able, -ible* T370
  - ☑ **Assess Prior Knowledge** T370

FLEXIBLE OPTION ◄
- Language and Conventions: Spiral Review: Pronouns T371

LESSON 2

READING WORKSHOP

SHARED READ
- Introduce the Text T96–T111
  - » Preview Vocabulary
  - » Read: *Thunder Rose*
- Respond and Analyze T112–T113
  - » My View
  - » Develop Vocabulary
  - ☑ **Quick Check** T113
  - » Check for Understanding

READING BRIDGE
- Word Study: Practice Suffixes *-able, -ible* T114–T115

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T116–T117
- Strategy and Intervention Activities T116
- Fluency T116
- ELL Targeted Support T116
- Conferring T117

INDEPENDENT/COLLABORATIVE
- Independent Reading T117
- Literacy Activities T117
- Collaboration T117

WRITING WORKSHOP

MINILESSON
- Opinion Essay T372–T373
  - » Develop Reasons
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T373
- Conferences T366

WRITING BRIDGE
- Spelling: Teach Suffixes *-able, -ible* T374

FLEXIBLE OPTION ◄
- Language and Conventions: Oral Language: Adjectives T375

LESSON 3

READING WORKSHOP

CLOSE READ
- Infer Theme T118–T119
  - » Close Read: *Thunder Rose*
  - ☑ **Quick Check** T119

READING BRIDGE

- Read Like a Writer: Analyze Exaggeration T120–T121

FLEXIBLE OPTION ◀
- Word Study: More Practice: Suffixes *-able, -ible* T122–T123

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T124–T125
- Strategy and Intervention Activities T124
- Fluency T124
- ELL Targeted Support T124
- Conferring T125

INDEPENDENT/COLLABORATIVE
- Independent Reading T125
- Literacy Activities T125
- Partner Reading T125

WRITING WORKSHOP

MINILESSON
- Opinion Essay T376–T377
  - » Develop Supporting Details and Facts
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T377
- Conferences T366

WRITING BRIDGE

FLEXIBLE OPTION ◀
- Spelling: More Practice: Suffixes *-able, -ible* T378
- Language and Conventions: Teach Adjectives T379

LESSON 4

READING WORKSHOP

CLOSE READ
- Make Connections T126–T127
  - » Close Read: *Thunder Rose*
  - ☑ **Quick Check** T127

READING BRIDGE

- Write for a Reader: Use Exaggeration T128–T129

FLEXIBLE OPTION ◀
- Word Study: Spiral Review: Greek and Latin Prefixes *auto, anti, trans, amphi* T130–T131

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T132–T133
- Strategy and Intervention Activities T132
- Fluency T132
- ELL Targeted Support T132
- Conferring T133

INDEPENDENT/COLLABORATIVE
- Independent Reading T133
- Literacy Activities T133

WRITING WORKSHOP

MINILESSON
- Opinion Essay T380–T381
  - » Compose a Concluding Statement
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T381
- Conferences T366

WRITING BRIDGE

FLEXIBLE OPTION ◀
- Spelling: Spiral Review: Greek and Latin Word Parts *auto, anti, trans, amphi* T382
- Language and Conventions: Practice Adjectives T383

LESSON 5

READING WORKSHOP

COMPARE TEXTS
- Reflect and Share T134–T135
  - » Write to Sources
  - ☑ **Quick Check** T135
  - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION ◀
- Word Study: Suffixes *-able, -ible* T136–T137
  - ☑ **Assess Understanding** T137

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T138–T139
- Strategy, Intervention, and On-Level/Advanced Activities T138
- ELL Targeted Support T138
- Conferring T139

INDEPENDENT/COLLABORATIVE
- Independent Reading T139
- Literacy Activities T139
- **BOOK** CLUB T139 SEL ▶

WRITING WORKSHOP

MINILESSON
- Opinion Essay T384
  - » Compose Using Technology
  - » Share Back

INDEPENDENT WRITING
- **WRITING** CLUB T385 SEL ▶
- Conferences T366

WRITING BRIDGE

- Spelling: Suffixes *-able, -ible* T386
  - ☑ **Assess Understanding** T386

FLEXIBLE OPTION ◀
- Language and Conventions: Standards Practice T387

Materials

POEM
"But I Tried Out For..."
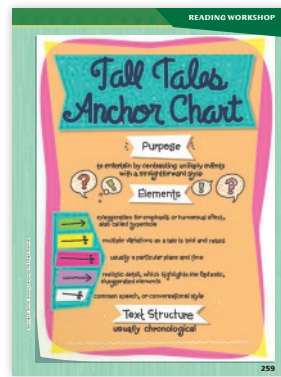
**READING
ANCHOR CHART**
Tall Tales
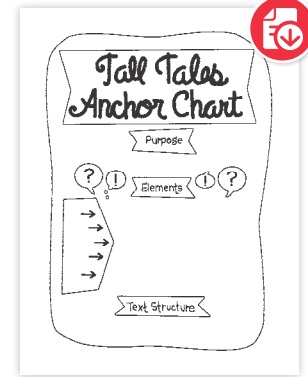
**EDITABLE
ANCHOR CHART**
Tall Tales
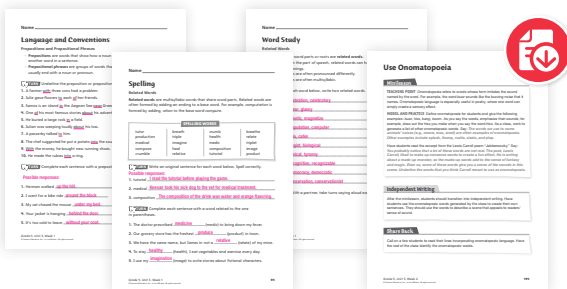
RESOURCE DOWNLOAD CENTER
Additional Practice
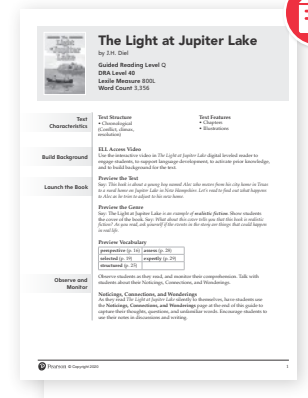
Leveled Readers

**LEVELED READERS
TEACHER'S GUIDE**

Words of the Week

Develop Vocabulary

accentuated
obliged
misled
commendable
riled

Spelling Words

valuable	horrible
lovable	sensible
favorable	divisible
understandable	gullible
excitable	responsible
sizable	collapsible
comfortable	eligible
measurable	audible
tolerable	reversible
excusable	plausible

Challenge Spelling Words

illegible
irreparable
inevitable

Unit Academic Vocabulary

reveal
traditional
illustrate
interpret
predict

READ ALOUD
"Pecos Bill and the Coyotes"

READ ALOUD TRADE BOOK LIBRARY

INTERACTIVE READ ALOUD LESSON PLAN GUIDE

SHARED READ
Thunder Rose

BOOK CLUB
Titles related to Spotlight Genre and Theme: T488–T489

Mentor STACK
Writing Workshop T365

LITERACY STATIONS

SCOUT

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

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

ASSESSMENT GUIDE

Interact with Sources

OBJECTIVES

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

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

ACADEMIC VOCABULARY

Language of Ideas Academic language helps students access ideas. After you discuss the poem, ask: What does this poem reveal about Duvall? Why did he predict that one thing would happen? How does the way the poem ends illustrate the idea that being different can be an advantage?

- reveal
- traditional
- illustrate
- interpret
- predict

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 4: *How do our stories shape our world?* Point out the Week 2 Question: *How can being different be an advantage?*

Have students read the poem on pp. 256–257 in the *Student Interactive* and discuss how being different can be an advantage, as it was for Duvall.

Use the following questions to guide discussion:

- How does Duvall see himself and what he's good at near the beginning of the poem?
- What did the teacher see in Duvall that was both different and an advantage?
- Why is Duvall surprised when he's chosen to sing? How might this change the way he sees himself in the future?

WEEKLY QUESTION Reread the Week 2 Question: *How can being different be an advantage?* Tell students that they just read about a person who receives a challenge that will cause him to be different. Ask: What might singing and leading rehearsals teach Duvall about himself? Explain that they will read about another character who learns about being different by facing a challenge.

TURN, TALK, AND SHARE Have students work in pairs to ask and answer the Turn and Talk question. Remind students to ask relevant follow-up questions to elicit a more detailed response and to note important ideas in their discussion.

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

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

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

ELL Targeted Support **Visual and Contextual Support** Read the poem aloud as students follow along, and track the poetic elements and structure in "But I Tried Out For . . .".

Have students identify groupings of lines, and define or review the term *stanza*. Ask students what the numbers to the left of the poem are for. (They are line numbers.) Then have students identify rhyming words. **EMERGING**

Review or explain the main elements to look for in a poem: lines, stanza, and rhyme. Have students identify examples of each of these elements in the poem. **DEVELOPING**

Have students work in pairs and take turns rereading stanzas of the poem aloud. Then have them discuss the poem's rhythm of stressed and unstressed syllables. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 256–257

WEEKLY LAUNCH: POEM

INTERACTIVITY

But
I TRIED OUT
For . . .

WEEK 2

Weekly Question

How can being different be an advantage?

TURN and TALK With a partner, use text evidence to discuss this question: What specific ideas about difference is the speaker in the poem trying to tell readers? Take notes on your discussion.

Briony whispered before class,
"The cast gets named today!"
The two of us expected roles
in this year's fourth-grade play.

5 Duvall the dancer, that is I.
I'm great at stomps and kicks.
Briony's good at any roles
with singing in the mix.

The tryouts covered everything—
10 dramatics, singing, dance—
we each did well, and so we thought
each had a solid chance.

"Duvall, you'll be lead singer, then.
Briony, you're in charge.
15 You'll lead rehearsals of the songs
because the cast's so large!"

I am surprised, to say the least.
I never knew my voice
was something anybody liked—
20 yet I'm the teacher's choice.

Because it's different, I will try
to pass this startling test.
I guess the teacher trusts that I
will do my very best!

256

257

Thunder Rose **T83**

Listening Comprehension

ELL Language Transfer

Cognates Point out the Spanish cognates in "Pecos Bill and the Coyotes."

coyote : *coyote*

dynamite : *dinamita*

lasso : *lazo*

FLUENCY

After completing the Read-Aloud Routine, display "Pecos Bill and the Coyotes." Model reading the first paragraph expressively, asking students to pay attention to changes in speed and intonation. Explain that tall tales tend to originate as oral stories that are then passed from one generation to another by word of mouth. Invite student pairs to imagine their partner is an audience and practice expressively reading.

💬. THINK ALOUD

Analyze Realistic Fiction

I notice that the author uses common speech and a conversational tone. She also uses exaggeration when she describes Bill as bouncing out of the covered wagon. She contrasts unlikely events with realistic details, like the covered wagon, which pioneers really did use to travel west.

Tall Tales

Tell students you are going to read a tall tale aloud. Have students listen as you read "Pecos Bill and the Coyotes." Explain that students should listen actively, paying careful attention to the realistic details and fantastic or exaggerated elements as you read. Prompt them to ask questions to clarify information and follow agreed-upon discussion rules.

➡ START-UP

READ-ALOUD ROUTINE

Purpose Have students actively listen for elements of tall tales.

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 inferring a theme.

Pecos Bill and the Coyotes

Now you've probably heard some things about Pecos Bill, like how he would eat dynamite for breakfast. Or maybe you know the story about him shooting the stars out of the sky. You might've even heard about how he used a rattlesnake to lasso a twister of a tornado. But this story I'm going to tell you happened before all that.

Pecos Bill was born in the back of a covered wagon, which was how people traveled back in those days. His parents had left New England, where countryside was giving way to towns and becoming entirely too crowded for their tastes. They were heading west to find their own home on the range. And his parents didn't name him Pecos Bill neither. That moniker came later. He was just their Baby Boy Billy.

Billy was a bouncing baby boy and he bounced so much and so high, he bounced right out of the back of that covered wagon as it was crossing the Pecos River. He would most certainly have drowned if a coyote hadn't grabbed hold of his diaper and pulled him to shore.

Now coyotes were known to eat babies, but this coyote had just lost her own baby pup to a hungry hawk and felt motherly toward the soggy but otherwise fine baby boy. So she raised him as her own. Bill learned the wild ways of coyotes. When they howled at the moon, Bill howled right along with them. When they chased big-horned sheep, Bill was at

"Pecos Bill and the Coyotes" continued

the head of the pack. And when they snuggled up to go to sleep, Bill was smack dab in the middle where it was warmest and coziest.

Bill's coyote days ended years later when a cowboy almost rode right over him while Bill was napping by the side of the Pecos River. Bill sprang up onto all fours acting as ferocious as a wild coyote can act when face to face with a cowboy. But instead of fleeing in fear, the cowboy burst out laughing. "Now, ain't you something," he said, tossing Bill a hat. "I'm your brother Bob and our parents are going to be happy to get you back."

"My brothers walk on four legs," said Pecos Bill. But Bob showed him their reflections in the river and Pecos Bill couldn't deny the family resemblance. So he put on his hat, climbed onto the back of his brother's horse, and rode with him to the sweetest family reunion Texas had ever seen.

WRAP-UP

Pecos Bill and the Coyotes	
Realistic Details	**Fantastic or Exaggerated Events**

Have students use a T-Chart to identify and organize realistic details and fantastic or exaggerated elements in the text

THINK ALOUD

Analyze Tall Tales As I continue to read, I notice more fantastic events, like a coyote adopting the baby boy and Bill's own brother discovering him by the Pecos River years after he fell out of the covered wagon. These unlikely events are told in a straightforward style that makes them sound normal and believable.

ELL Access

To help prepare students for the oral reading of "Pecos Bill and the Coyotes," read aloud this short summary:

There are many tales about the adventures of Pecos Bill, like when he used a rattlesnake to lasso a tornado, but this story starts when he was just a bouncing baby boy who bounced right out of a covered wagon and into the Pecos River. He was rescued by a coyote that raised him as if he were her own pup. Pecos Bill lived with his coyote family till his brother Bob found him by the side of the Pecos River and reunited him with his human family.

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
Tall Tales

LEARNING GOAL

I can learn more about traditional literature by inferring theme.

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

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

LANGUAGE OF THE GENRE

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

- exaggerated
- hyperbole
- realistic
- impossible
- conversational

FLEXIBLE OPTION
ANCHOR CHARTS

- Display a blank poster-sized anchor chart in the classroom.
- Review the genre throughout the week by having students add to the class anchor chart.
- Have students suggest headings and graphics.
- Have them add specific text titles as they read new tall tales.

ELL Language Transfer

Cognates Point out the Spanish cognates related to tall tales:

- exaggerated : *exagerado*
- hyperbole : *hipérbole*
- impossible : *imposible*

Minilesson

FOCUS ON STRATEGIES Tall tales often name the main character in the title. This main character faces problems that he or she usually resolves using superhuman abilities. Like other traditional stories, tall tales usually have a theme or moral meant to teach children something about themselves, their heritage, or their culture. Readers can infer this theme by analyzing the main character's actions, goals, and values.

- Ask yourself how the main character is like you. Understanding what you have in common can help you infer a theme that has meaning for you and other readers.
- Think about what the author chooses to exaggerate. Identifying examples of hyperbole can point you toward ideas the author wants to emphasize, which can also help you infer a theme.
- Identify and appreciate the humor in tall tales. Remember that the reason for reading these traditional stories is usually enjoyment.

MODEL AND PRACTICE Model determining that a text is a tall tale. In "Pecos Bill and the Coyotes," the author mixes realistic details with fantastic events all told in a straightforward, conversational style that makes the story humorous. Based on this and the fact that Pecos Bill is a well-known tall-tale character, I know this is a tall tale.

Talk about elements you would look for to determine if another text is a tall tale.

ELL Targeted Support **Use Accessible Language** Have students turn and talk to a classmate about "Pecos Bill and the Coyotes."

Use these prompts and sentence frames as needed: *What was your favorite part of the story? I liked it when _____ because _____. Which detail is realistic? _____ is realistic because it could really happen. Which event is unlikely or impossible? _____ is unlikely/impossible because _____.* **EMERGING/DEVELOPING**

As students discuss "Pecos Bill and the Coyotes," have them work together to make lists of both realistic and unlikely parts of the story. Then have student volunteers share their lists with the class. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to identify tall tales.

OPTION 1 **Use the Anchor Chart** Have students work with a partner to discuss the characteristics of tall tales. Circulate to determine if students show understanding.

OPTION 2 **Use Independent Text** Have students make a three-column chart with tall tale genre traits in the first column and headings for the tall tales they read independently in the second and third columns. Then have them complete the chart by checking off tall tale elements they find in their texts.

☑ QUICK CHECK

Notice and Assess Can students identify tall tales?

Decide

- **If students struggle,** revisit instruction about tall tales in Small Group on p. T94.

- **If students show understanding,** have them continue practicing the strategies for reading tall tales using the Independent Reading and Literacy Activities in Small Group on p. T95.

TURN, TALK, AND SHARE Have students complete the Turn and Talk activity on p. 258 of the *Student Interactive*. Call on volunteers to share their purpose with the class.

STUDENT INTERACTIVE, pp. 258–259

READING WORKSHOP

Learning Goal

I can learn more about traditional literature by inferring theme.

Spotlight on Genre

Tall Tales

Traditional literature includes many types of stories, such as folktales, fables, and legends. **Tall tales** are a type of traditional tale that is strongly associated with the American frontier. These stories include

- **Humor**
- Impossible **events**
- A **character** or **characters** with superhuman abilities

Establish Purpose The purpose, or reason, for reading tall tales is usually enjoyment. You could also read to find themes that develop in the tales.

A tall tale is an impossible, outrageous story!

TURN and TALK With a partner, discuss different purposes for reading *Thunder Rose*. For example, you may want to discover how the story portrays the American frontier. Set your purpose for reading this text.

My PURPOSE _____

Tall Tales Anchor Chart

Purpose
to entertain by contrasting unlikely events with a straightforward style

Elements

exaggeration for emphasis or humorous effect, also called hyperbole

multiple variations as a tale is told and retold

usually a particular place and time

realistic detail, which highlights the fantastic, exaggerated elements

common speech, or conversational style

Text Structure
usually chronological

258

259

Academic Vocabulary

LEARNING GOAL

I can use language to make connections between reading and writing.

OBJECTIVES

Respond using newly acquired vocabulary as appropriate.

Demonstrate understanding of words by relating them to their opposites and to words with similar but not identical meanings.

ELL Language Transfer

Speakers of monosyllabic language may pronounce a two-syllable word as two separate words. Have students practice saying multisyllabic words like *reveal*, *traditional,* and *interpret.* For Spanish speakers, explain that *ll* in English is pronounced the same as a single *l*, and practice pronouncing words like *yellow* and *illustrate*.

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 Identifying synonyms and antonyms can help students better understand Academic Vocabulary and other unfamiliar words. A synonym is a word with the same or similar meaning as another word. For example, *adventure* and *escapade* are synonyms. They are often interchangeable. An antonym is a word with the opposite meaning as another word. *Energized* and *tired* are antonyms.

To find a synonym or antonym for a less familiar word, use context clues in the text to think about the meaning of the word and identify a similar or opposite word.

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

- One of the words we are learning in this unit is *predict*, which means "to say or estimate that something will happen in the future." Let's look at the phrase: *I predicted a winning match, but the coach foresaw a tough game*. Which word is being used as a synonym for *predicted*? (Wait for a response.) *Foresaw* is being used in the same way as predicted. The context clues in the phrase tell us that *foresee* is a synonym for *predict*. Now we can use *foresee* to make a new phrase. Have students help you write a new phrase using *foresee*.

- Have students apply this strategy on their own to the first sentence in the activity on *Student Interactive* p. 281. Then discuss responses and correct misunderstandings.

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

Have students write a synonym and antonym for each academic word, using a dictionary if needed. **EMERGING**

Have students choose an academic word and write a sentence using a synonym and an antonym of the word. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the activity on p. 281. Remind students that they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 281

VOCABULARY   **READING-WRITING BRIDGE**

Academic Vocabulary

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. Identifying synonyms and antonyms can help you better understand unfamiliar words.

Learning Goal

I can use language to make connections between reading and writing.

My TURN For each sentence or pair of sentences,

1. **Determine** if the sentence or sentences contain a synonym or an antonym for the bold word.

2. **Underline** the synonyms. **Highlight** the antonyms.

3. **Write** a short sentence using the synonym or antonym.

1. Bethany hosted the **traditional** family reunion. In keeping with past reunions, she used dishes inherited from her ancestors.
   She inherited her grandmother's silver.

2. Samuel didn't want to **reveal** his feelings. Luckily, he was able to hide his face behind a book.
   Possible response: Dora decided to hide the key under her math book.

3. Mr. Martinez asked us to **illustrate** how the machine worked, so we decided to demonstrate it in action.
   Possible response: Will you please demonstrate how the machine works?

4. Mariah **interpreted** Joe's messy handwriting, but she completely misunderstood it.
   Possible response: Pat misunderstood the road sign.

5. We expect that events will transpire as you **predict.**
   Possible response: I expect my soccer team to win the final match.

281

Word Study Suffixes *-able, -ible*

OBJECTIVE

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.

LESSON 1

Teach Suffixes *-able, -ible*

FOCUS ON STRATEGIES Suffixes are added to the ends of words to change their use and meaning. The suffixes *-able* and *-ible* mean "capable of being" or "deserving." They can be added to both nouns and verbs. For example, *excitable* means "capable of being excited."

MODEL AND PRACTICE To demonstrate that suffixes change the meaning of a base word, discuss the words *consider* and *considerable*. *Consider* is a verb meaning "to regard" or "to take into account." I can consider an opinion before making a decision. *Considerable* is defined as "deserving consideration" or "capable of being considered." If I have a considerable number of pencils, how many pencils do I have? (Pause for response.) I have an amount that deserves to be considered—it is many, a notable amount. Point out that we have modified the verb *consider* to use it in a new way as an adjective; by adding a suffix we also add the definition of the suffix.

ELL Targeted Support

Suffixes *-able, -ible* Tell students that knowing the meanings of suffixes in English words will help them employ English spelling patterns.

Display the words *divide* and *divisible*. Echo-read the words with students and explain that the suffix *-ible* changes the meaning of the base word *divide*. Instruct students to write both words in their notebooks. **EMERGING**

Use the above activity, and then have students complete the sentence frames in their notebooks: *I will _____ the class into two groups. The number of students in the class is _____ by two*. **DEVELOPING**

Have student pairs use the words *divide* and *divisible* in a sentence in their notebooks. **EXPANDING**

Use the above activity, and ask student pairs to find other words with the suffix *-able* or *-ible* and list the words in their notebooks. **BRIDGING**

LESSON 1

Teach Suffixes *-able, -ible*

LESSON 2

Apply Suffixes *-able, -ible*

FLEXIBLE OPTION ◄

LESSON 3

More Practice

FLEXIBLE OPTION ◄

LESSON 4

Spiral Review: Greek and Latin Prefixes

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 P

Genre Traditional Literature

Text Elements
- Dense text layout
- Multiple characters to understand

Text Structure
- Chronological
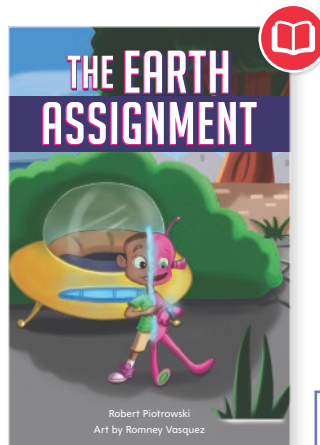
LEVEL Q

Genre Science Fiction

Text Elements
- Meaning of some new vocabulary derived from text
- Figurative language
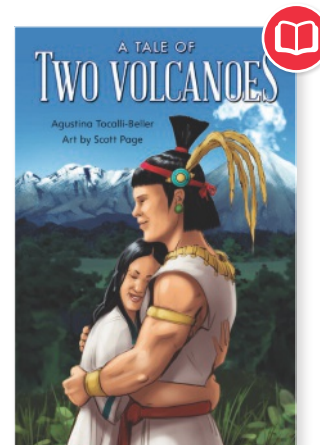
Text Structure
- Chronological

LEVEL R

Genre Traditional Literature

Text Elements
- Figurative language
- Setting distant from readers' experience

Text Structure
- Chronological

Guided Reading Instruction Prompts

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

Identify Tall Tales

- How can you tell this text is a tall tale?
- What is fantastic or impossible in this story?
- Which examples of hyperbole make this story humorous?

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?
- What new or interesting words did you learn?

Infer Theme

- What are the main character's goals?
- What does the main character do to achieve his or her goals?
- What is the main idea or central message of the story?
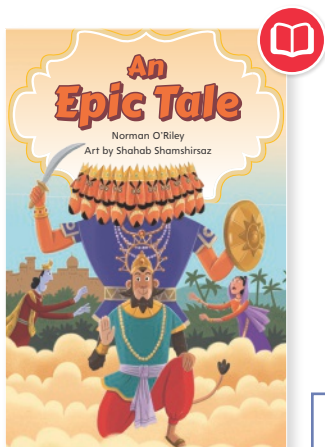
An Epic Tale

Norman O'Riley
Art by Shahab Shamshirsaz

LEVEL S

Genre Traditional Literature

Text Elements
- New vocabulary derived from context
- Figurative language

Text Structure
- Chronological

Flash in the Pan

Jim Westcott
Art by Sahle Robinson

LEVEL T

Genre Historical Fiction

Text Elements
- Wide range of sentence types
- Words with affixes

Text Structure
- Chronological

The Simuteller's Last Tale

Kate Keenan
Art by Glenn Harvey

LEVEL T

Genre Traditional Literature

Text Elements
- Wide range of sentence types
- Words with affixes

Text Structure
- Chronological

Make Connections

- How is the main character similar to other fictional characters you know?
- What does the main character do in this story that is like an event you recall from another story?
- How is the central message of this story similar to themes of other stories you have read?

Compare Texts

- How is this book different from other texts you have read?
- How can you connect this book to another text 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.

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 830L
Word Count 3,356
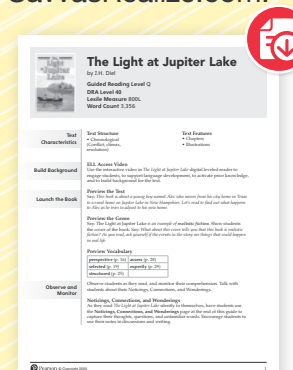
Use the ☑ **QUICK CHECK** on p. T87 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY TALL TALES

Teaching Point Today I want to remind you how skilled readers identify common elements of a tall tale. The main character of a tall tale uses superhuman powers to accomplish a goal that reflects that character's values. Tall tales contrast fantastic, exaggerated elements with realistic details to make the story entertaining and humorous. Review the anchor chart on p. 259. Ask students to identify other tall tales they know. Then ask: If you were going to write a tall tale of your own, what would it be about? Encourage students to think about which fantastic or impossible events they would include in their tall tales.

ELL Targeted Support

For practice with strategies for reading tall tales, refer to the first paragraph of the read aloud activity on pp. T84–T85.

Read aloud the first paragraph of "Pecos Bill and the Coyotes" on p. T84. Ask: What are the fantastical or exaggerated elements in the paragraph? **EMERGING**

In addition to the activity above, have students complete the following sentence frame in their notebooks: *After reading the first paragraph, I know this story is a tall tale because_____.* **DEVELOPING**

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

Intervention Activity

READING TALL TALES

Use Lesson 16, pp. T103–T108, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of tall tales.

LEVEL E • READ

Lesson 16 **Genre: Traditional Tales**

DIRECTIONS Read each traditional tale. Think about the characters, settings, and events.

The Legend of John Henry

1 John Henry was a powerful man for sure. He was born a slave in the 1800s, but was freed when President Abraham Lincoln issued the Emancipation Proclamation. In John Henry's day, the United States was building a great railroad. Mighty men were needed to drive the big steel spikes that would secure the new railroad tracks to the ground. Seeing as John Henry was the mightiest man east of the Mississippi, he got the job easy.

2 John Henry showed up at work that first day with his trusty fourteen-pound hammer. His first task was to drive a steel spike straight into a solid rock. *Smack!* That rock was no match for big John Henry. If other steel drivers laid six feet of track in a day, John Henry laid twelve. He was the best on the team.

3 With John Henry's help, that new railroad moved along ahead of schedule. But then came the biggest challenge of all—Big Bend Mountain. There was no way to go over it. So a tunnel was drilled straight through. Laying tracks in the tunnel was dark and dangerous work for the men.

4 That's when a slick salesman showed up at Big Bend. He showed the foreman a new-fangled machine. It was a steam-powered drill. He claimed it could work through rock faster than any man. The railroad could save money. One steam-powered drill could do the job of *many* workers.

5 Surely the new machine couldn't work faster than big John Henry! It was decided there would be a contest. John Henry pulled out not *one*, but *two* twenty-pound hammers. When the whistle blew, John Henry began swinging first one hammer and then the other against the rock. Meanwhile, the foreman drove the smoking, sputtering machine. At the end of 35 minutes the machine had drilled a nine-foot hole. But John Henry had drilled *two* seven-foot holes, one with each hammer. The men cheered and hooted in victory.

6 The celebration was such that no one noticed when John Henry dropped one hammer to the ground and then the other. He collapsed into the dust. The mighty man had beat the machine, but at the cost of his life.

7 Some say that to this day, when you pass through Big Bend Tunnel, you can still hear the sound of John Henry's mighty hammers echoing through the darkness.

Reading Literature T • 103

On-Level and Advanced

INQUIRY

Question and Investigate Have students use the poem on pp. 256–257 to generate questions about how being different can help develop one's talents or leadership abilities. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center.*

Conferring

3 students / 3–4 minutes per conference

IDENTIFY TALL TALES

Talk About Independent Reading Ask students to share how knowing the elements of tall tales helped them understand a book they are reading.

Possible Conference Prompts
- How do you know a story you are reading is a tall tale? How did you identify the theme?
- When and where is the story set? How is this important to the story and the genre?

Possible Teaching Point Remember that tall tales are usually told in chronological order. Thinking about this progression of events can help you better understand the main character's goals and values.

Leveled Readers

IDENTIFY THEME

- For suggested titles, see "Matching Texts to Learning," pp. T92–T93.
- For instructional support on how to identify theme, see *Leveled Reader Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 850L
Word Count 3,356
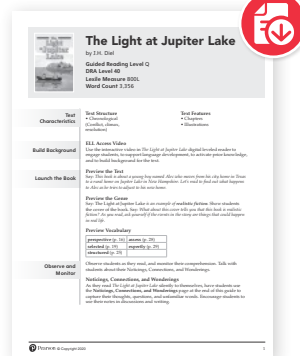
Whole Group

Share Bring the class back together in whole group. Invite one student to share some observations from the Turn and Talk discussion. Reinforce the strategies that the student used.

Independent/Collaborative

Independent Reading

Students can
- read a self-selected trade book.
- reread or listen to a previously read leveled reader or selection.
- read their Book Club text.

Centers

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

Literacy Activities

Students can
- write about what they read.
- summarize a text to a partner.
- play the *myView* games.
- work on an activity in the *Resource Download Center.*

BOOK CLUB

See Book Club, pp. T488–T489, for
- teacher's summary of chapters in *Where the Mountain Meets the Moon.*
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Text

Thunder Rose

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

  accentuated: highlighted; called attention to

  obliged: grateful; thankful

  misled: caused to believe something untrue

  commendable: worthy of praise

  riled: irritated, aggravated

- These words will help you understand what you read in *Thunder Rose.* What do you already know about these words? What can you predict, or guess, about *Thunder Rose* based on what you know about these words? As you read, highlight the words when you see them in the text. Ask yourself how they help you understand the story.

Read 📖 🔊 ✏️ 📓

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

FIRST READ STRATEGIES

NOTICE Remind students to pay attention to how the author contrasts realistic actions and events with others that seem unlikely or impossible.

GENERATE QUESTIONS Encourage students to jot down questions about parts of the text they find confusing.

CONNECT Remind students to connect what they read in *Thunder Rose* with what they already know about tall tales and other familiar stories.

RESPOND Tell students to identify and mark their favorite events or images in the tall tale to share with a classmate.

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

ELL Targeted Support **Expand and Internalize Vocabulary** Have students turn and talk to a classmate to retell a traditional story they know from childhood. Have students retell to expand and internalize vocabulary related to traditional stories.

Have students use drawings and labels to retell as much of the story as they can to a partner. Then have the partner retell key parts of the story. **EMERGING**

Display the following sentence frames: *The setting is ____. The main character is ____. His or her goal is ____.* Using one partner's story, have pairs complete the sentence frames in their notebooks. **DEVELOPING**

In addition to the above activity, have pairs identify and retell *realistic* and *fantastic* details. **EXPANDING**

Have individuals retell a story for the group using vocabulary such as *character, setting, events, realistic,* and *fantastic*. **BRIDGING**

ELL Access

Background Knowledge Students make meaning not only from the words they learn but also from their prior knowledge. Encourage students to share their prior knowledge of traditional stories and tall tales and ask and answer each other's questions based on background knowledge.

STUDENT INTERACTIVE, pp. 260–261

📖 🔊 ✏️ 📔

Meet the Illustrator

Kadir Nelson is an artist whose work has appeared on album covers, in museum exhibition halls, and in the collection of the United States House of Representatives. His illustrations for children's books have earned several awards.

Thunder Rose

Preview Vocabulary

As you read *Thunder Rose*, pay attention to these vocabulary words. Notice how they help develop a humorous, casual tone in the tall tale.

| accentuated | obliged |
| misled | commendable | riled |

Read

Active readers of **tall tales** follow these strategies when they read a text the first time.

First Read

Notice actions and events that seem realistic or improbable.

Generate Questions before and during reading about parts that you find confusing.

Connect people, places, and events in this tale to other stories you have read or been told.

Respond by telling a friend about your favorite event or image in the tall tale.

Genre Tall Tale

THUNDER ROSE

by JERDINE NOLEN
illustrated by
KADIR NELSON

United States of America

🔊 AUDIO
✏️ ANNOTATE

260

261

First Read

Notice

💬. **THINK ALOUD** I notice the text says infant Rose took hold of lightning. It says she also spoke to the doctor in complete sentences. Both of those events are impossible! They must be examples of exaggeration, or hyperbole.

Close Read

Make Connections

Have students scan **paragraphs 2–4** to contrast events in this tall tale with what they might find in realistic fiction. Have students highlight an example of an impossible event that is different from what they might find in realistic fiction and a description that they might find in realistic fiction. **See student pages for possible responses.**

Ask students to compare and contrast the beginning of this tall tale with realistic fiction and support their comparisons with the text they highlighted.

Possible response: Realistic fiction does include figurative language like saying a character had the power of thunder and lightning. However, it is not realistic for someone to grab hold of lightning or for an infant to talk in complete sentences.

DOK 2

OBJECTIVE

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

CLOSE READ

Make Connections

How do events in this tall tale differ from what you might find in realistic fiction? Highlight text evidence in paragraphs 2–4 that you can connect and contrast with other stories you have read.

accentuated
highlighted; called attention to

1   Rose was the first child born free and easy to Jackson and Millicent MacGruder. I recall most vividly the night she came into this world. Hailing rain, flashing lightning, and booming thunder pounded the door, inviting themselves in for the blessed event.

2   Taking in her first breath of life, the infant did not cry out. Rather, she sat up and looked around. She took hold of that lightning, rolled it into a ball, and set it above her shoulder, while the thunder echoed out over the other. They say this just accentuated the fact that the child had the power of thunder and lightning coursing through her veins.

262

CROSS-CURRICULAR PERSPECTIVES   **Social Studies** 🌎

Explain to students that the central character, Rose, is a young African American girl living in the 1800s, and that she may have been subject to the institution of slavery. In Texas, some slave owners did not free enslaved people until 1865. Tell students that this may explain what the author means in the first sentence about Rose being "the first child born free and easy" to her parents. It means that her parents were no longer enslaved.

3   "She's going to grow up to be good and strong, all right," Doc Hollerday said.

4   The child turned to the good doctor with a thoughtful glance and replied, "I reckon I will want to do more than that. Thank you very kindly!"

5   Shifting her gaze to the two loving lights shining on her, which were her ma and pa, she remarked, "Much obliged to you both for this chance to make my way in the world!" Then she announced to no one in particular, "I am right partial to the name Rose."

6   So much in love with this gift of their lives, her ma and pa hovered over her in watchful splendor. Overcome with that love, they lifted their voices in song, an old song and a melody so sweet and true—a lullaby passed down from the ages, echoing since the beginning of time.

7   "There is a music ringing so sweetly in my ears," the newborn exclaimed. "It's giving me a fortunate feeling rumbling deep in the pit of me. I'll register it here at the bull's-eye set in the center of my heart, and see what I can do with it one day!"

8   Rose snored up plenty that first night breathing on her own, rattling the rafters on the roof right along with the booming thunder. There was nothing quiet about her slumber. She seemed determined to be just as forceful as that storm. With the thunder and lightning keeping watch over her the rest of the night, her ma and pa just took to calling her Thunder Rose.

CLOSE READ

Infer Theme

Underline text evidence that helps you understand Rose's character.

obliged grateful; thankful

263

First Read

Connect

💬 **THINK ALOUD** In paragraph 4, the author uses the word *thoughtful* to describe Rose, and Rose says "Thank you" to the doctor. I'm going to try to recall other fictional characters who think things through and are polite like Rose.

Close Read

Infer Theme

Have students scan **paragraphs 7 and 8** to find and underline text evidence that helps them understand Rose's character. **See student page for possible responses**.

Ask students to paraphrase what they underlined to explain how Rose will achieve her goals.

Possible response: Rose plans to be extra good and extra strong and achieve her goals all by herself, without help from anyone else.

DOK 2

OBJECTIVE

Infer basic themes supported by text evidence.

Possible Teaching Point 🌉

Academic Vocabulary | Synonyms

Use the Academic Vocabulary lesson on pp. T88–T89 in the Reading-Writing Workshop Bridge to introduce students to synonyms and antonyms. Direct students to reread paragraph 6, and call attention to the word *echoing*. Have students brainstorm synonyms for *echoing*. Explain or review how to use a thesaurus to find synonyms. Then challenge students to find a synonym for *echoing* in paragraph 7 (*ringing*).

First Read

Notice

💬. **THINK ALOUD** I'm looking at the illustration and I notice that little Rose is not much bigger than one of the buckets. It's improbable that a child that size would be able to balance and carry so many buckets like that.

Close Read

Vocabulary in Context

Have students reread **paragraphs 9 and 10** paying special attention to the word *quench*. Ask students which words and phrases are context clues for quench. **See student page for possible responses**.

Have students identify context clues for the word *disposition* in paragraph 10 that can help them guess the word's meaning, then look up the word in a dictionary.

Possible response: I think *disposition* means "character" or "personality," because the sentence is all about Rose's nature.

DOK 2

OBJECTIVE

Use context within a sentence to determine the relevant meaning of multiple-meaning words.

CLOSE READ

Vocabulary in Context

Context clues are words and sentences around a word that you can use to determine its meaning.

Use context clues to determine the meaning of *quench*. Underline context clues that support your definition.

misled caused to believe something untrue

9   The next morning, when the sun was high yellow in that billowy blue sky, Rose woke up hungry as a bear in spring, but not the least bit ornery. Minding her manners, she politely thanked her ma for the milk, but it was not enough to quench her hungry thirst. Rose preferred, instead, to drink her milk straight from the cow.

10   Her ma was right grateful to have such a resourceful child. No other newborn had the utter strength to lift a whole cow clear over her head and almost drink it dry. In a moment's time, Rose did, and quite daintily so. She was as pretty as a picture, had the sweetest disposition, but don't let yourself be misled, that child was full of lightning *and* thunder.

264

Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Exaggeration Use the Read Like a Writer lesson on pp. T120–T121 in the Reading-Writing Workshop Bridge to teach students how to identify and analyze exaggeration. Ask them to find an example of exaggeration in *Thunder Rose*, such as when a newborn Rose lifts a cow over her head and drinks it dry. Ask what the exaggeration emphasizes about Rose and why it is humorous. (Possible responses: It emphasizes how strong Rose is, like a super-hero. It's funny because babies usually drink milk from a bottle and she drinks right from the cow, as though it's a huge bottle.)

📖 🔊 ✏️ 🗒️

11 Out on that paper-bag brown, dusty dry, wide-open space, Rose often was found humming a sweet little tune as she did her chores. And true to her word, Rose did more than grow good and strong.

12 The two-year-old became quite curious about the pile of scrap iron lying next to the barn. Rose took a good-sized piece, stretched it here, bent and twisted it there. She constructed a thunderbolt as black as pitch to punctuate her name. She called it Cole. Wherever she went, Cole was always by her side. Noticing how skilled Rose was with the metal, her pa made sure there was an extra supply of it always around.

13 At the age of five, Rose did a commendable job of staking the fence without a bit of help. During her eighth and ninth years, Rose assembled some iron beams together with the wood blocks she used to play with and constructed a building tall enough to scrape the sky, always humming as she worked.

14 By the time she turned twelve, Rose had perfected her metal-bending practices. She formed delicately shaped alphabet letters to help the young ones learn to read. For his birthday, Rose presented her pa with a branding iron, a circle with a big M-A-C for MacGruder in the middle, just in time, too, because a herd of quick-tempered longhorn steer was stampeding its way up from the Rio Grande. They were plowing a path straight toward her front door.

CLOSE READ

Infer Theme

Underline words and phrases that help you determine how Rose achieves her goals.

commendable worthy of praise

265

CROSS-CURRICULAR PERSPECTIVES ▸ Social Studies 🌐

The Civil War interrupted railroad construction that was underway in Texas, which might explain why scrap iron and iron beams (or rails) were available to Thunder Rose. Railroad construction resumed after the war, and many routes were completed in the last decades of the 1800s.

First Read
Generate Questions

💬 **THINK ALOUD** I notice the author repeats an idea from earlier in the text about Rose doing more than growing up to be good and strong. I'm not sure what the author means by more than good and strong, but it must be important. I'll keep this question in mind as I read further.

Close Read
Infer Theme

Have students scan **paragraphs 11–13** to find and underline text evidence that helps them understand how Rose achieves her goals. **See student page for possible responses.**

Ask: What character traits help Rose succeed?

Possible response: She is happy and independent.

DOK 2

OBJECTIVE
Infer basic themes supported by text evidence.

First Read

Notice

💬. **THINK ALOUD** I recognize the kind of wire in the fence at the bottom of this page. It's called barbed wire, and it has little points or prongs that would poke at a person or animal trying to get through the fence. This looks realistic, but I see that Rose made it, and the text hints that she is about to name the fence after a baby she knew. That doesn't seem realistic at all!

Close Read

Make Connections

Have students scan **paragraph 16** and think about what other tall tales or stories have a hero sing a lullaby to calm and befriend a wild beast. Ask: What does this scene remind you of? Have students highlight text evidence that helps them connect this story to another story they know about.

See student page for possible responses.

Ask students to retell the story they thought of.

Possible response: Answers will vary, but students should make a direct connection between what they highlighted in this text and the story they retell.

DOK 3

OBJECTIVE

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

CLOSE READ

Make Connections

<mark>Highlight</mark> text evidence that helps you connect ideas to another tall tale or story you know about.

15 Rose performed an eye-catching wonder, the likes of which was something to see. Running lightning-fast toward the herd, using Cole for support, Rose vaulted into the air and landed on the back of the biggest lead steer like he was a merry-go-round pony. Grabbing a horn in each hand, Rose twisted that varmint to a complete halt. It was just enough to restrain that top bull and the rest of the herd.

16 But I believe what <mark>touched that critter's heart was when Rose began humming her little tune.</mark> That cantankerous ton of beef was restless no more. He became as playful as a kitten and even tried to purr. Rose named him Tater on account of that was his favorite vegetable. Hearing <mark>Rose's lullaby put that considerable creature to sleep was the sweetest thing</mark> I had witnessed in a long, long time.

17 After the dust had settled, Ma and Pa counted twenty-seven hundred head of cattle, after they added in the five hundred they already had. Using the scrap iron, Rose had to add a new section to the bull pen to hold them all.

18 "What did you do to the wire, Rose?" Ma asked, surprised and pleased at her daughter's latest creation.

19 "Oh, that," she said. "While I was staking the fence, Pa asked me to keep little Barbara Jay company. That little twisty pattern seemed to make the baby laugh. So I like to think of it as Barbara's Wire."

266
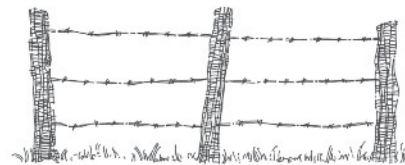
:·· **Possible Teaching Point**

Word Study | Suffixes

Use the Suffixes lesson on pp. T90–T91 in the Reading-Writing Workshop Bridge to teach students how to identify the suffix -able. Then have students identify two words that end with -able in paragraph 16. (*vegetable* and *considerable*). Tell students that although both words end with -able, only one of them is a word with the suffix -able. Have students compare both words to the selection vocabulary word *commendable*, and guide them to understand that like it, *considerable* includes the root *consider* with the suffix -able.
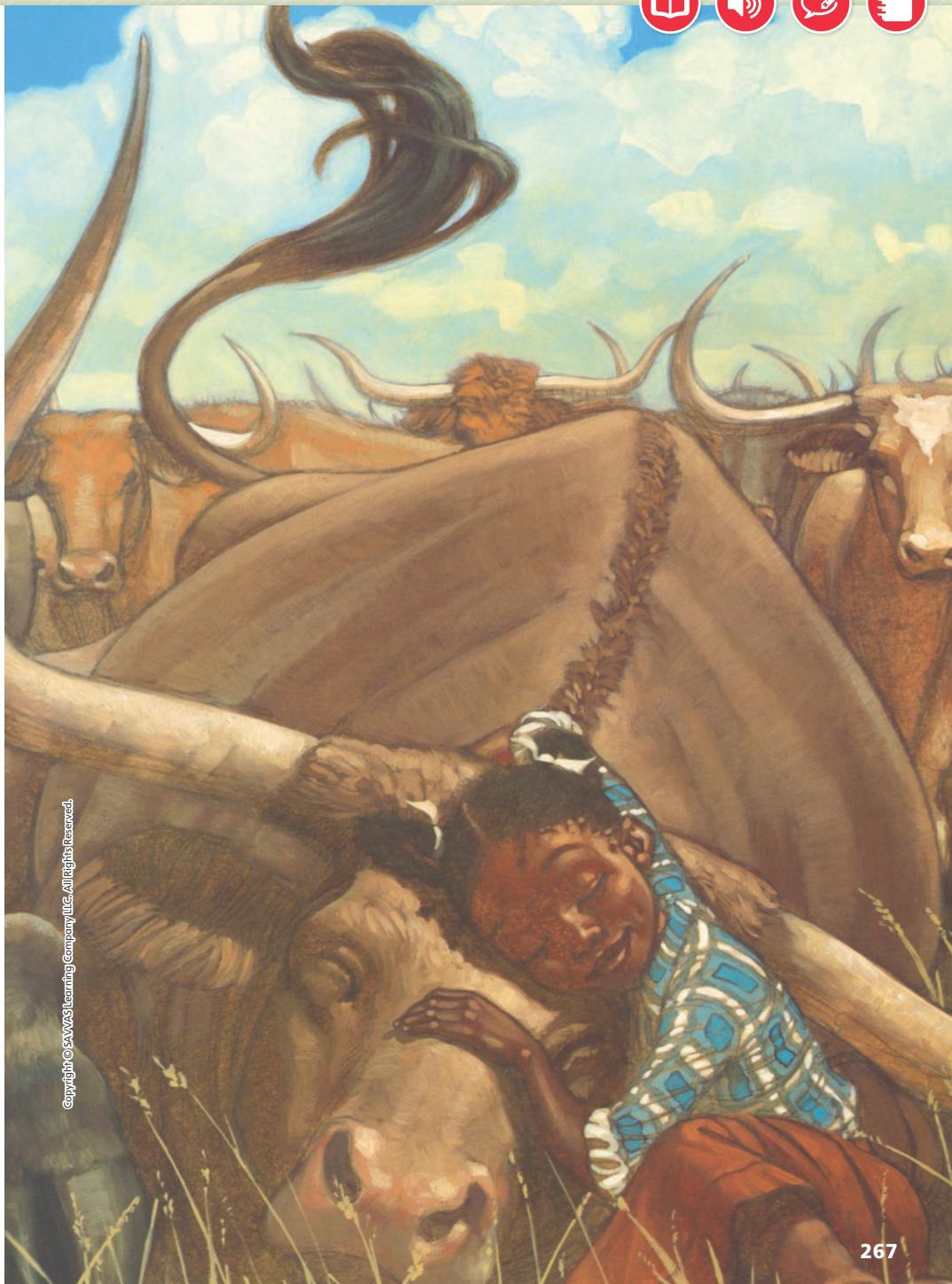
267

First Read

Connect

💬 **THINK ALOUD** I know another tall tale where the hero befriends a big ox that looks a lot like Tater does in this illustration. The big steer reminds me of Paul Bunyan's big blue ox named Babe. I think Rose and Tater are going to become a team like Paul Bunyan and Babe.

Making connections with other stories as I read helps me understand Rose's character.

Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Graphic Features Ask students to compare the illustration on this page with the text in paragraphs 14–16. Discuss with them why the author chose to illustrate this particular scene. Have volunteers explain why the relationship between Rose and Tater is an example of exaggeration, or hyperbole.

First Read

Generate Questions

💬 **THINK ALOUD** In paragraph 24, the narrator speaks about the "sun," "rocks," and "clouds" as if they have human abilities. Why does the author do this?

Possible responses: It is not actually possible for rocks to "cry," or for clouds to "stand by and watch." The author uses this language to exaggerate how hot and dry it is.

Close Read

Make Connections

Direct students to review **paragraphs 20–24** and highlight text that they can connect to something they already know. **See student page for possible responses.**

Ask students to use genre characteristics to explain how they connected a passage from *Thunder Rose* to something else they read or knew about.

Possible response: I know of other American traditional tales that tell about where an object or character got its name. They often included phrases similar in word choice to "folks just called it" from *Thunder Rose.*

DOK 3

OBJECTIVE

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

CLOSE READ

Make Connections

Highlight text that reminds you of another tall tale or traditional tale.

Infer Theme

Underline text evidence that tells you about what Rose values.

20   "That was right clever of you to be so entertaining to the little one like that!" her ma said. Rose just blushed. Over the years, that twisty wire caught on, and folks just called it barbed wire.

21   Rose and her pa spent the whole next day sorting the animals that had not been branded. "One day soon, before the cold weather gets in," she told her pa, "I'll have to get this herd up the Chisholm Trail and to market in Abilene. I suspect Tater is the right kind of horse for the long drive northward."

22   On Rose's first trip to Abilene, while right outside of Caldwell, that irascible, full-of-outrage-and-ire outlaw Jesse Baines and his gang of desperadoes tried to rustle that herd away from Rose.

23   Using the spare metal rods she always carried with her, Rose lassoed those hot-tempered hooligans up good and tight. She dropped them all off to jail, tied up in a nice neat iron bow. "It wasn't any trouble at all," she told Sheriff Weaver. "Somebody had to put a stop to their thieving ways."

24   But that wasn't the only thieving going on. The mighty sun was draining the moisture out of every living thing it touched. Even the rocks were crying out. Those clouds stood by and watched it all happen. They weren't even trying to be helpful.

268

CROSS-CURRICULAR PERSPECTIVES   **Social Studies** 🌍

Tell students that from 1867 to 1884 the Chisholm Trail was the main route ranchers used to move their longhorn cattle north from Texas ranches. It was named for Jesse Chisholm, a trader who built a trail from Kansas south toward Mexico before the Civil War. During the Civil War, cattle herds grew all around Texas, but no one bought the cattle. Immediately after the war, states to the north and east needed cattle and would pay high prices for them. The Chisholm Trail solved the problem of how to get Texas cattle north to Abilene, Kansas, where they were loaded onto trains.

269

Copyright © SAVVAS Learning Company LLC. All Rights Reserved.

First Read

Respond

💬 **THINK ALOUD** I like the illustration on this page. It shows Rose dressed like a cowboy and she has a saddle on Tater so she can ride him like a horse. I can see the other cattle in the background. It looks like they are watching Rose and Tater. Now I see how she plans to use Tater to lead the cattle north.

Close Read

Infer Theme

Have students scan **paragraph 23** to find and underline text evidence that tells about Rose's values. **See student page for possible responses.**

Ask: What do Rose's actions and values tell you about a possible theme, or message, of this story?

Possible response: Rose stopped the rustlers because she takes care of things herself without asking for help from others. This suggests that one theme of the story could be "Don't wait for others to take care of a problem you can solve yourself."

DOK 3

OBJECTIVE

Infer basic themes supported by text evidence.

·····: **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Graphic Features Ask students to interpret the expression on Rose's face in this illustration. Invite volunteers to use the text on p. 268 to explain where Rose is and why she is resting. Have students infer her mood from the illustration. Then discuss the author's possible purpose in using this illustration.

First Read

Respond

💬. **THINK ALOUD** I like this picture of Rose lassoing a cloud. I know it's impossible to lasso a cloud, but it looks possible in the picture.

Close Read

Vocabulary in Context

Have students reread **paragraph 25**, paying special attention to the word *parched*. Have students underline context clues for *parched*. **See student page for possible responses.**

| DOK 2 |

OBJECTIVE

Use context within a sentence to determine the relevant meaning of multiple-meaning words.

CLOSE READ

Vocabulary in Context

Look at paragraph 25. Determine the meaning of *parched*.

Underline context clues that support your definition.

25   Why, the air had turned so dry and sour, time seemed to all but stand still. And there was not a drop of water in sight. Steer will not move without water. And that was making those bulls mad, real mad. And when a bull gets angry, it's like a disease that's catching, making the rest of the herd mad, too. Tater was looking parched and mighty thirsty.

26   "I've got to do something about this!" Rose declared.

27   Stretching out several iron rods lasso-fashion, then launching Cole high in the air, Rose hoped she could get the heavens to yield forth. She caught hold of a mass of clouds and squeezed them hard, real hard, all the while humming her song. Gentle rain began to fall. But anyone looking could see there was not enough moisture to refresh two ants, let alone a herd of wild cows.

270

ELL Targeted Support **Digraph *ch*** Write the following words from this page: *catching*, *parched*, *stretching*, *launching*. Underline *ch* in each word.

Explain that the letters *ch* make one sound, /ch/. Have students say the sound with you several times. Then point to each word, pronounce it, and have students repeat it. **EMERGING**

Use the activity above, and then help students read aloud the sentence in which each word appears. **DEVELOPING**

Complete the above activities, and then have students write original sentences using the four words. Have students exchange written sentences and read the sentences they receive aloud. **EXPANDING/BRIDGING**

28   Suddenly a rotating column of air came whirling and swirling around, picking up everything in its path. It sneaked up on Rose. "Whoa, there, now just hold on a minute," Rose called out to the storm. Tater was helpless to do anything about that sort of wind. Those meddlesome clouds caused it. They didn't take kindly to someone telling them what to do. And they were set on creating a riotous rampage all on their own.

29   Oh, this riled Rose so much, she became the only two-legged tempest to walk the western plains. "You don't know who you're fooling with," Rose called out to the storm. Her eyes flashed lightning. She bit down and gnashed thunder from her teeth. I don't know why anyone would want to mess with a pretty young woman who had the power of thunder and lightning coursing through her veins. But, pity for them, the clouds did!

30   Rose reached for her iron rod. But there was only one piece left. She did not know which way to turn. She knew Cole alone was not enough to do the job right. Unarmed against her own growing thirst and the might of the elements, Rose felt weighted down. Then that churning column split, and now there were two. They were coming at her from opposite directions. Rose had some fast thinking to do. Never being one to bow down under pressure, she considered her options, for she was not sure how this would all come out in the end.

CLOSE READ

Infer Theme
Underline events or actions that help you determine a theme of the tall tale.

riled irritated; aggravated

271

Academic Vocabulary | Synonyms

Explain or review how to use a thesaurus to find synonyms. Point out the word *tempest* in paragraph 29. Have students brainstorm synonyms for *tempest*. Then challenge students to identify a synonym for *tempest* in the same paragraph (*storm*). For more practice with synonyms, see the Academic Vocabulary lesson on pp. T88–T89 in the Reading-Writing Workshop Bridge.

First Read
Connect

💬. **THINK ALOUD** I notice the author repeats an idea from earlier in the text about Rose having the power of thunder and lightning inside her. I can also connect this idea to the title, *Thunder Rose*.

Close Read
Infer Theme

Remind students that a theme is an idea that holds a story together. Ask: Which ideas hold this story together? Have students scan **paragraphs 29 and 30**. Which events or actions in these two paragraphs support a central message of this story? Then have students underline text evidence that helps them determine a theme of this tall tale. **See student page for possible responses.**

Have students explain how the text evidence they underlined supports a theme of the story.

Possible response: Rose does not "bow down under pressure," or give up without trying her best. This supports a possible theme, "Don't wait for others to take care of a problem you can solve yourself."

DOK 3

OBJECTIVE
Infer basic themes supported by text evidence.

First Read

Connect

💬. **THINK ALOUD** Looking at the picture of Rose riding Tater reminds me of other traditional stories where someone tames and befriends a wild beast and they become a team.

Close Read

Make Connections

Have students scan **paragraph 31** and make a connection to a previous scene in the story. Ask: Does anything in this paragraph seem familiar? Have students highlight a sentence that connects to an earlier scene. **See student page for possible responses.**

Have students explain the connection between what they highlighted and an earlier scene in the story.

Possible response: The phrase I highlighted about "a fortunate feeling" is also at the beginning of the story when she's a newborn and feels "obliged."

DOK 2

OBJECTIVE

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

272

CROSS-CURRICULAR PERSPECTIVES   Social Studies

"Tornado Alley" is a region of the south-central United States that has an unusually high number of tornadoes. Explain that the climate of a region is a long-term pattern of weather, and in Tornado Alley there is a long-term pattern of tornadoes in late spring and early fall. Almost half of the state of Texas is in Tornado Alley. Almost two-thirds of Oklahoma and nearly all of Kansas and Nebraska are there as well. The Chisholm Trail runs through Tornado Alley.

31 "Is this the fork in the road with which I have my final supper? Will this be my first and my last ride of the roundup?" she queried herself in the depths of her heart. Her contemplations brought her little relief as she witnessed the merciless, the cataclysmic efforts of a windstorm bent on her disaster. Then the winds joined hands and cranked and churned a path heading straight toward her! Calmly Rose spoke out loud to the storm as she stood alone to face the wrack and ruin, the multiplying devastation. "I could ride at least one of you out to the end of time! But I've got this fortunate feeling rumbling deep in the pit of me, and I see what I am to do with it this day!" Rose said, smiling.

32 The winds belted at a rumbling pitch. Rose squarely faced that storm. "Come and join me, winds!" She opened her arms wide as if to embrace the torrent. She opened her mouth as if she were planning to take a good long drink. But from deep inside her, she heard a melody so real and sweet and true. And when she lifted her heart, she unleashed her song of thunder. It was a sight to see: Rose making thunder and lightning rise and fall to the ground at her command, at the sound of her song. Oh, how her voice rang out so clear and real and true. It rang from the mountaintops. It filled up the valleys. It flowed like a healing river in the breathing air around her.

33 Those tornadoes, calmed by her song, stopped their churning masses and raged no more. And, gentle as a baby's bath, a soft, drenching-and-soaking rain fell.

34 And Rose realized that by reaching into her own heart to bring forth the music that was there, she had even touched the hearts of the clouds.

273

CLOSE READ

Make Connections

Highlight a sentence that connects to a previous scene in the tall tale.

Infer Theme

Underline words and phrases that help you determine a theme of this tall tale.

First Read

Connect

💬. **THINK ALOUD** When I read about Rose singing to the tornadoes to calm them, I am reminded of the scene when Rose's lullaby calms Tater.

Close Read

Infer Theme

Ask students to closely view the illustration and reread **paragraphs 31–34.** Have students underline text that helps them infer a theme developed in the text. **See student page for possible responses**.

Ask: How does analyzing author's word choice and character development help you infer theme?

Possible response: I noticed repetition of an interesting phrase, which caught my attention. I can add my knowledge, based on paragraph 30, that Rose works hard and does not give up. This supports my inference that a theme of *Thunder Rose* is "Use your talents to solve problems even when you are not guaranteed success."

DOK 3

OBJECTIVE

Infer basic themes supported by text evidence.

.·· **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Exaggeration Have students reread paragraph 32 and identify an example of exaggeration that the author uses for emphasis (not humor). (Possible response: The author uses exaggeration, such as "she unleashed her song of thunder" and "making thunder and lightning rise and fall to the ground at her command," to add emphasis to Rose's song.) For more instruction on Author's Craft, see pp. T120–T121 in the Reading-Writing Workshop Bridge.

First Read

Notice

💬 **THINK ALOUD** I see the story ends with the same phrase about the song in her heart I remember seeing in the beginning and middle of the story. It's an idea that holds the story together.

Close Read

Infer Theme

Have students scan **paragraph 35**. Ask: Which sentences include a phrase you've already read more than once in the story? Have students find and underline words and phrases about the song in Rose's heart. **See student page for possible responses**.

Ask students to explain how what they underlined helps them understand a theme of the story.

Possible response: Rose has a special song in her heart that makes her unique and influential. This implies the theme that a person's special characteristics can be a strength.

DOK 3

OBJECTIVE

Infer basic themes supported by text evidence.

CLOSE READ

Infer Theme

<u>Underline</u> sentences that help you infer a theme of the text.

35   The stories of Rose's amazing abilities spread like wildfire, far and wide. And as sure as thunder follows lightning, and sun follows rain, whenever you see a spark of light flash across a heavy steel gray sky, <u>listen to the sound of the thunder and think of Thunder Rose and her song. That mighty, mighty song pressing on the bull's-eye that was set at the center of her heart.</u>

274

:::: **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Similes Remind students that similes are a type of figurative language in which a writer compares unlike things using the word *like* or *as*. An author's purpose in using figurative language may be to help readers think of topics in new ways. Have a volunteer read aloud paragraph 35, and have students identify the similes. Help students grasp the author's purpose in incorporating the similes.

275

First Read

Respond

💬 **THINK ALOUD** I like this image because it makes me think that Thunder Rose is going off on a new adventure.

···· **Possible Teaching Point** 🌉

Academic Vocabulary | Synonyms

Use the Academic Vocabulary lesson on pp. T88–T89 in the Reading-Writing Workshop Bridge to give students practice identifying synonyms and antonyms. Have students find the word *spark* in paragraph 35. Ask them to identify a synonym for *spark* in the same sentence. (*flash*)

Respond and Analyze

Thunder Rose

OBJECTIVES

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

Make inferences and use evidence to support understanding.

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

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

My View

Use these suggestions to prompt students' initial responses to *Thunder Rose*.

- **Brainstorm.** What did you think of this story? What did you like about it?
- **Discuss.** What part of the story did you find most outrageous? What surprised you? Would you like to hear more about Thunder Rose's adventures?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that understanding the connotations of the selection vocabulary words *accentuated, obliged, misled, commendable,* and *riled* can give them hints to themes in the text.

- Remind yourself of the word's meaning.
- Ask yourself if the feelings and ideas associated with the word are positive or negative.

MODEL AND PRACTICE Model filling out the chart on p. 276 using the word *accentuated*.

- Read the sentence aloud: "The earrings accentuated her long neck." The word *accentuated* means "called attention to" or "highlighted" and has either a neutral or a slightly positive feeling, or connotation, like the way jewelry highlights a person's features.

Help students apply the process you modeled to the next word, *obliged.*

ELL Targeted Support **Connotation** Explain that *connotation* is the feeling associated with a word. Ask students to consider whether the vocabulary words have positive, neutral, or negative connotations.

Display and read aloud the sentence: *Rose is commendable because of her incredible strength.* Ask: Does the word *commendable* have a positive, neutral, or negative connotation? (positive) **EMERGING**

In addition to the above activity, have student pairs locate sentences in the text that contain the vocabulary words and then identify their connotations. **DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Have students use newly acquired vocabulary as they complete p. 276 of the *Student Interactive*.

OPTION 2 **Use Independent Text** Have students find and list unfamiliar words from their independent reading texts. Then have them determine the meaning of each word and explain whether it has a positive or negative connotation.

☑ QUICK CHECK

Notice and Assess Can students explain the connotations of the vocabulary words?

Decide
- **If students struggle,** revisit instruction for developing vocabulary in Small Group on p. T116.
- **If students show understanding,** extend instruction for developing vocabulary in Small Group on p. T117.

Check for Understanding **My TURN** Have students complete p. 277 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 276–277

VOCABULARY

Develop Vocabulary

Characters in tall tales set on the frontier often speak in an informal, old-fashioned way. The feelings or associations that their words suggest—the words' **connotations**—give hints to themes in the text.

My TURN Read each excerpt in the chart. Determine if the connotation for each bold word is positive, negative, or neutral. Next, write a sentence for each word that gives it the same connotation. Refer to print or online resources if you wish.

Connotations
Possible responses:

Negative ←-- -- -- -- -- -- -- Neutral -- -- -- -- -- -- -- --→ Positive

riled   misled   obliged   accentuated   commendable

Use in *Thunder Rose*	My Sentence
They say this just **accentuated** the fact that the child had the power of thunder and lightning coursing through her veins.	The earrings accentuated her long neck.
"Much **obliged** to you both for this chance to make my way in the world!"	I am obliged to help the teacher.
. . . but don't let yourself be **misled** . . .	The sneaky cat misled the trusting bird.
Rose did a **commendable** job of staking the fence without a bit of help.	Your heroic efforts are commendable.
Oh, this **riled** Rose so much, she became the only two-legged tempest to walk the western plains.	The waste of milk really riled the farmer.

276

COMPREHENSION | **READING WORKSHOP**

Check for Understanding

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

1. How are characters in a tall tale different from those in realistic fiction? **DOK 2** Give two examples from *Thunder Rose* to illustrate the differences.
Possible response: The characters are bigger, stronger, and more talented than realistic characters, and many things they do would be impossible for a normal person to do. Examples will vary.

2. Retell *Thunder Rose*. Remember to maintain the story's meaning and logical order in your retelling. **DOK 1**
Responses will vary, but students should include the story's overall meaning. Students should also include the story's important events in correct order.

3. Trace the song Rose has in her heart, starting with the time she first **DOK 2** hears it. Observe how she uses it. Based on Rose's actions, what can you conclude about the source and power of the song?
Possible response: The song Rose hears from her ma and pa comes from far back in history. It must be powerful to have lasted so long. The song gives Rose the power both to calm tornadoes and calm animals.

4. Based on what you have read about Thunder Rose, how might being polite, being helpful, and feeling fortunate affect a real person's self-**DOK 3** confidence? Cite evidence from the story to support your ideas.
Possible response: These qualities can build a person's self-confidence. Rose is always polite and helpful, which causes people and animals to appreciate her and rely on her. For example, during a stampede of longhorn steer, Rose calms the top bull by humming. After her song, the bull "became as playful as a kitten." Events like this give Rose confidence.

277

Word Study Suffixes -*able*, -*ible*

OBJECTIVE

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.

LESSON 2

Apply Suffixes -*able*, -*ible*

APPLY My TURN Direct students to complete the activity on p. 282 of the *Student Interactive.*

valuable

reversible

enjoyable

convertible

Then have students write a sentence for each word in the word web.

STUDENT INTERACTIVE, p. 282

WORD STUDY

Suffixes -able, -ible

Suffixes **-able** and **-ible** are added to nouns or verbs to form adjectives with the meaning "capable of being" or "deserving." For example, the word *irascible* from paragraph 22 of *Thunder Rose* comes from the Latin word *ira* for *anger* and means "capable of being angry." To decode a word with *-able* or *-ible*, look for possible changes to the base word, such as a dropped final *e*.

My TURN Read each bold word to determine its base word. Then write a definition for the word in the web.
Possible responses:
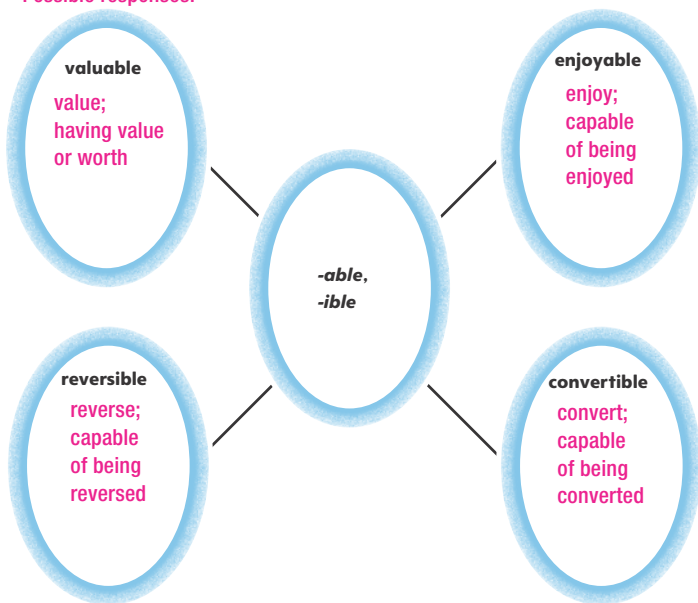
valuable
value;
having value
or worth

enjoyable
enjoy;
capable
of being
enjoyed

**-able,
-ible**

reversible
reverse;
capable
of being
reversed

convertible
convert;
capable
of being
converted

282

LESSON 2

LESSON 1

Teach Suffixes *-able,
-ible*

**Apply Suffixes *-able,
-ible***

FLEXIBLE OPTION ◀
LESSON 3

More Practice

FLEXIBLE OPTION ◀
LESSON 4

📚 **Spiral Review:**

**Greek and Latin
Prefixes**

FLEXIBLE OPTION ◀
LESSON 5

☑ **Assess
Understanding**

Use the ✔ **QUICK CHECK** on p. T113 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

DEVELOP VOCABULARY

Teaching Point Today I want to remind you that skilled readers pay attention to words' connotations, the positive or negative feelings associated with words. In tall tales and other traditional stories, the connotations help readers begin to infer possible themes. Have students look back at *Thunder Rose* to identify more words with strong positive or negative connotations.

ELL Targeted Support

Have students take notes to improve their understanding of the vocabulary words and their connotations.

Read aloud the sentences in the story that contain the vocabulary words. Ask students to take notes and then share what they think the words mean based on how they are used in context. **EMERGING**

Have student pairs take turns explaining the connotations of the vocabulary words. Instruct them to take notes. **DEVELOPING**

Have student pairs ask each other questions about the vocabulary words and their connotations and take notes on their discussion. **EXPANDING**

In addition to the activity above, have students share what they discussed with the class. Instruct students to take notes and notice how other groups' discussions compared to their own. **BRIDGING**

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

Intervention Activity 🔺 📲

myFOCUS READER

Read pp. 48–49 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on the advantages of being different.
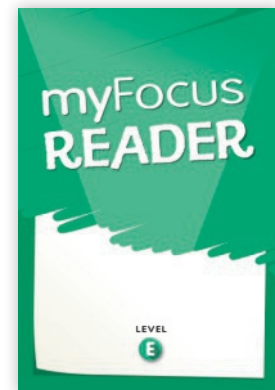
Provide instructional support for comprehension and word study: Suffixes *-able* and *-ible* and Academic Vocabulary.

Fluency Assess 2–4 students 📖 📲 ✔

PROSODY

Model reading at an appropriate rate. Then have students choose a section they liked from *Thunder Rose* or a leveled reader. Have pairs take turns reading the excerpt aloud. Circulate to determine if students are reading at an appropriate pace. If students are reading too fast, tell them that slowing down will help them read more accurately and understand everything that they're reading. If students are reading too slowly, have them work through any words or phrases that they're struggling with and then reread the passage at a more appropriate pace.

ORAL READING RATE AND ACCURACY

Use pp. 97–102 in Unit 4 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

SMALL GROUP

Conferring
3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you how they figured out meanings and connotations of unfamiliar words as they read.

Possible Conference Prompts

- What words did the author use to describe the hero of the traditional story?
- How did you determine the meanings of unfamiliar words?
- How did understanding the connotations of words help you infer a theme?

Possible Teaching Point To understand connotation, skilled readers might ask questions like, "What does this word mean? Is it positive or negative?"

Leveled Readers 📖 🔊 ✐ ▶ 👆

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T92–T93.
- For instructional support on how to develop vocabulary, see *Leveled Reader Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,350

Text Characteristics	Text Structure • Chronological (Conflict, climax, resolution)	Text Features • Chapters • Illustrations
Build Background	ELL Access Video	
Launch the Book	Preview the Text	
Observe and Monitor	Noticings, Connections, and Wonderings	

Independent/Collaborative

Independent Reading 📖 🔊

Students can
- reread or listen to *Thunder Rose.*
- read a trade book or their Book Club text.
- partner-read a text; ask each other questions.

Centers 📖 📥

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

Literacy Activities 📖 👆 🗐 🎮

Students can
- complete the graphic organizer on p. 276.
- work with a partner to discuss and answer the questions on p. 277.
- play the *myView* games.
- take turns with a partner reading a text at an appropriate rate.

SUPPORT INDEPENDENT READING

Students will need to practice independent reading throughout the unit. Tell students they should plan to spend at least 40 minutes per day reading the books they choose.

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!
4
myView LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share some new words they learned from their reading and the words' meanings and the connotations.
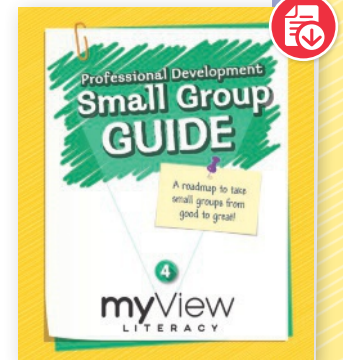
Infer Theme

Thunder Rose

OBJECTIVE

Infer basic themes supported by text evidence.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to make inferences about *Thunder Rose*. Give them sentence starters, such as

- *Thunder Rose* is a traditional story because ___.
- Rose's actions reveal her ___.

ELL Access

Review or explain academic vocabulary associated with this week's skill: **Infer:** to form an idea using text evidence and background knowledge; **Theme:** a story's main idea or central message. Draw a blank equation: _____ + _____ = *inference.* Pronounce *inference* and have students repeat the word. Then help students complete the equation. Repeat with an equation for the definition of theme: _____, or _____, = *theme of the story.*

Minilesson

FOCUS ON STRATEGIES Readers can infer the theme of a tall tale or other traditional story by identifying and analyzing the main character's feelings, goals, actions, and successes.

- Identify and annotate details about the character.
- Pay attention to the connotations of words that describe the character's feelings, goals, actions, and successes.
- Think about what you already know that can help you understand the character's motivations and actions.

MODEL AND PRACTICE Use the Close Read note on p. 263 of the *Student Interactive* to model how to gather evidence about the title character of a tall tale in order to infer theme.

- Which details in paragraphs 7 and 8 help me understand Rose's character? I'm going to look for details that describe Rose's intentions, and I will underline how Rose describes her feelings and intentions in paragraph 7. I will also write a note in the margin to remind myself to look back at this detail later when I have more clues to the story's theme.
- Have students identify and mark text evidence in paragraph 8 that helps them understand Rose's character ("She seemed determined to be just as forceful as that storm.")

ELL Targeted Support **Respond to Questions** Tell students that asking and answering questions about the title character of a tall tale is a good way to understand the story and infer its theme.

Ask students: *In Thunder Rose,* what is Rose's main goal? How does she achieve this goal? Have student pairs discuss their answers. Then call on students to share their answers with the class. **EMERGING**

Have students return to any questions they generated while reading the story and turn and talk to a classmate to ask and answer each other's questions. **DEVELOPING/EXPANDING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for inferring a theme.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Infer Theme and then use the text evidence from their annotations to complete the chart on p. 278.

OPTION 2 **Use Independent Text** Have students annotate details about the main character's feelings, goals, actions, and successes in other traditional stories they read independently, then infer a theme based on these details and their background knowledge.

☑ QUICK CHECK

Notice and Assess Can students infer a story's theme?

Decide
- **If students struggle,** revisit instruction about inferring a theme in Small Group on p. T124.
- **If students show understanding,** extend instruction about inferring themes in Small Group on p. T125.

STUDENT INTERACTIVE, p. 278

CLOSE READ

Infer Theme

A **theme** is a main idea or central message. It is an idea that holds a story together. Often you can infer a theme by thinking about a character's goals, the actions a character takes to reach them, and how successful the character is.

1. **My TURN** Go to the Close Read notes in *Thunder Rose* and underline text evidence that helps you infer a theme of the story.

2. **Text Evidence** Paraphrase the parts you underlined to fill in the web and infer a theme. **Possible responses:**

Rose's Feelings
fortunate, determined

Rose's Goals
to be forceful, to solve problems, to control the elements

Based on what I underlined, I can infer the theme . . .
feeling fortunate can help make a person forceful and successful.

Actions Rose Takes
always hums, considers her options

Rose's Successes
bends iron, calms tornadoes and a steer, stops a gang of thieves

278
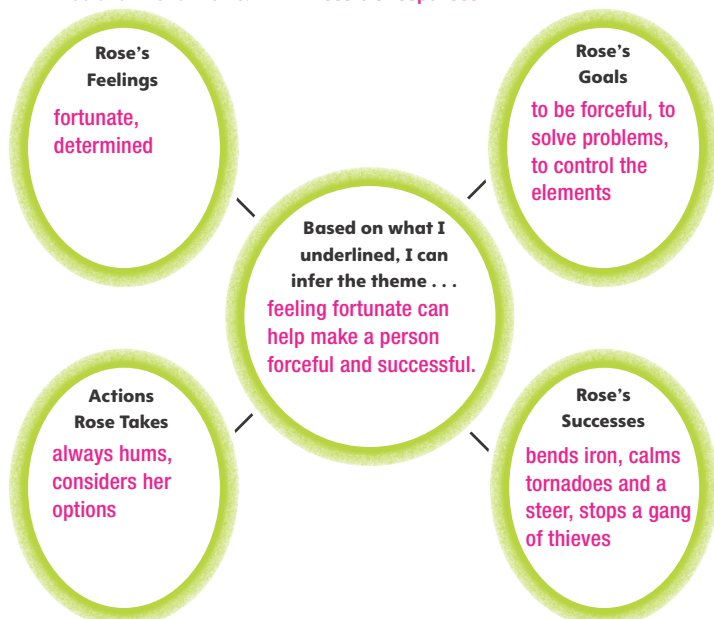
Read Like a Writer

OBJECTIVES

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

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

Analyze Exaggeration

Minilesson

FOCUS ON STRATEGIES Authors use specific techniques and language elements to make stories interesting. One technique they can use is exaggeration, which means to make something greater than it is. Authors use exaggeration to emphasize a point or to create a comical effect.

- Identify if a description is making something out to be greater or more extreme than it really is.

- Ask yourself what the exaggeration emphasizes in the story or the effect of the exaggeration on your understanding.

MODEL AND PRACTICE Model analyzing exaggeration by directing students to the top of p. 283.

Begin by reading the model passage or ask a volunteer to read. What description do we have here? A newborn baby is able to lift a cow over her head and drink all the cow's milk. Is this realistic? Picture a little baby picking up a cow by herself. A cow is heavy, and weighs many times more than a newborn baby. And why would she drink milk from a cow instead of a bottle? This description is an exaggeration. It is exaggerating the baby's actions. What can we conclude about the baby, then? (Pause for response.) We can conclude that she is very strong, and even that she has superhuman strength. The author gives us an exaggerated image of the baby's actions to emphasize that the baby is super strong.

Help students find and analyze another exaggeration in the text.

ELL Targeted Support **Exaggeration** Provide the following sentences: *The farmer grew a lot of tomatoes. He grew enough tomatoes to feed the whole country.*

Ask students to identify which sentence is an exaggeration. Then have students discuss what the exaggerated sentence tells us about the farmer. **EMERGING/DEVELOPING**

Use the above activity, then have student pairs find an exaggerated description in *Thunder Rose* and explain what it exaggerates. **EXPANDING**

ASSESS UNDERSTANDING

Apply

My TURN Direct students to go back to *Thunder Rose* and note other examples of exaggeration used to achieve a specific purpose. Then have them complete the activity on p. 283.

STUDENT INTERACTIVE, p. 283

ANALYZE AUTHOR'S CRAFT | READING-WRITING BRIDGE

Read Like a Writer

Authors use exaggeration, a type of figurative language, to emphasize a point or for its comical effect. To exaggerate is to make something greater than it really is.

Model Read the text from *Thunder Rose*.

Her ma was right grateful to have such a resourceful child. No other newborn had the utter strength to lift a whole cow clear over her head and almost drink it dry.

exaggeration

1. **Identify** Jerdine Nolen exaggerates Rose's abilities as a newborn.
2. **Question** What does this exaggeration emphasize about Rose?
3. **Conclude** This exaggeration emphasizes Rose's superhuman powers.

Reread paragraph 13.

My TURN Follow the steps to describe how the author uses exaggeration.

1. **Identify** Jerdine Nolen exaggerates Rose's strength and the height of the building she built.
2. **Question** What does this exaggeration emphasize about Rose?
3. **Conclude** Exaggeration of Possible response: Rose's construction ability emphasizes her ambition, her resourcefulness, and her dedication to achieving her goals.

283

Word Study Suffixes *-able, -ible*

OBJECTIVE

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.

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that the suffixes *-able* and *-ible* mean "deserving" or "capable of being."

MODEL AND PRACTICE The word *distinguish* is a verb that means "to perceive a difference." Talent or unique features can distinguish someone. *Distinguishable* is an adjective that means "capable of being distinguished." A bright polka-dot shirt is a distinguishable feature. Have students define and discuss *quantify* and *quantifiable*.

APPLY Have students complete *Word Study* p. 134 from the *Resource Download Center*.

Word Study, p. 134

Use the ☑ **QUICK CHECK** on p. T119 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

INFER THEME

Teaching Point Skilled readers think about a character's goals, the actions a character takes to reach them, and how successful the character is.

ELL Targeted Support

Help students use relevant vocabulary and text evidence to explain how story details help readers infer theme.

Provide a word bank: *feelings, emotions, fortunate, lucky, determined, motivated.* Work with students as they review their notes and complete the graphic organizer on p. 278. **EMERGING**

Have students work in pairs to complete the graphic organizer on p. 278. Encourage them to go back through the selection to review or complete the annotations prompted by the Close Read notes, and to think about how the story ends to help them infer a theme. Circulate to provide support as needed. **DEVELOPING**

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

Intervention Activity 🔺 📥

INFER THEME

Use Lesson 22, pp. T143–T148, in the *myFocus Intervention Teacher's Guide* for instruction on inferring a theme.

LEVEL E • READ

Lesson 22 Determine Theme

DIRECTIONS Read the following texts. Think about the overall idea or message that each author develops.

The Clothes That Came to Dinner

1   A long time ago, there lived a young man named Marco who was hardworking but poor. Marco knew of a rich farmer in town, so he went to ask for a job. The farmer saw how ragged Marco looked and degraded Marco by insulting him. The farmer even had his guard dogs chase the young man away.

2   When Marco's grandmother heard how Marco was treated, she sold all she had to buy materials for a fine coat, a pair of pants, and a velvet vest. As she sewed the clothes, she said, "You are smart, Marco, but some people choose not to see that. They misjudge you because they see only your clothes."

3   Marco dressed in his new clothes and went back to the farm. The farmer now made a great fuss! He invited Marco to dinner and paid him great respect. During the meal, Marco filled his mouth with one hand and put food into his pockets with the other hand, saying, "Eat, my clothes, for you were invited!"

4   After dinner, the farmer asked Marco to be his right-hand man and Marco knew his grandmother had been right. Some people judge others only on their appearances.

Juan and Pete

Juan and Pete were friends. One day in school, their teacher announced that there would be a test the next day. Juan went home after school. He prepared for the test all evening. Pete went to the park instead. Then he went home and played a game. At last he opened his books, but he soon fell asleep. The next day, Juan was ready for the test. Pete was tired, and he worried he would not do well.

Reading Literature T • 143

Fluency | Assess 2–4 students 📖 📥 ☑

PROSODY

Have students select a short passage from one of the stories and read it at an appropriate rate.

ORAL READING RATE AND ACCURACY

Use pp. 97–102 in Unit 4 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Independent/Collaborative

Conferring

3 students / 3–4 minutes per conference

INFER THEME

Talk About Independent Reading Ask students to look back at the details they underlined in their books that helped them infer a theme, and to share how doing this added to their understanding of the story.

Possible Conference Prompts

- Which details about the main character did you identify or annotate?
- How did the illustrations help you understand something important about the character or the theme of the story?

Possible Teaching Point Skilled readers think about the title character in a tall tale and annotate the text so they can review textual evidence to infer a theme.

Leveled Readers

INFER THEME

- For suggested titles, see "Matching Texts to Learning," pp. T92–T93.
- For instructional support on how to infer theme, see *Leveled Reader Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 850L
Word Count 3,258

Independent Reading

Students can

- reread or listen to *Thunder Rose* or another tall tale they have previously read.
- read a trade book or their Book Club text.
- support their partners in inferring a theme by identifying and analyzing key details in a story.

Centers

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

Literacy Activities

Students can

- complete the graphic organizer on p. 278.
- practice this week's word study focus by creating a chart of related words.
- play the *myView* games.
- take turns with a partner reading a passage at an appropriate rate.

SUPPORT PARTNER READING

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

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!

4
myView
LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to explain how they inferred a theme. Celebrate what students learned about inferring themes.
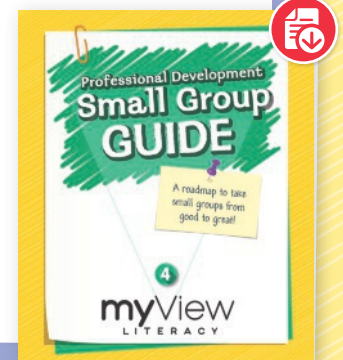
Make Connections

Thunder Rose

OBJECTIVES

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

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

ACADEMIC VOCABULARY

Integrate Offer students additional oral practice using the unit Academic Vocabulary words as they make connections between *Thunder Rose* and other traditional stories. Have students turn and talk to a partner to compare and contrast *Thunder Rose* with a fairy tale or fable they know or another familiar tall tale using one or more of the Academic Vocabulary words. Ask:

What did your connections reveal about characters in traditional literature?

How did all of the texts illustrate elements of traditional tales?

Based on these connections, what can you predict about the next tall tale you read?

Have students use the Academic Vocabulary throughout the week. Encourage them to think of synonyms and antonyms for these words and to use them in their discussions.

Minilesson

FOCUS ON STRATEGIES Active readers make connections between ideas within the text they are reading. They also connect ideas from one text to another.

- Use prereading strategies, such as looking at illustrations, to begin to make connections between the text you are about to read and familiar stories.

- Read actively, interacting with a story by asking questions about the title character and annotating key details.

- Pay attention to ideas that are repeated within the story.

- Stop reading periodically to ask yourself how a story element or key detail is similar to something you recall from another story.

MODEL AND PRACTICE Use the Close Read note on p. 262 of the *Student Interactive* to model how to make connections:

- I know a few stories that describe violent storms and use storms to advance the plot, but this story has the main character react to a violent storm in an unusual way. I would not expect to read the details about baby Rose and the thunder and lightning in realistic fiction.

- Have students highlight an impossible event on p. 262 as well as a detail they might find in realistic fiction. Guide students to paraphrase what they highlighted, keeping the original meaning and order. Then have them write a sentence that compares and contrasts *Thunder Rose* with a familiar realistic story.

ELL Targeted Support **Explain** Tell students that they are going to practice explaining in their own words how ideas in *Thunder Rose* are connected to ideas in another traditional story.

Have students turn and talk to a classmate about a detail in paragraph 1 or 2 that reminded them of something in another story. **EMERGING/DEVELOPING**

Ask students to write sentences that compare and contrast details in paragraphs 1 and 2 with details in another story they know or read. Then have them share their sentences with a partner. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections.

OPTION 1 **My TURN** Have students make connections among similar ideas that recur in different parts of *Thunder Rose* as well as between *Thunder Rose* and other texts. Have them use the other Close Read notes for Making Connections and then use the text they highlighted and their annotations to complete the chart on p. 279.

OPTION 2 **Use Independent Text** Have students annotate ideas in the text that remind them of another story they know or have read and explain how making this connection helps them understand something in the story they are reading.

✓ QUICK CHECK

Notice and Assess Can students make connections within and among stories?

Decide

- **If students struggle,** revisit instruction for making connections in Small Group on p. T132.

- **If students show understanding,** extend instruction for making connections in Small Group on p. T133.

STUDENT INTERACTIVE, p. 279

READING WORKSHOP

Make Connections

Readers regularly make connections between ideas in the text they are reading and ideas in other texts. Think about other texts that are like the text you are reading. Think about connections you can make between the texts.

1. **My TURN** Go back to the Close Read notes in *Thunder Rose* and highlight evidence that helps you connect ideas within and across texts.

2. **Text Evidence** Paraphrase your highlighted evidence so that it makes sense and the events are in order. Then answer the question to make connections.

Possible responses:

Exaggerated Good Deed	What Motivates the Deed
This Text	**This Text**
Rose's lullaby puts Tater to sleep.	Rose wants to calm a steer.
Rose stops tornadoes with her song.	Rose wants to prevent destruction.
Other Texts	**Other Texts**
Responses will be based on what students have read.	Responses will be based on what students have read.

Make the Connection: How do Thunder Rose's deeds and motivations resemble the motivations and actions of a character in another text you have read?
Responses will be based on what students have read but should clearly connect Thunder Rose's desire to help others to a character in another text.

279

Write for a Reader

OBJECTIVE

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

Use Exaggeration

Minilesson

FOCUS ON STRATEGIES As readers, writers recognize how authors use elements of their craft to develop ideas in a text. Exaggeration is a tool that writers use to emphasize an idea or to create a comical effect. Writers can exaggerate to get readers to remember certain ideas more vividly.

MODEL AND PRACTICE Remind students that they just analyzed how an author uses exaggeration in a story. Discuss how students might use a similar technique in their own writing. Model an example.

1. Choose a tall tale to write about together as a class, such as Paul Bunyan or Hercules. What is the main thing you think of when you remember the character? This main thing is the memorable idea we will describe using exaggeration.

2. Ask students for some exaggerations to describe the main idea you wish to emphasize. For example, describe Herculean strength as "strong enough to lift an elephant on every finger."

3. Together as a class, write a brief paragraph about the tall tale, using exaggeration to emphasize one or more of the ideas. Have students discuss how exaggeration creates a memorable image for the reader.

ELL Targeted Support **Using Exaggeration** Have students consider words or phrases to exaggerate heat.

Ask students to help you complete the sentence: *The sand was so hot it _____.* If needed, prompt with questions such as: What is something very hot? What happens to ___ (plants/plastic) in the heat? **EMERGING/DEVELOPING**

Have student pairs make a list of items that are hot or require heat. Then have the pairs write a few sentences about the beach, using their list to help them exaggerate and emphasize the heat. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

My TURN Have students refer to the reading selection for examples of exaggeration that help the author to emphasize or create a comical effect, and suggest they use it as an example for their own writing. Then guide students to complete the activity on p. 284 of the *Student Interactive.*

Writing Workshop

Have students practice using exaggeration in their stories from the Writing Workshop. During conferences, support students' writing by helping them find opportunities to meaningfully include exaggeration in their writing.

STUDENT INTERACTIVE, p. 284

DEVELOP AUTHOR'S CRAFT

Picture an exaggeration in your mind: does it seem real? intense? humorous?

Write for a Reader

Writers use elements of craft, including figurative language, to call attention to the ideas they want readers to remember. Exaggeration is a tool that writers use for emphasis and for its comical effect.

My TURN Think about how Jerdine Nolen emphasizes Rose's resourcefulness and dedication through exaggeration. Now think of ways you can use exaggeration to emphasize an idea you want readers to remember.

1. To emphasize the features of a setting, what exaggerated descriptions could you use?
   Responses will vary but might resemble these examples: treetops that break through clouds, grass as soft as feathers, a sea breeze as salty as the top of a pretzel, a rainfall so heavy that it was drier inside the swimming pool than next to it.

2. Write a fictional paragraph that describes the setting of a tall tale. Use exaggeration to emphasize parts of the setting that will strongly affect characters and events.
   Responses will vary but should include at least one exaggeration of time or place.

284

Word Study Spiral Review

OBJECTIVES

Decode words using knowledge of prefixes.

Determine the meaning of and use words with affixes such as *mis-, sub-, -ment*, and *-ity/ty* and roots such as *auto, graph,* and *meter*.

LESSON 4

Spiral Review: Greek and Latin Prefixes

FOCUS ON STRATEGIES Review the strategies from the previous week about the Greek and Latin prefixes *anti, auto, trans,* and *amphi*.

MODEL AND PRACTICE Call on a volunteer to define the Greek root *auto*. Discuss how knowing that *auto* means "self" can help readers understand words that contain this root, such as *autobiography*.

APPLY Have students pair up or work independently to define the remaining Greek and Latin roots and give an example word for each root. Challenge them to write a short dialogue, instruction, or autobiographical story using these words.

ELL Targeted Support

Greek and Latin Prefixes Tell students that knowing Greek and Latin prefixes will help improve their knowledge of English spelling patterns.

Write *antibacterial*. Ask a volunteer to circle the prefix. **EMERGING**

Have partners complete the above activity and then look up the word in the dictionary and write down the definition. **DEVELOPING**

Use the above. Discuss how knowing this Greek and Latin prefix, meaning "against," helps students piece together the meaning for any word starting with *anti-*. Ask students to write a list of other words that contain the prefix *anti-* along with their definitions. **EXPANDING**

Use the above, and have student pairs create a short dialogue using their lists of words. Encourage them to use a dictionary to check spelling. **BRIDGING**

LESSON 1
Teach Suffixes *-able, -ible*

LESSON 2
Apply Suffixes *-able, -ible*

FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review:
Greek and Latin Prefixes

FLEXIBLE OPTION
LESSON 5
✓ Assess Understanding

Use the ☑ **QUICK CHECK** on p. T127 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

MAKE CONNECTIONS

Teaching Point Skilled readers connect ideas as they are reading to identify how the ideas within a story relate to one another. They also see also how ideas are similar to or different from ideas in other stories.

ELL Targeted Support

Have students use the selection vocabulary words on p. 260 as they express and share their ideas about making connections.

Display the selection vocabulary words. Read the words and their definitions aloud. Return to *Thunder Rose* and show students how the words are used in the selection. **EMERGING**

Have students use one of the words in a sentence about making a connection. Use these sentence frames as needed: *Rose's commendable actions in this story remind me of _____. When Rose got riled up by the storm clouds, I thought of _____.* **DEVELOPING**

Prompt students with questions to encourage them to make connections using the vocabulary words: Rose may be a young girl but she also has extraordinary powers. How is her age *misleading?* Rose has knowledge beyond her years as well as incredible strength. Do her *commendable* actions remind you of any other characters or stories? **EXPANDING**

Have students explain how understanding each vocabulary word helps them make connections to ideas in this story and other stories they know. **BRIDGING**

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

Intervention Activity 🔺 📥

MAKE CONNECTIONS

Use Lesson 19, pp. T123–T128, in the *myFocus Intervention Teacher's Guide* for instruction on making connections.

LEVEL E • READ

Lesson 19 **Use Reading Strategies**

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

The Math Test

1 The lunch bell rang and students poured into the lunchroom. Ami dropped into her seat with a sigh. Her friend Lynne sat down.
2 "What's wrong?" Lynne asked.
3 "I forgot all about the math test tomorrow. Ms. Thomas just reminded us," Ami said. "I should have been studying all week."
4 Ami dropped her head into her hands. She had so much homework. How was she supposed to study for this test?
5 Lynne slid a pudding cup across the table to her. It was chocolate and vanilla swirl. That was Ami's favorite. Ami looked up and smiled at her friend.
6 "Ask your mom if you can come over after school today," Lynne said. "We can finish our homework and study together."
7 Ami took a deep breath. Lynne had a hard time in math sometimes too. She could always explain things to Ami, though.
8 "That sounds great," Ami said.
9 That evening, the girls finished their other homework in record time. Then they challenged each other with different math problems. They kept at it, even at the dinner table.
10 The test the next day felt like the easiest math test Ami had ever taken. She didn't get everything right, but she still did well. Ms. Thomas even wrote "Great Work!" at the top of her test. Ami smiled the rest of the day.

The Mystery on Culver Lane

1 Marcus and his little brother, Max, watched the house across the street. Something strange was going on. The house had been empty for weeks after Mr. Pulver moved. Now, there were lights on in different rooms. Every now and then, shadows passed by the windows. There were no cars in the driveway, though. And neither brother had seen anyone go in the house.
2 They whispered about what they thought it was. Max said aliens. Marcus was old enough to know it probably wasn't aliens. Still, it was strange.
3 Their mom came in and saw that they were still awake. She stood by the window with them as they told her their theories.

Reading Literature T • 123

Fluency 📖 📥 ☑
Assess 2–4 students

PROSODY

Have students work with a partner to practice reading a short passage with appropriate rhythm.

ORAL READING RATE AND ACCURACY

Use pp. 97–102 in Unit 4 Week 2 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Independent/Collaborative

Conferring
3 students / 3–4 minutes per conference

MAKE CONNECTIONS

Talk About Independent Reading Ask students to look back at their annotations and share which ideas they used to make connections to another story.

Possible Conference Prompts

- Why did you underline that detail in the story? How does it connect to another story?
- How did making connections help you understand the story and infer a theme?

Possible Teaching Point Making connections between ideas you read and things you know can help you understand what you are reading, such as when an event or a person's abilities are exaggerated for emphasis or humor.

Leveled Readers

MAKE CONNECTIONS

- For suggested titles, see "Matching Texts to Learning," pp. T92–T93.
- For instructional support on how to make connections, see *Leveled Reader Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 810L
Word Count 3,258
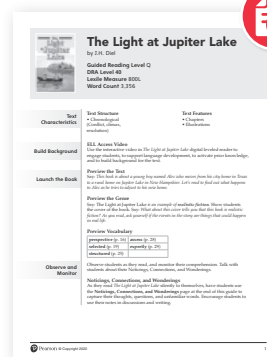
Independent Reading

Students can

- reread or listen to *Thunder Rose* or the *myFocus Reader* text.
- read a self-selected trade book or their Book Club text.
- support their partners in making connections with what they read in their book.

Centers

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

Literacy Activities

Students can

- complete the graphic organizer on p. 279.
- practice this week's word study focus by creating a chart of related words.
- play the *myView* games.
- choose a passage from a text and with a partner take turns reading the passage at an appropriate rate.

SUPPORT PARTNER READING

Provide conversation prompts to keep partner discussions on track.

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!

4
myView LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share connections they made across texts.
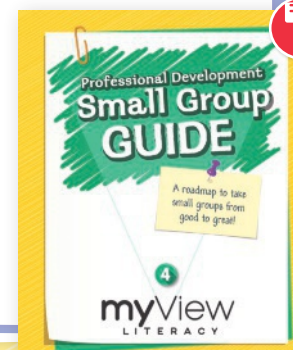
Reflect and Share

Thunder Rose

OBJECTIVES

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

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

Use text evidence to support an appropriate response.

Apply grade 4 Reading standards to literature.

ACADEMIC VOCABULARY

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

- What do your goals and actions reveal about you?
- How do you interpret the phrase "pressing on the bull's-eye that was set at the center of her heart"?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Tell students that they can make personal connections to fictional characters, even unrealistic characters like Thunder Rose, by focusing on the thoughts and feelings that motivate them.

- Decide what strong feelings and values motivate Thunder Rose.
- Think of other characters who take action because of powerful feelings. Choose two of the characters you remember most clearly.
- Think of ways you are like—or hope to be like—those characters.

MODEL AND PRACTICE Model making a personal connection to fictional characters using the suggestions on p. 280 in the *Student Interactive.* I remember many fairy tales, but two I especially like are "Jack and the Beanstalk" and "Hansel and Gretel." The reason I like them is that the main characters think of clever ways to gain riches to improve their families' lives. I admire the characters' brave words and actions when facing danger. I think the characters' motivation is a strong feeling of wanting to help. I feel personally connected to these characters because I also feel strongly that I want to help my family and be brave. Have students begin thinking of two characters who take action due to strong feelings, focusing on how they might describe the characters' thoughts, words, and actions.

ELL Targeted Support **Personal Connections** Invite students to think of characters in traditional tales that are familiar or special to them. Prompt them with questions about stories they know and provide sentence frames.

In the story _____, the main character is _____. I like the main character because _____. **EMERGING**

Use the sentence frames above, then add: *Another story is _____. I like that story's main character because _____. The two main characters both _____.* **DEVELOPING**

After students complete the sentences above, have them draft several sentences to describe feelings they have in common with the two main characters. Then have students share and discuss their sentences with a partner. **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 multiple texts to describe characters they read about and to explain a personal connection they feel.

OPTION 2 **Use Independent Text** Students should use evidence in their self-selected independent reading texts to write about personal connections to characters.

☑ QUICK CHECK

Notice and Assess Can students make personal connections?

Decide
- **If students struggle,** revisit instruction for making connections in Small Group on p. T138.
- **If students show understanding,** extend instruction for making connections in Small Group on p. T139.

WEEKLY QUESTION Have students use examples from the texts they have read this week to respond to the Weekly Question. Tell them to write their response on a separate sheet of paper or discuss in small groups.

STUDENT INTERACTIVE, p. 280

RESPOND TO TEXT

Reflect and Share

Write to Sources Thunder Rose accomplishes astounding tasks by relying on the song "pressing on the bull's-eye that was set at the center of her heart." Why is the song located there? What makes it press? What strong feelings have you read about or experienced that work in the same way? Follow the process to write about personal connections.

Personal Connections No real person is quite like Thunder Rose. However, like her, real people and characters in other stories have strong feelings that help them achieve their goals.
- Choose two fictional characters who feel something like Thunder Rose's song.
- Describe the characters' and your own thoughts, words, and actions in detail.
- Include a description of what you and the characters have in common that is similar to
  - the song's location
  - the power the song has
- Choose text evidence to support the connections you make.

On a separate sheet of paper, organize your response in two or three paragraphs.

Weekly Question

How can being different be an advantage?

280

My VIEW

Write About It For additional practice on developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

When Doc Hollerday says that Thunder Rose will "grow up to be good and strong," Thunder Rose replies, "I reckon I will want to do more than that. Thank you very kindly!" What do you think her response means? Use text evidence to support your opinion.

Word Study Suffixes -able, -ible

OBJECTIVE

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.

WEEKLY STANDARDS PRACTICE

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

FLEXIBLE OPTION

LESSON 5

☑ **Assess Understanding**

To assess students' understanding of the suffixes -able and -ible, provide them with the following words: *collect* and *collectible*. Offer sample sentences:

My best friend and I collect trading cards.

It is important to know the value of collectible cards.

Have students use their knowledge of suffixes to define both words. (Possible responses: collect: gather or bring together; collectible: appropriate for collecting)

Develop Language Awareness

For additional practice with suffixes *-able, -ible,* complete the activity on p. 44 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to understand suffixes *-able, -ible.*

Language Awareness HANDBOOK

Scaffolded strategies, routines, and activities to help English Language Learners unlock
• Reading Workshop
• Reading and Writing Bridge
• Writing Workshop

4

myView
LITERACY

FLEXIBLE OPTION ↰
LESSON 5

LESSON 1	**LESSON 2**	FLEXIBLE OPTION ↰ **LESSON 3**	FLEXIBLE OPTION ↰ **LESSON 4**	☑ Assess Understanding
Teach Suffixes *-able, -ible*	Apply Suffixes *-able, -ible*	More Practice	🫗 Spiral Review: Greek and Latin Prefixes

Use the ✔ **QUICK CHECK** on p. T135 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

COMPARE TEXTS

Teaching Point Thunder Rose's song represents a strong feeling that motivates her, or causes her to want to do things. Draw a simple Cause-Effect organizer with an arrow from a Cause on the left to the Effect on the right. Write one entry: *Cause* Thunder Rose's Song → *Effect* Power to tame a storm. Tell students that they can record similar motivations for characters in other stories they have read.

ELL Targeted Support

Have students practice making personal connections in pairs and small groups.

Help students turn and talk to a classmate to make a personal connection to Rose or another character from another story. Circulate to remind students to listen to their classmate's personal connection and to support their connection with examples. **EMERGING**

Have students work in small groups of mixed abilities to make personal connections. Provide student groups with a checklist to help them monitor if they and their classmates listen actively and attentively before offering their own personal connection, support their ideas with textual evidence from a story and their own life, and use appropriate eye contact as well as fluency skills to communicate their ideas effectively. **DEVELOPING/EXPANDING**

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

Intervention Activity 🔺 📥

myFOCUS READER

Reread pp. 48–49 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 contribute to their understanding of how being different can be an advantage and encourages them to use Academic Vocabulary words.
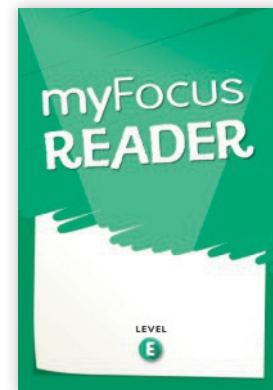
Intervention Activity 🔺 📥

WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–12.

On-Level and Advanced 📥

INQUIRY

Organize Information and Communicate Students should organize their ideas about how being different can help develop one's talents and abilities into an effective format.

Critical Thinking Talk with students about their ideas.

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

Independent/Collaborative

Conferring
3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they have learned about making connections among texts.

Possible Conference Prompts

- How is this character similar to other characters you have read about?
- How are you like these characters?

Possible Teaching Point Active readers pay attention to connections between fictional characters, such as motivations, or the thoughts and feelings that cause them to take action.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T92–T93.
- For instructional support on how to compare texts, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,256

Independent Reading

Students can

- reread or listen to the poem "But I Tried Out For . . ." with a partner.
- read a self-selected text.
- reread or listen to their leveled reader.

Centers

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

Literacy Activities

Students can

- write a response to the Weekly Question.
- research other types of homes based on the infographic.
- play the *myView* games.

BOOK CLUB

See Book Club, pp. T488–T489, for

- teacher's summary of chapters in *Where the Mountain Meets the Moon.*
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share connections they made to and among characters. Encourage students to describe how their motivations are similar.

Suggested Daily Times

READING WORKSHOP

SHARED READING . . . . 35–50 min.

READING BRIDGE . . . . 5–10 min.

SMALL GROUP . . . . 20–30 min.

WRITING WORKSHOP

MINILESSON . . . . 10 min.

INDEPENDENT WRITING . . . . . . 30–40 min.

WRITING BRIDGE . . . . 5–10 min.

Learning Goals

- I can learn more about the theme *Impacts* by identifying elements of a drama.
- I can use language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

SEL ▸ **SOCIAL-EMOTIONAL LEARNING**

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

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

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME
- Interact with Sources: Explore the Fairy Tale: Weekly Question T144–T145
- Listening Comprehension: Read Aloud "Too Much of a Good Thing" T146–T147
- Drama T148–T149
  - ☑ **Quick Check** T149

READING BRIDGE
- Academic Vocabulary: Context Clues T150–T151
- Word Study: Teach Syllable Pattern VV T152–T153

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T156–T157
- Strategy, Intervention, and On-Level/Advanced Activities T156
- ELL Targeted Support T156
- Conferring T157

INDEPENDENT/COLLABORATIVE
- Independent Reading T157
- Literacy Activities T157
- **BOOK CLUB** T157 **SEL** ▸

WRITING WORKSHOP

MINILESSON
- Opinion Essay T392–T393
  - » Compose the Introduction and Conclusion
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T393
- Conferences T390

WRITING BRIDGE
- **FLEXIBLE OPTION** ◂
- Spelling: Spell Syllable Pattern VV T394
  - ☑ **Assess Prior Knowledge** T394

- **FLEXIBLE OPTION** ◂
- Language and Conventions: Spiral Review: Adjectives T395

LESSON 2

READING WORKSHOP

SHARED READ
- Introduce the Text T158–T173
  - » Preview Vocabulary
  - » Read: "La Culebra (The Snake)"
- Respond and Analyze T174–T175
  - » My View
  - » Develop Vocabulary
  - ☑ **Quick Check** T174
  - » Check for Understanding T175

READING BRIDGE
- Word Study: Apply Syllable Pattern VV T176–T177
- High-Frequency Words T176

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T178–T179
- Strategy and Intervention Activities T178
- Fluency T178
- ELL Targeted Support T178
- Conferring T179

INDEPENDENT/COLLABORATIVE
- Independent Reading T179
- Literacy Activities T179
- Collaboration T179

WRITING WORKSHOP

MINILESSON
- Opinion Essay T396–T397
  - » Organize Reasons
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T397
- Conferences T390

WRITING BRIDGE
- Spelling: Teach Spell Syllable Pattern VV T398

- **FLEXIBLE OPTION** ◂
- Language and Conventions: Oral Language: Adverbs T399

LESSON 3

READING WORKSHOP

CLOSE READ
- Explain Elements of a Drama T180–T181
- Close Read: "La Culebra (The Snake)"
  - ☑ **Quick Check** T181

READING BRIDGE

- Read Like a Writer: Analyze Author's Craft T182–T183
  - **FLEXIBLE OPTION** ⬅
- Word Study: More Practice: Syllable Pattern VV T184–T185

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T186–T187
- Strategy and Intervention Activities T186
- Fluency T186
- ELL Targeted Support T186
- Conferring T187

INDEPENDENT/COLLABORATIVE
Independent Reading T187
Literacy Activities T187
Independent Reading T187

WRITING WORKSHOP

MINILESSON
- Opinion Essay T400–T401
  - » Organize Supporting Details
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T401
- Conferences T390

WRITING BRIDGE

FLEXIBLE OPTION ⬅
- Spelling: More Practice: Spell Syllable Pattern VV T402
- Language and Conventions: Teach Adverbs T403

LESSON 4

READING WORKSHOP

CLOSE READ
- Summarize Literary Texts T188–T189
- Close Read: "La Culebra (The Snake)"
  - ☑ **Quick Check** T189

READING BRIDGE

- Write for a Reader: Develop Message T190–T191
  - **FLEXIBLE OPTION** ⬅
- Word Study: Spiral Review: Suffixes *-able, -ible* T192–T193

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T194–T195
- Strategy and Intervention Activities T194
- Fluency T194
- ELL Targeted Support T194
- Conferring T195

INDEPENDENT/COLLABORATIVE
- Independent Reading T195
- Literacy Activities T195
- Partner Reading T195

WRITING WORKSHOP

MINILESSON
- Opinion Essay T404–T405
  - » Use Transition Words and Phrases
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T405
- Conferences T390

WRITING BRIDGE

FLEXIBLE OPTION ⬅
- Spelling: Spiral Review: Suffixes *-able, -ible* T406
- Language and Conventions: Practice Adverbs T407

LESSON 5

READING WORKSHOP

COMPARE TEXTS
- Reflect and Share T196–T197
  - » Write to Sources
    - ☑ **Quick Check** T197
  - » Weekly Question T197

READING BRIDGE

FLEXIBLE OPTION ⬅
- Word Study: Syllable Pattern VV T198–T199
  - ☑ **Assess Understanding** T199

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T200–T201
- Strategy, Intervention, and On-Level/Advanced Activities T200
- ELL Targeted Support T200
- Conferring T201

INDEPENDENT/COLLABORATIVE
- Independent Reading T201
- Literacy Activities T201
- BOOK CLUB T201 SEL ⬅

WRITING WORKSHOP

MINILESSON
- Opinion Essay T408
  - » Use Technology to Collaborate
  - » Share Back

INDEPENDENT WRITING
- Select a Genre T409
- Conferences T390

WRITING BRIDGE

- Spelling: Spell Syllable Pattern VV T410
  - ☑ **Assess Understanding** T410
  - **FLEXIBLE OPTION** ⬅
- Language and Conventions: Standards Practice T411

Materials

FAIRY TALE
The Mysterious Mask

**READING
ANCHOR CHART**
Drama

**EDITABLE
ANCHOR CHART**
Drama

RESOURCE DOWNLOAD CENTER
Additional Practice

Leveled Readers

**LEVELED READERS
TEACHER'S GUIDE**

Words of the Week

Develop Vocabulary

sensitive
exchange
deed
insisted
satisfied

Spelling Words

trial	reliable
triumph	diagonal
violet	fluid
pioneer	client
dialogue	poetry
diagram	create
reality	gradual
immediate	quiet
duality	variety
pliable	denial

Challenge Spelling Words

diaphanous
conspicuous
virtuous

Unit Academic Vocabulary

reveal
traditional
illustrate
interpret
predict

READ ALOUD
"Too Much of a
Good Thing"

READ ALOUD TRADE BOOK LIBRARY

**INTERACTIVE READ ALOUD
LESSON PLAN GUIDE**

SHARED READ
"La Culebra (The
Snake)"

BOOK CLUB

Titles related to
Spotlight Genre and
Theme: T490–T491

Mentor STACK

Writing Workshop T389

**LITERACY
STATIONS**

SCOUT

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

- Progress Check-Ups

- Cold Reads

- Weekly Standards Practice for Language and Conventions

- Weekly Standards Practice for Word Study

- Weekly Standards Practice for Academic Vocabulary

- Practice Tests

- Test Banks

ASSESSMENT GUIDE

Interact with Sources

Explore the Fairy Tale

Remind students of the Essential Question for Unit 4: *How do our stories shape our world?* Point out the Week 3 Question: *Why should we do good deeds without expecting anything in return?*

Direct students' attention to the fairy tale on pp. 292–293 in the *Student Interactive.* Explain that fairy tales often take place in exotic settings, include elements of magic and deliver a message or teach a lesson at the end. Have students read the fairy tale and discuss how being kind and doing good deeds affects those around you.

Use the following questions to guide discussion:

- Why do you think the king's mask changed how the people treated him?
- How are people's reactions to you different when you are in a good mood compared to when you are in a bad mood?
- How do people react when you do a good deed?

WEEKLY QUESTION Reread the Week 3 question: *Why should we do good deeds without expecting anything in return?* Tell students they just read a fictional story that has a message related to this week's question. Explain that they will read another piece of fiction—this time a play—that also contains a message.

ACT IT OUT Divide the class into small groups and have each group act out the fairy tale for the class. Tell students to pay close attention to each group's performance, noticing how the group members choose to convey the story events. After all groups have given their performances, lead a class discussion on the differences between reading the fairy tale and hearing it performed aloud. Have students describe how the details of the fairy tale change when the story is presented orally.

EXPERT'S VIEW Jim Cummins, **Professor Emeritus, University of Toronto**

"Getting access to literacy is a powerful way of expanding students' sense of self. When students listen to stories, read books, and start writing about things that interest them, they gain confidence in what they are capable of achieving. Writing becomes an expression of self."

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

ELL Targeted Support **Visual Support** Read the fairy tale aloud. Tell students to pay attention to the illustrations as they listen.

Preview the visuals. Have students describe what is happening in each illustration. Read aloud the portion of the fairy tale depicted in that illustration. **EMERGING**

Preview the visuals. Have students describe what is happening in each illustration, then ask them to find and read aloud the portion of the fairy tale depicted in that illustration. **DEVELOPING**

Preview the visuals. Have students find the portions of the fairy tale that are depicted in the illustrations and describe how the illustrations help them better understand what is happening in the story. Then ask them to illustrate another detail and describe how the illustration would help a reader understand the story. **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 292–293

WEEKLY LAUNCH: FAIRY TALE

● INTERACTIVITY

The MYSTERIOUS MASK
A Fairy Tale

Long ago and far away, there lived an angry king. His subjects feared him and would not look at his frightening face. His people's fear made the king even angrier. He ordered his most trusted advisor to find a way to make the people nicer to him.

The advisor created a mask exactly like the king's face with one exception. The mask had a kind expression. The advisor told the king to wear the mask for one hundred days. Now, anyone who looked at the angry king would see a gentle smile.

Word spread that the king had become kinder. Soon the people smiled at him and even began to greet him without fear.

As time went on, the king got to know his people. As he learned about their difficulties, he started to make arrangements. Soon each family had everything they needed. In return, the people held festivals honoring their king.

The king began to feel that he must stop wearing the mask. Even though the one hundred days had not yet passed, he removed the mask.

When he looked in the mirror, he saw that the smile on the mask had become his own, and that kindness showed in his eyes.

WEEK 3

Weekly Question

Why should we do good deeds without expecting anything in return?

Act It Out With a small group, act out the fairy tale. Then watch other groups perform their versions of the fairy tale. Discuss as a class how reading a story is different from hearing it performed. How do details change when the story is spoken aloud?

292

293

Listening Comprehension

OBJECTIVES

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

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

Explain structure in drama such as character tags, acts, scenes, and stage directions.

ELL Language Transfer

Cognates Point out the Spanish cognates in the play:

- special : *especial*
- much : *mucho*
- totally : *totalmente*

FLUENCY

After completing the Read-Aloud Routine, display "Too Much of a Good Thing." Model reading a few lines of dialogue, asking students to pay attention to the rhythm and expression you use. Explain that the dialogue in a drama is meant to sound like people having a conversation. Invite pairs to read the rest of the drama, practicing their rhythm and expression.

💬. THINK ALOUD

Analyze Drama

A play is meant to be performed in front of an audience. The text of a play provides stage directions, or instructions for how the play should be performed. How would the list of characters and the stage directions help you if you were planning to perform this play?

Drama

Tell students you are going to read a drama aloud. Have students listen as you read "Too Much of a Good Thing." Explain that students should listen actively, paying careful attention to the stage directions and the dialogue. Prompt students to ask questions to clarify information and to discuss the message of the play.

START-UP

READ-ALOUD ROUTINE

Purpose Have students actively listen for elements of dramas.

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

REREAD the text aloud as a class, assigning students to read the different characters' parts. Pause to model Think Aloud strategies related to identifying and analyzing the elements of a play.

Too Much of a Good Thing

Cast of Characters: **ZOE PRICE,** *a child prodigy and world-famous inventor;* **DANI3L,** *a robot* ZOE *invented.*

Setting: The dining room in ZOE'S *house. LIGHTS UP.* ZOE *is seated at the table. On it are an assortment of tools: screwdrivers, wire cutters, and soldering iron, and an oscilloscope. She is wearing overalls and there are safety glasses hanging around her neck.*

ZOE: DANI3L? DANI3L!

DANI3L: *(calls from offstage)* Yes, Zoe?

(DANI3L enters, moving stiffly and mechanically. The robot is roughly human shaped, but is entirely covered with blinking lights.)

ZOE: Ah, there you are. Time to run a test on my new invention—my helpful robot, programmed to make the world a better place by making people happy! DANI3L, I feel hungry.

DANI3L: *(robotically)* Zoe, it is not good to feel hungry. I will help you.

(DANI3L exits the room.)

ZOE: *(to herself)* This invention is going to change the world. Now that special robots can figure out how to do good deeds, all of humanity will be happier.

Too Much of a Good Thing, continued

(DANI3L *enters with a platter of sandwiches and a large tray of cookies, both of which totally cover his arms. On a shelf sticking out from his chest, he carries a gallon of milk, a bowl of fruit, and a bowl of salad.*)

DANI3L: You should not be hungry. I am bringing you food.

ZOE: DANI3L, no! That's not right.

DANI3L: But you wanted to eat. To bring food to a hungry person is good.

ZOE: Well, yes, but that's too much for me to eat right now.

DANI3L: Too much of a good thing? I do not understand.

(ZOE *sighs and shakes her head.*)

ZOE: I guess it's back to the drawing board. I still have some work to do!

💬 THINK ALOUD

Analyze Drama The stage directions describe what the actors should be doing while they are talking. What information is included in the stage directions that is not in the dialogue?

ELL Access

To help students understand the oral reading of the drama, display and preview "Too Much of a Good Thing." Guide students to notice how stage directions and lines of dialogue differ from each other. Prompt students to self-monitor their listening comprehension and to use the display to enhance their comprehension.

➡ WRAP-UP

Deed	
Positive	Negative

Use a T-chart to help students understand how an attempt to perform a good deed can be either positive or negative depending on what the recipient needs.

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.

Drama

LEARNING GOAL

I can learn more about the theme *Impacts* by identifying elements of drama.

OBJECTIVE

Explain structure in drama such as character tags, acts, scenes, and stage directions.

LANGUAGE OF THE GENRE

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

- character tags
- dialogue
- scenes
- stage directions

FLEXIBLE OPTION
ANCHOR CHARTS

- Display a blank poster-sized anchor chart in the classroom.
- Review the genre throughout the week by having students work with you to add to the class anchor chart.
- Have students suggest headings and graphics.
- Have them add specific text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to drama:

- dialogue : *diálogo*
- dramatic : *dramático*

Minilesson

FOCUS ON STRATEGIES A drama, or play, features elements such as character tags, acts, scenes, and stage directions. To analyze a drama and its themes, it helps to understand its structure and elements.

- Ask yourself who the characters are. What are they like? How do they speak? How are they related to one another?
- Think about the drama's setting. When and where does the story take place? How will this setting be presented on stage?
- What is the conflict occurring between the characters?

MODEL AND PRACTICE Model using the elements of a drama to help understand its content: The play "Too Much of a Good Thing" has two characters and takes place in an inventor's house. Through interaction between the human inventor and the robot, I understand the play's message, which is that you have to be careful when doing a good deed for someone. It can be easy to go overboard and do more than the person wants you to.

Have a volunteer contrast "Too Much of a Good Thing," which is a single scene, with a longer drama with which students are familiar. Have students discuss how each section of the longer drama leads into the next and how the play delivers its message.

ELL Targeted Support **Identify Elements of a Drama** Before reading "La Culebra," display the text and help students read the cast of characters and scan the setting and stage directions.

Have pairs complete these sentence frames: *The characters in this drama are _____. The drama takes place in _____.* **EMERGING**

Have students scan the drama and identify the characters and the setting. Ask: Based on the stage directions, which two characters are on stage for the entire drama? **DEVELOPING**

Have students write a paragraph or give a short oral presentation describing how they would set up the stage and cast the actors if they were going to present this drama. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies to understand the structures and elements of a drama.

OPTION 1 **TURN, TALK, AND SHARE** Have students work with a partner to complete the Turn and Talk activity on p. 294 of the *Student Interactive.*

OPTION 2 **Use Independent Text** Have students choose a play and, in their notebooks, identify the elements from the anchor chart on *Student Interactive* p. 295.

☑ QUICK CHECK

Notice and Assess Can students identify each element of a play?

Decide

- **If students struggle,** revisit instruction about drama in Small Group on p. T156.

- **If students show understanding,** have them continue practicing the strategies for reading drama using the Independent Reading and Literacy Activities in Small Group on p. T157.

STUDENT INTERACTIVE, pp. 294–295

GENRE: DRAMA

READING WORKSHOP

Learning Goal

I can learn more about the theme *Impacts* by identifying elements of a drama.

Drama

A **drama**, or play, is a story that is written for actors to perform on a stage. A drama includes

- A **cast** of characters
- **Dialogue** between characters
- **Character tags** to identify which character is speaking
- **Stage directions** to tell performers how to speak or what to do
- A **conflict** between characters and its **resolution**
- A **theme**, or central meaning, that guides the action

Some dramas also include **acts** and **scenes**. **Acts** are major divisions of the overall action of the drama. **Scenes** are smaller divisions of action within an act. Authors can use both types of divisions or choose not to use them depending on how the author wants the audience to experience the story.

The structure of a drama helps performers know what to say and how to act.

TURN and TALK To compare two genres, describe how they are similar. To contrast, explain how the purposes, elements, or structures of the genres are different. With a partner, use the anchor chart to compare and contrast dramas and traditional stories. Take notes on your discussion.

My NOTES

Drama Anchor Chart

Purpose:
To entertain an audience

Elements:
Cast of characters—played by actors on a stage
Setting—a description of the time and place the action occurs
Dialogue—the characters' speech and character tags
Stage directions—instructions for the actors, setting description
Structure—action can be organized into acts and scenes

Point of View:
Third-person objective

294

295

Academic Vocabulary

LEARNING GOAL

I can use language to make connections between reading and writing.

OBJECTIVES

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

Respond using newly acquired vocabulary as appropriate.

ELL Language Transfer

Cognates Encourage Spanish speakers to apply knowledge of their first language to interpret and define academic vocabulary words in English. Point out the following cognates:

- clear : *claro*
- intelligent : *intelligente*
- special : *especial*

WEEKLY STANDARDS PRACTICE ☑

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

Context Clues

Minilesson

FOCUS ON STRATEGIES Context clues provide hints within a text that help readers infer the meanings of unfamiliar words. Context clues can take the form of a synonym, an antonym, an example, or even a brief definition that is provided within the sentence in which the unfamiliar word appears.

- Look for synonyms within the same sentence as the unfamiliar word. In the sentence, *Moving an entire household is a formidable task that is both enormous and difficult,* we can *infer* that *formidable* roughly means "enormous and difficult."

- Always pay attention to the function of unfamiliar words as well as the words and phrases that accompany them. For example, a *formidable task* suggests that *formidable* is an adjective because it modifies the noun *task*.

MODEL AND PRACTICE Model this strategy using the academic vocabulary word *reveal* from the list on p. 317 in the *Student Interactive*.

- I can often find synonyms within a sentence that help define an unfamiliar word. For example: *I implore you to stop wasting time and beg you to start studying for the science test*. In this sentence, I can see that *implore* is similar in meaning to *beg*. In this sentence, the words *implore* and *beg* are paired and have similar meanings.

- Ask students to apply the same strategy for a different word.

ELL Targeted Support **Academic Vocabulary** As students read a text, point out examples of context clues. Display two sentences that include one of the academic words with context clues.

Review the process for locating context clues and how they help you infer the meaning of unfamiliar words or phrases. **EMERGING**

Have students copy the sentences in their notebook, circling the vocabulary word and context clue. Have student volunteers describe their process for identifying the vocabulary words and context clues. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Have students try out the strategy shown on p. 317 to write sentences using synonyms as context clues to the meanings of the Academic Vocabulary words.

STUDENT INTERACTIVE, p. 317

VOCABULARY   **READING-WRITING BRIDGE**

Academic Vocabulary

Context Clues The context in which a word is used gives you clues to its meaning. Context clues include definitions, examples, synonyms, and antonyms.

Learning Goal

I can use language to make connections between reading and writing.

My TURN Using the Word Bank,

1. **Identify** pairs of words with similar meanings.

2. **Write** a sentence for each pair of words, using one as a context clue to the meaning of the other. Underline the word pair in each sentence.

Word Bank

| customary | forecast | show | traditional | reveal |
| illustrate | interpret | clarify | predict | uncover |

Possible responses:

1. After you <u>interpret</u> the signals, please <u>clarify</u> their meaning for me.

2. I will <u>uncover</u> the truth and <u>reveal</u> the hidden causes.

3. It was <u>customary</u> for dancers to wear <u>traditional</u> costumes.

4. I <u>predict</u> we will need umbrellas because rain is in the <u>forecast</u>.

5. To <u>show</u> how we can get there, please <u>illustrate</u> the path on the map.

317

Word Study Syllable Pattern VV

Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of syllable division patterns such as VV.

LESSON 1

Teach Syllable Pattern VV

FOCUS ON STRATEGIES Two consecutive vowels can combine to form a single sound such as in *rain, tool,* and *toad*. In contrast, in words with syllable pattern VV, consecutive vowels are independent and stand as separate syllables.

MODEL AND PRACTICE Write the following words and ask students to write each word, pronounce it out loud, and draw slashes between each of its syllables.

1. *trial*

2. *ruin*

3. *theater*

4. *create*

5. *violet*

Emphasize how each vowel keeps its primary sound (long or short) and the two vowels are pronounced separately.

ELL Targeted Support

VV Syllable Pattern Focus on words that include the VV syllable pattern. Display the following words: *giant, idea, science, violin.* Say: The word *giant* has the syllable pattern *ia.* Point out the two vowels, *i* and *a.* Model circling the vowel pattern in *giant*. Echo-read each of the remaining words with students as you circle the VV syllable pattern in each word. **EMERGING**

LESSON 1	LESSON 2	FLEXIBLE OPTION ◀ LESSON 3	FLEXIBLE OPTION ◀ LESSON 4	FLEXIBLE OPTION ◀ LESSON 5
Teach Syllable Pattern VV	**Apply Syllable Pattern VV**	**More Practice**	**Spiral Review:** Suffixes *-able, -ible*	☑ **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 P

Genre Traditional Literature

Text Elements
- Dense text layout
- Multiple characters to understand

Structure
- Chronological

LEVEL Q

Genre Historical Fiction

Text Elements
- Figurative language
- Challenging themes

Structure
- Chronological

LEVEL R

Genre Narrative Nonfiction

Text Elements
- Content may be new to many students
- Words with complex spelling patterns

Structure
- Description

Guided Reading Instruction Prompts

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

Identify Drama

- How can you tell if a text is a drama, or play?
- How many acts are in the play? How many scenes?
- What can you tell about the story from scanning the elements?

Develop Vocabulary

- Based on the words and phrases around the word _____, what is its meaning?
- What does the word _____ tell us about the play's setting?
- What new or interesting words did you encounter in the play?

Explain Elements of a Drama

- Who are the characters in the play?
- What are the play's location and time period?
- How do the stage directions give you clues to the play's subject?
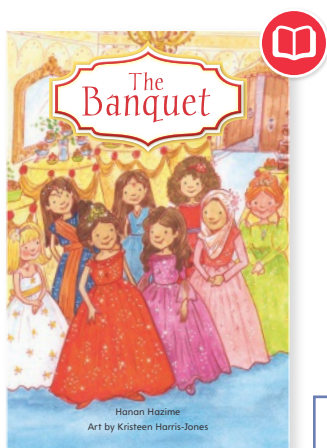
LEVEL S

The Banquet

Hanan Hazime
Art by Kristeen Harris-Jones

Genre Traditional Story

Text Elements
- Long stretches of descriptive language
- Figurative language

Structure
- Chronological

LEVEL S

An Epic Tale

Norman O'Riley
Art by Shahab Shamshirsaz

Genre Traditional Literature

Text Elements
- New vocabulary derived from context
- Figurative language

Structure
- Chronological

LEVEL T

The Simuteller's Last Tale

Kate Keenan
Art by Glenn Harvey
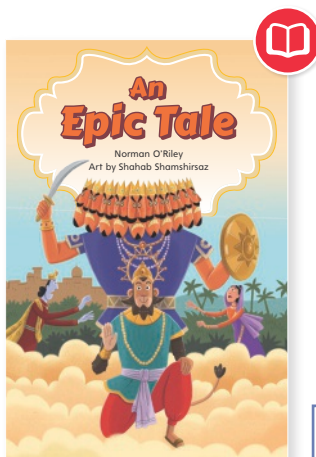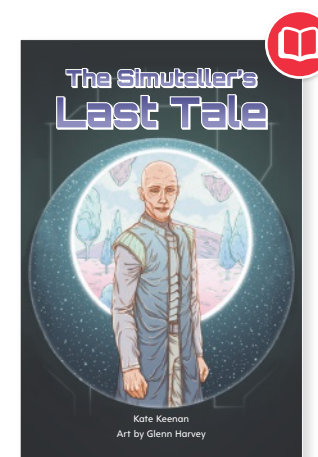
Genre Traditional Literature

Text Elements
- Wide range of sentence types
- Words with affixes

Structure
- Chronological

Summarize Literary Text

- What can you infer about the play's story from reading the character descriptions?
- How does the setting help you understand the story?
- What is the theme of the play, and how does the dialogue help you identify it?

Compare Texts

- What connections can you make between the theme of this play and the themes of other fiction you have read?

Word Study

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

Leveled Reader Teacher's Guide

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

The Light at Jupiter Lake
by J.H. Diel
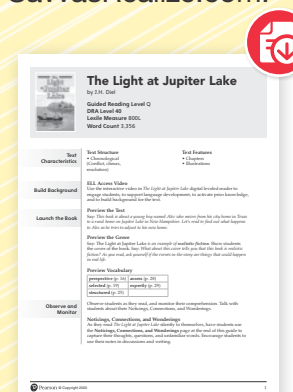
Use the ☑ **QUICK CHECK** on p. T149 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

IDENTIFY ELEMENTS OF A DRAMA

Teaching Point When preparing to read a drama, identify and scan the elements, such as the characters, the setting, the stage directions, the dialogue, and the structure. These elements can help you figure out what the drama will be about and prepare you to identify and analyze its theme. Review the anchor chart on p. 295. Ask students to identify the elements of "Too Much of a Good Thing" and make inferences about the drama based on the elements.

ELL Targeted Support

Tell students that previewing the elements of a drama will help them better understand its plot and message. Have students refer to the anchor chart on p. 295 and the read aloud on pp. T146–T147.

Think-Pair-Share: Pair students to name and identify each element. **EMERGING**

Role-play a scenario where you are the director and the students are your assistants. Prompt them to contribute suggestions about how you should get ready to produce the drama. **DEVELOPING**

Have students describe in their notebooks the actors and props they would need to perform the drama. **EXPANDING**

Have students give a short presentation about how they would plan to direct the drama, using notes and sketches describing the actors, sets, and props. **BRIDGING**

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

Intervention Activity 🔺 📥

READING DRAMA

Use Lesson 18, pp. T115–T120, in the *myFocus Intervention Teacher's Guide* for instruction on the elements of drama.

LEVEL E • READ

Lesson 18 Genre: Poetry and Drama

DIRECTIONS Read the drama "Playground Improvements" and the poems "The Swing" and "Daffodils." Notice how the structures of poetry and drama are different from other texts you have read.

Playground Improvements: A Play in One Act

Cast of Characters: Zoe, Tonya, Bobby
Setting: An elementary school classroom

Scene 1
1 ZOE. We need a community service project any ideas?
2 TONYA. The playground at the park is in awful shape.
3 BOBBY. It sure is. Yesterday my little sister wanted to go on the swings, but some of the chains were broken.
4 ZOE. (*taking notes*) So we'll see about getting an adult to fix the equipment. What can we do to improve the park?
5 TONYA. When it rains there are enormous puddles under the tire swing. The puddles are, like, this deep! (*TONYA spreads her hands about a foot apart, one above the other.*) And the playground is covered with gravel. I saw a little kid get a huge cut on her arm when she tripped and fell the other day. It should be replaced with something safer.
6 ZOE. (*writing quickly*) Okay, we definitely need some adult help. Let's each reach out to some grownups and report back here tomorrow.

Scene 2
7 ZOE. (*opening her notebook*) Bobby, what did you find out?
8 BOBBY. I live next door to the mayor, so I went to talk to her. She thinks our idea is great! She's going to see if there's money in the city budget to help.
9 ZOE. I looked up one of the city council members and called him. He said he would search for donations and volunteer help.
10 TONYA. And my mom works for a company that can lend building equipment and tools.
11 ZOE. (*putting her pencil down*) Okay, team! I think we're on the right track!
12 BOBBY. High-five everyone!
13 (*ZOE, BOBBY, and TONYA give one another a high-five.*)

(CURTAIN)

Reading Literature T • 115

On-Level and Advanced 👆 📥

INQUIRY

Question and Investigate Have students use the fairy tale on *Student Interactive* pp. 292–293 to generate questions about performing good deeds and then choose one question to investigate. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center.*

Conferring

3 students / 3–4 minutes per conference

IDENTIFY ELEMENTS OF A DRAMA

Talk About Independent Reading Ask students to describe the elements of the drama they are reading. Have them share how identifying these elements helped them to understand the drama.

Possible Conference Prompts

- What ideas did the description of the setting give you about different ways you could present this drama?
- Did previewing the drama help you better understand it as you were reading?

Possible Teaching Point Previewing a drama before reading can help you understand it. Ask yourself who the characters are and where and when the drama takes place. What do the stage directions tell you about the action of the drama?

Leveled Readers

IDENTIFY THEME

- For suggested titles, see "Matching Texts to Learning," pp. T154–T155.
- For instructional support on how to identify theme, see *Leveled Reader Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356
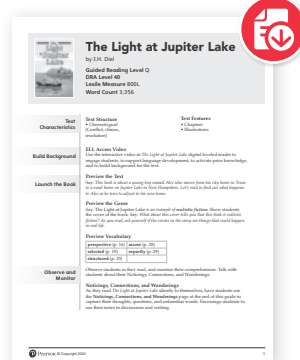
Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share observations from their Turn and Talk discussion or their independent reading.

Independent/Collaborative

Independent Reading

Students can:

- read a self-selected trade book.
- read or listen to a previously read leveled reader or selection.
- read their Book Club text.

Centers

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

Literacy Activities

Students can

- write about their book in a reader's notebook.
- summarize a text to a partner.
- play the *myView* games.
- complete an activity in the *Resource Download Center*.

BOOK CLUB

See Book Club, pp. T490–T491, for

- teacher's summary of chapters.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Text

La Culebra

OBJECTIVES

Establish purpose for reading assigned and self-selected texts.

Read and comprehend a literary text.

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

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

Explain structure in drama such as character tags, acts, scenes, and stage directions.

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

  sensitive: capable of responding to stimulation; easily affected

  exchange: give one thing in return for another

  deed: something that is done; an action taken

  insisted: demanded or required something forcefully

  satisfied: pleased or happy with something

- These words will help you understand some of the details in the play you will read. Do you recognize any of them? Based on these words, can you guess what the selection will be about? As you read, highlight the words when you see them in the text.

Read 📖 🔊 ✏️ 📒

Discuss the First Read Strategies. Prompt students to establish that the purpose of a drama is to entertain an audience.

FIRST READ STRATEGIES

NOTICE Remind students to focus on the structure of the play, including character tags and stage directions.

GENERATE QUESTIONS Encourage students to jot down questions before, during, and after reading to understand the elements and message of the play.

CONNECT Ask students to consider how ideas in the play connect to other texts they have read.

RESPOND Have students mark any parts they find interesting or surprising. Then, have students put on a play of their own in the classroom using what they have learned about drama structure.

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

Read the Teacher Notes on p. 297.

ELL Targeted Support **Story Mapping** Tell students that creating a story map can help them organize the elements of a play they are reading.

Work with small groups to preview the drama. Use illustrations and text features to help students access relevant prior knowledge about the genre and the subject matter. **EMERGING**

Draw a story map with *La Culebra* in the title box. Include boxes for characters, setting, dialogue, stage directions, and structure. Help students start to fill in their story maps by previewing the list of characters on *Student Interactive* p. 298 with them. Ask for volunteers to fill in story map boxes as they go. **DEVELOPING**

ELL Access

Background Knowledge Students make meaning not only from the words they learn but also from their prior knowledge. Encourage students to share any folktales or fairy tales they know that feature talking animals and convey a message.

STUDENT INTERACTIVE, pp. 296–297

📖 🔊 ✏ 📓

Meet the Author

Pamela Gerke loves drama. She has been a drama and music teacher for more than twenty-five years. She has also written books about drama and even founded a theater group for children! Pamela Gerke enjoys folktale dramas because they help us "learn about other groups of people" and spread "awareness and understanding."

La Culebra (The Snake)

Preview Vocabulary

As you read the drama "La Culebra," pay attention to these vocabulary words. Notice how they help you understand the characters and connect the drama to the unit theme, *Impacts*.

sensitive	exchange
deed insisted	satisfied

Read

Remember to establish your purpose before you begin reading. Then follow these strategies as you read the **drama** for the first time.

Notice
the structure of the drama, including character tags and stage directions.

Generate Questions
before, during, and after reading to gain understanding about this drama.

First Read

Connect
ideas within the selection to other texts you have read.

Respond
by marking parts you find interesting or surprising.

296

Mexico

Genre Drama

LA CULEBRA (THE SNAKE)

from Multicultural Plays for Children
by Pamela Gerke

Teacher Notes
This script includes a large Spanish vocabulary which is useful for integrating Spanish language studies with reading and social studies. Because this play is fairly simple to rehearse and produce, it's a good one for when you don't have a lot of preparation time, or can be used simply as a reading activity. There are very few characters but all characters can be played as small groups. See Appendix A for plural endings to the Spanish words.

In this tale, *Coyote* plays the sly "Trickster," a figure well-known as well in some North American Native traditions. In the Pacific Northwest, "Raven" plays a like figure, as does "Anansi the Spider" in tales from Ghana and Liberia.

🔊 AUDIO

✏ ANNOTATE

297

First Read

Notice

💬 **THINK ALOUD** The first page of the text consists of helpful information for performing the play. The rehearsal and production time tells me how long it will take to prepare. There is plenty of information here to help me decide whether to produce the play. I will also keep all this information in mind as I read the play. It will help me think about and visualize the drama.

Close Read

Explain Elements of a Drama

Have students scan the page. Ask: What elements reveal that the text you are about to read is a play rather than a short story? Underline the header for each element. **See student page for possible responses.**

Ask students to explain what the information tells them about the play.

Possible response: The elements on this page tell me how much time will be needed to prepare the play and how many actors we will need.

DOK 2

OBJECTIVE

Explain structure in drama such as character tags, acts, scenes, and stage directions.

CLOSE READ

Explain Elements of a Drama

The script of a drama, or play, contains elements not found in prose.

Underline text evidence that shows how a drama is different from other forms of literature.

RUNNING TIME OF SHOW (*approximate*):
  15 minutes

REHEARSAL TIME NEEDED:
  6–8 hours

OTHER PRODUCTION TIME NEEDED:
  2–4 hours

CAST SIZE:
  Minimum: 5, plus ABUELA/NARRATOR (actors playing NIETO, ESPOSA and PERROS can play other characters)
  Maximum: 20–25 (all characters can be played as small groups — see Appendix A to change word endings to plural)

GENDER OF CHARACTERS:
  CAMPESINO is a male farmer and ESPOSA is his wife. GALLINA is a hen. All other characters can be played as either female or male — see Appendix A to change gender of words.

  CHARACTERS:
  ABUELA / ABUELO (NARRATOR), grandmother / grandfather
  NIETO / NIETA, grandson / granddaughter
  BURRO, donkey
  GALLINA, chicken, hen
  PERROS, dogs
  CULEBRA, snake
  CAMPESINO, farmer
  COYOTE
  ESPOSA, wife of the farmer
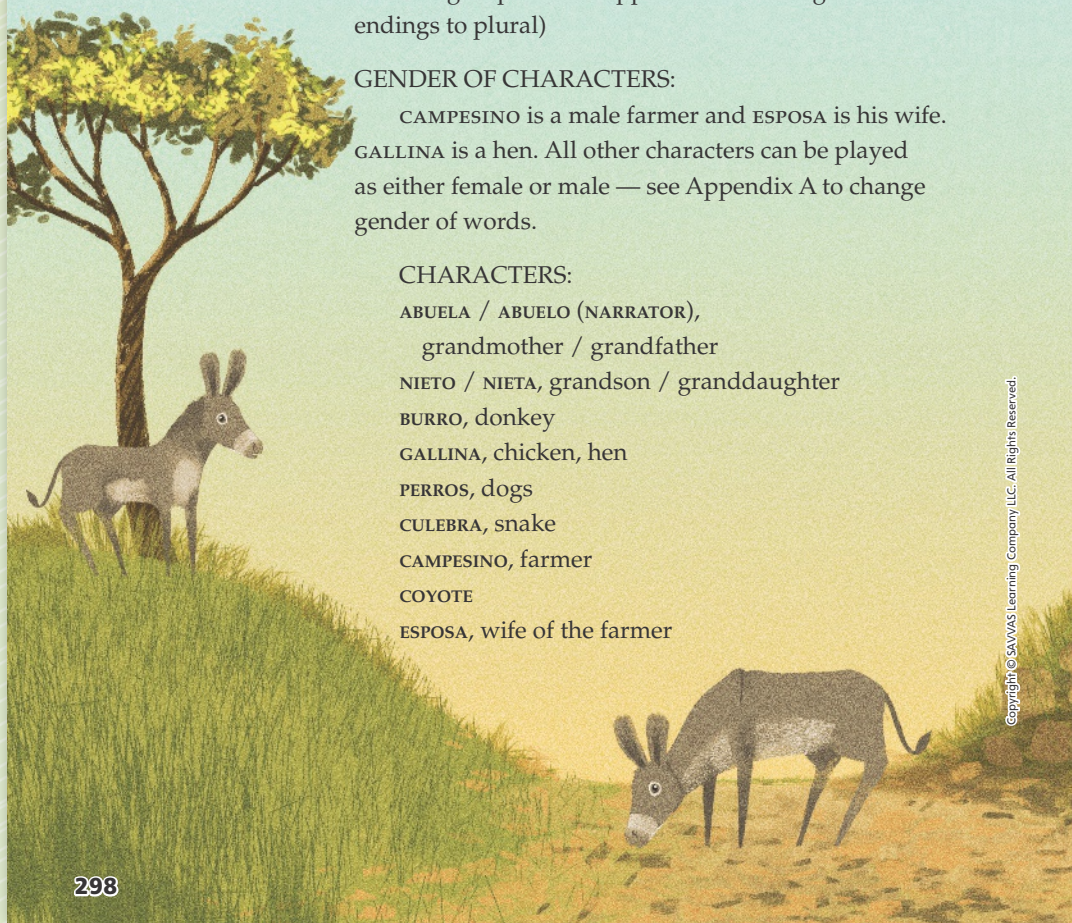
298

CROSS-CURRICULAR PERSPECTIVES   **Social Studies** 🌎

The setting for the play is a farm in Mexico. The country's geography limits the amount of land that can be farmed. Because of mountainous and desert regions, only about one-fifth of Mexico is suitable for agriculture. Much of this land is farmed using traditional farming techniques, which involve difficult labor and result in low productivity. Many of Mexico's agricultural workers are subsistence farmers, producing only enough food for themselves and their families.

Setting: A small farm in Mexico. There need not be a set but there will need to be places where CAMPESINO can escape COYOTE. A couple of sturdy tables can serve as house and barn, with cloth hanging down the front, and CAMPESINO can escape to the rooftops. *A backdrop of a Mexican farm is optional.* LIGHTS UP. BURRO, GALLINA & PERROS enter and stand around the barnyard. ABUELA enters and stands to one side, watching. NIETO enters and goes up to BURRO.

1 NIETO. *¡Hola, Señor Burro! ¿Habla español?*

2 BURRO. Hee haw! Hee haw!

3 NIETO. *¡Hola, Señorita Gallina! ¿Habla español?*

4 GALLINA. Plock-plock-plock-plock-plu-PLOCK!

5 NIETO. *¡Hola, Perros! ¿Hablan español?*

6 PERROS. Woof! Woof!

7 NIETO. (*Frustrated.*) Doesn't anyone around here speak Spanish?!!

299

CLOSE READ

Explain Elements of a Drama

<u>Underline</u> text evidence that tells you where the drama takes place.

First Read

Generate Questions

💬 **THINK ALOUD** The setting describes the bare minimum needed for the set, but I would like to be more creative than that. What does a farm actually look like? What season of the year is it? Thinking about these and similar questions will help me imagine the characters and events in the play more fully.

Close Read

Explain Elements of a Drama

Have students read the description of the play's setting. Underline the text that describes where the play takes place. **See student page for possible responses.** Ask: How does this description help you understand what the real location would be like and what the staged location should look like? How will a couple of tables with cloth hanging down work as the set for a farm in Mexico?

Possible response: The way the actors use the set and the imagination of the audience will turn the tables into a farm in their minds.

DOK 2

OBJECTIVE

Explain structure in drama such as character tags, acts, scenes, and stage directions.
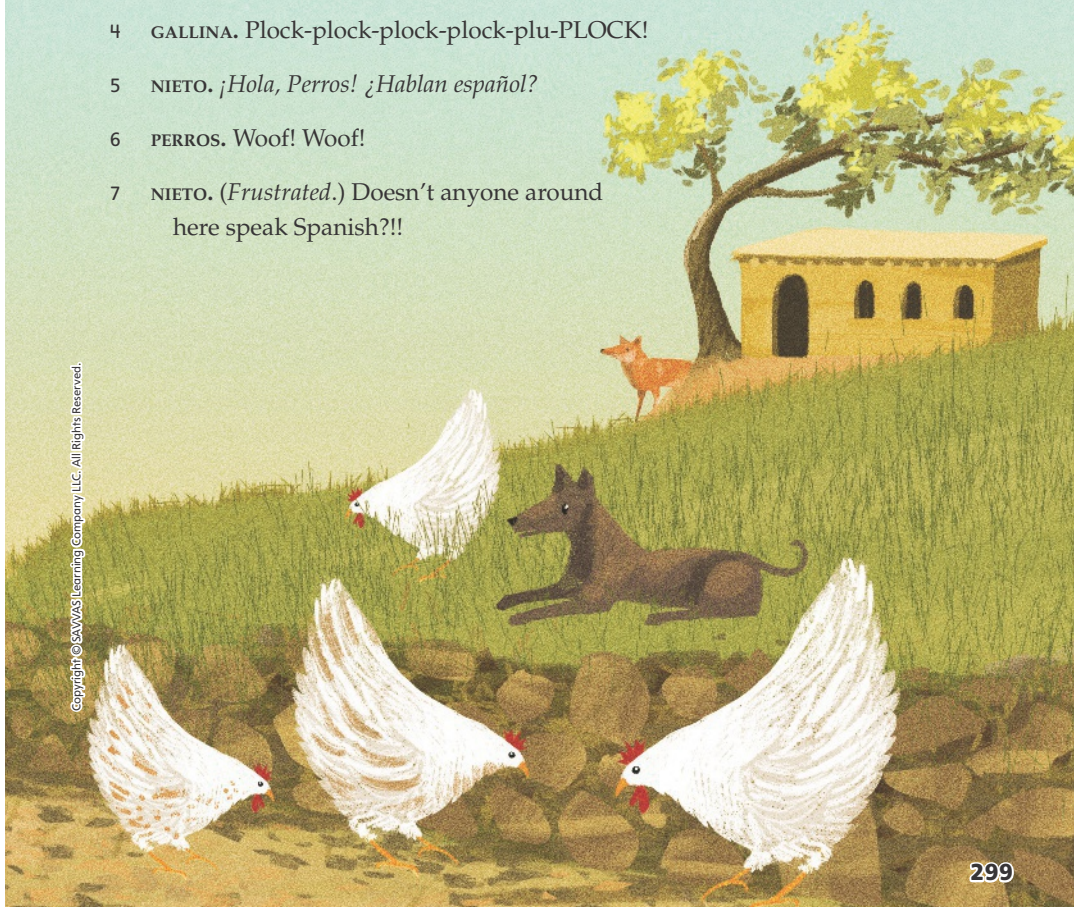
:·:·: **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Text Structure To help students understand the structure of the play, point out that it features both a realistic setting and a fantastic story. In paragraphs 1–7, when the animals respond to Nieto's greetings with animal noises, this is a realistic event. However, in paragraph 12, when Abuela begins telling a folktale in which the animals speak like humans, this is fantastic. The realistic and fantastic layers in the play make it more complex and interesting to the audience.

First Read

Respond

💬. **THINK ALOUD** I am glad that there are a lot of Spanish words in the dialogue. This makes the play more interesting to me. It looks as if I can probably use context clues to figure out what words in another language mean.

Close Read

Explain Elements of a Drama

Tell students that dialogue plays a larger role in a play than in a short story or novel. Unless a character speaks his or her thoughts in a play, the audience cannot know what is in his or her mind the way it can when a narrator tells a story.

Have students read the dialogue on **p. 300**. Ask: What do you think is going through Nieto's head when he says *"¡Sí! ¡Sí!"*?

Possible response: Nieto is very excited about the thought of being able to speak to animals.

DOK 1

OBJECTIVE

Explain structure in drama such as character tags, acts, scenes, and stage directions.

CLOSE READ

Explain Elements of a Drama

Underline words that tell you which character says each line of dialogue.

sensitive capable of responding to stimulation; easily affected

exchange return

(*ABUELA comes over to her*.)

8 **ABUELA.** I do! *¡Hola, Nieto!* Hello, grandson!

9 **NIETO.** *¡Hola, Abuela!* Hello, Grandmother!

10 **ABUELA.** *Nieto*, did you know there was a time when nobody in Mexico spoke Spanish? When the Aztecs lived here they spoke a language called *Náhuatl*. And before that, there was a time when humans and *los animales* spoke the same language. Would you like to talk with *los animales, Nieto*?

11 **NIETO.** *¡Sí! ¡Sí!*

12 **ABUELA.** You can learn a lot from *los animales*. When *los animales* were able to talk with the children, *los niños,* the children were a lot smarter. And more sensitive. Back then, *los niños* didn't ask for money in exchange for a favor. They were not demanding and did not throw tantrums. The snake, *La Culebra*, taught them these things. I will tell you a story about *La Culebra*. This happened a long time ago.

300

ELL Targeted Support **Context Clues** Point out that the play's author often uses the words and phrases around a Spanish word to help the reader translate the word. For Spanish speakers, these same context clues can help them figure out the meaning of English words.

Have students fill in the blanks in the following sentences: *Based on context clues, the English word for* Nieto *is* _____. *The English word for* Abuela *is* _____. *The English word for* los niños *is* _____. **EMERGING/DEVELOPING**

Have students scan p. 300 and find five Spanish words that are translated into English with context clues. Ask students to write a sentence for each of the English terms in their notebooks. **EXPANDING/BRIDGING**

📖 🔊 ✍ 📓

(*ANIMALES exit. ABUELA stands to one side while NIETO either stands with her throughout the play or goes backstage in order to play another character.*)

13 **ABUELA.** In a small town in *México* called *San Miguel Tejocote*, there once was a terrible windstorm.

(*SOUND EFFECTS: WINDSTORM. CULEBRA enters and lies down, center, and a large tree trunk is placed over her. SOUND EFFECTS END.*)

14 **ABUELA.** Later that day, *El Campesino*, the farmer, was working on his land when he heard someone screaming.

(*CAMPESINO enters, with hoe.*)

15 **CULEBRA.** *(Screaming.)* ¡Ay, socorro! ¡Ay, socorro!

16 **ABUELA.** *La Culebra* was trapped under a tree trunk and would surely die if she was not released!

301

CLOSE READ

Explain Elements of a Drama

In a drama, the characters move around and sometimes come onto or leave the stage.

Underline words and phrases that tell you about the movements of the characters.

Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Stage Directions To help students prepare to perform the play for an audience, have them read the stage directions on p. 301. Ask what sound effects students think should be used for the windstorm, and ask them how the sounds will help the audience understand the events of the play. Discuss other effects students can think of that will help tell the story.

First Read

Respond

💬. **THINK ALOUD** It is interesting that in the beginning of the play, the animals make animal noises, but now that Abuela is telling the folktale, the snake can speak like a human.

Close Read

Explain Elements of a Drama

Tell students that when characters leave the stage or new characters enter, they should pay particular attention, because the scene could take a turn.

Have students scan **p. 301** and underline phrases that describe the movements of characters. **See student page for possible responses.**

Ask: How does the scene change when Culebra and Campesino come on stage?

Possible response: When Culebra and Campesino come on stage, we see the story that Abuela is telling.

DOK 2

OBJECTIVE

Explain structure in drama such as character tags, acts, scenes, and stage directions.

First Read

Generate Questions

💬. **THINK ALOUD** As I read, I am going to think of questions that I have about the text. I am going to circle paragraphs 17 and 20, because I am surprised by the snake's reaction to being saved. What does the snake mean? What is the proverb the snake talks about?

Close Read

Explain Elements of a Drama

Have students scan **pp. 302–303** and underline text evidence that shows how Abuela's words describe other characters' actions. **See student page for possible responses.**

Ask: How would the play be different without Abuela narrating it?

Possible response: Without Abuela summarizing events, the play would need to include more dialogue and stage directions so the audience would know what the characters said and did.

DOK 2

OBJECTIVE

Explain structure in drama such as character tags, acts, scenes, and stage directions.

CLOSE READ

Explain Elements of a Drama

This drama contains one character who tells a story. The story is about the actions of other characters in the drama.

Underline text evidence that shows the relationship between Abuela's words and the other characters.

deed something that is done; an action taken

insisted demanded or required something forcefully

(CAMPESINO *goes over to* CULEBRA *and lifts tree off of her.* CULEBRA *shakes off the splinters.*)

17 CULEBRA. *¡Gracias!* . . . Now I'm going to eat you!! *¡Te voy a comer!*

(CULEBRA *chases* CAMPESINO)

18 CAMPESINO. *¡Ay, socorro! ¡Ay, socorro!*

(CAMPESINO *finds a safe place, such as on a rooftop.*)

19 CAMPESINO. But I saved your life!

20 CULEBRA. *Sí*, but remember the old proverb: If you do a good deed, in return something bad will happen to you!

21 ABUELA. *El Campesino* tried to explain that *La Culebra* had it all wrong, that if you do good, then good will come back to you in return. But *La Culebra* would not agree and insisted on eating *El Campesino* in return for saving her life. They argued for some time, until finally they agreed to ask *tres animales*, three animals, for their opinions on this matter. If all agreed with *La Culebra*, then she would eat *El Campesino*. They walked around the farm until they found *un burro*, a donkey.

302

:···: **Possible Teaching Point** 🌉

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

Analyze Message Explain that active readers pay attention for clues to a play's or a story's message as they read. Have students read paragraphs 20–21 and discuss how these lines might be related to the play's message. Ask students what question is set up in these lines. (Do bad things or good things happen to somebody after he or she performs a good deed?) Have students be on the lookout for the answer to this question as they continue to read the play.

(BURRO enters and CAMPESINO & CULEBRA walk over to him.)

22 CAMPESINO & CULEBRA. *¡Hola, Señor Burro!*

23 BURRO. *¡Hola, Campesino! ¡Hola, Culebra!*

24 CAMPESINO & CULEBRA. Is it true that if you do a good deed, in return something bad will happen to you?

25 BURRO. *(Thinks a moment.)* . . . *¡Sí!* I've worked hard all my life but when I get old they will surely kill me for my skin. So, if you do a good deed, in return something bad will happen to you! At least that's so for burros.

26 CULEBRA. *¡Te voy a comer!*

27 CAMPESINO. *¡Ay, socorro! ¡Ay, socorro!*

(CULEBRA chases CAMPESINO and BURRO joins in the chase until CAMPESINO finds a safe place.)

28 CAMPESINO. But we still have two more *animales* to ask—that was the deal!

303

CLOSE READ

Vocabulary in Context

Context clues can help you determine a term's meaning.

Where does *"¡Ay, socorro!"* appear in the dialogue of the drama? Use context clues to come up with a translation of the term. <u>Underline</u> text evidence that supports your translation.

First Read

Connect

💬 **THINK ALOUD** This play includes animals that talk and act like humans. It makes me wonder what kind of costumes we can use to perform the play. It helps me to think of other plays or musicals I have seen that have actors playing animals.

Close Read

Vocabulary in Context

Have students determine the meaning of the Spanish phrase *"¡Ay, socorro!"* in paragraph 27. Guide them to look back at **paragraphs 17 and 18** to learn that Campesino first says this when Culebra threatens to eat him. Point out that paragraph 26 repeats paragraph 17. Elicit the response that these words mean something like "Help!" or "Save me!" Then ask: How do context clues help you understand the meaning of the phrase *"¡Ay, socorro!"*?

Possible response: Campesino yells the phrase when Culebra chases him. And earlier, Culebra said it while she was stuck under the tree branch. It seems like a phrase someone yells when they're in danger, so I'm guessing that it means "Help me!"

DOK 2

OBJECTIVE

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

CROSS-CURRICULAR PERSPECTIVES **Social Studies** 🌎

Tell students that folktales and folklore, like the story Abuela tells Nieto, are an important part of a culture. The stories are passed down orally from generation to generation, and they usually contain a message that teaches people the norms and expectations of the culture. Like many myths and legends, including those of ancient Egypt, Greece, and Rome, Abuela's story gives human traits to elements of nature.

First Read

Notice

💬. **THINK ALOUD** I am noticing a pattern in the structure of the play. Every time the group comes to a new animal, they say hello together and the new animal says hello to every other character. Then the new animal ends up joining the group. I am going to circle paragraphs 31 and 32 and see if this pattern continues throughout the story.

29 **CULEBRA.** *Sí.*

30 **ABUELA.** They continued on their way and after awhile they met *una gallina*, a chicken.

(*GALLINA enters and the others walk over to her.*)

31 **CAMPESINO, CULEBRA & BURRO.** *¡Hola, Señorita Gallina!*

32 **GALLINA.** *¡Hola, Campesino! ¡Hola, Culebra! ¡Hola, Burro!*

33 **CAMPESINO, CULEBRA & BURRO.** Is it true that if you do a good deed, in return something bad will happen to you?

34 **GALLINA.** (*Thinks a moment.*) . . . *¡Sí!* I lay eggs every day for people to eat. But when I get old they will surely kill me and make me into chicken soup! So if you do a good deed, in return something bad will happen to you. At least that's so for *gallinas*.

35 **CULEBRA.** *¡Te voy a comer!*

36 **CAMPESINO.** *¡Ay, socorro! ¡Ay, socorro!*

(*CULEBRA chases CAMPESINO and BURRO & GALLINA join in the chase until CAMPESINO finds a safe place.*)

37 **CAMPESINO.** But we still have one more *animale* to ask— that was the deal!

38 **CULEBRA.** *Sí.*

304

ELL Targeted Support **Expressions** Tell students that some commonly used expressions can be difficult to understand from the words alone. As they do for vocabulary words, context clues can help a reader figure out the meaning of expressions.

Have students read paragraphs 30, 33, and 34 and then rewrite the following expressions in their own words: *after awhile _____; in return _____; at least _____.* **EMERGING/DEVELOPING**

Have students rewrite paragraphs 30, 33, and 34, replacing the following expressions with their own paraphrased versions: "after awhile," "in return," and "at least." **EXPANDING/BRIDGING**

📖 🔊 ✏️ 📓

39 ABUELA. After a while they met *un coyote*, a coyote.

(COYOTE *enters and the others walk up to him.*)

40 CAMPESINO, CULEBRA, BURRO & GALLINA. ¡Hola, Coyote!

41 COYOTE. ¡Hola, Campesino! ¡Hola, Culebra! ¡Hola, Burro! ¡Hola, Gallina!

42 CAMPESINO, CULEBRA, BURRO & GALLINA. Is it true that if you do a good deed, in return something bad will happen to you?

43 COYOTE. How would I know? Everyone knows *Coyote* never does a good deed!

44 ALL. But you have to decide! You're the last *animal!*

45 CULEBRA. Besides, I'm getting very hungry!

46 COYOTE. (*Thinks a moment.*) . . . You must show me exactly how it was.

47 ABUELA. And so they went back and put the tree trunk on top of *La Culebra* just like it was before.

(*They do so.*)

48 COYOTE. (*To* CULEBRA:)
Can you move now?
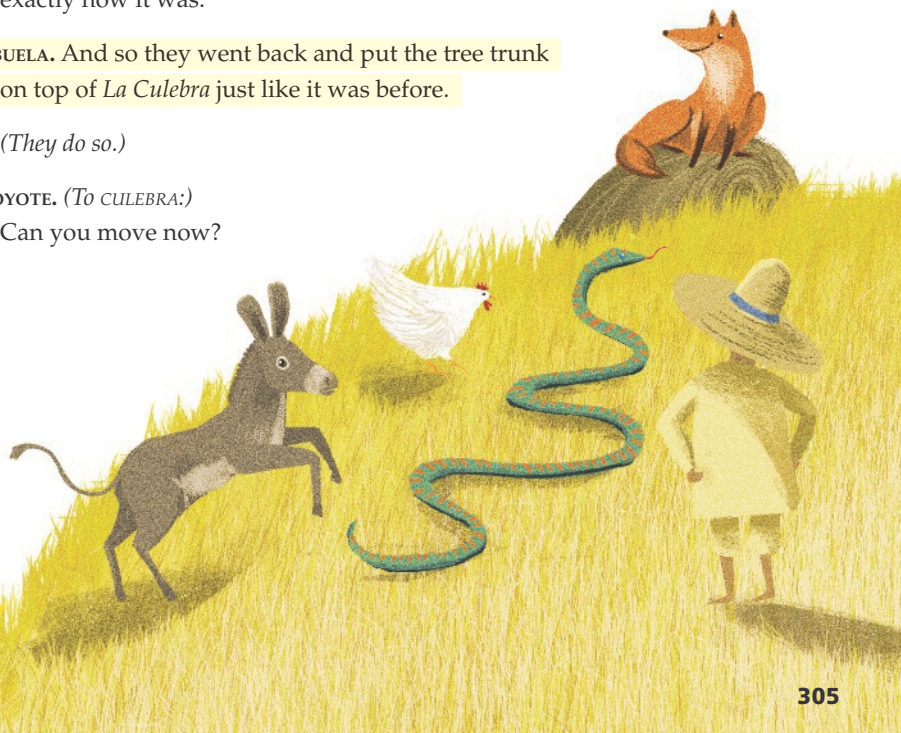
305

CLOSE READ

Summarize Literary Text

Summaries include the most important events and details, retold in order.

Highlight words and phrases that you would include in a summary of the drama.

First Read

Respond

💬 **THINK ALOUD** The coyote's reaction is surprising, because it is different from the reactions of the first two animals. I'm predicting that the coyote is tricking the snake, but I'm not sure how. I'm marking paragraphs 46–48, and I'm going to read closely to find out what Coyote is up to.

Close Read

Summarize Literary Text

Tell students that if they take notes about the events and details they think are important to the play, they will find it easier to summarize the story at the end. Have students reread **p. 305** and highlight the details they think they will include in their summaries. **See student page for possible responses.**

Ask: What made you choose these details?

Possible response: It is important that the coyote is the last animal, because Coyote's answer is Campesino's last chance not to get eaten. The fact that they put the branch back on the snake was a surprising turn of events.

DOK 2

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

⋯ **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Narration Point out that Abuela is acting as a narrator at this point in the play. She is adding details that the audience does not get from the interactions between the animals. The animals never interact with her and are not even aware of her presence. Tell students that many plays use a narrator to help move the story along. Have volunteers describe another play they've seen that had a narrator, or a TV show or movie they've seen that uses voiceover narration.

First Read

Generate Questions

This page reveals how the coyote tricked the snake. How will the actors playing these two characters say these lines? What emotions are the characters feeling?

Possible response: The coyote should feel and act proud, and the snake should act disappointed and mad.

Close Read

Explain Elements of a Drama

Have students underline the words on **p. 306** that reveal a character's inner feelings. **See student page for possible responses.**

Tell students that stage directions in parentheses after a character's name provide guidance for the actor playing that character. Writers often use these stage directions when the dialogue does not give a hint about what the character's tone should be.

Have pairs act out paragraphs 54 and 55 using the parenthetical remark as a guide for tone.

| DOK 2 |

OBJECTIVE

Explain structure in drama such as character tags, acts, scenes, and stage directions.

CLOSE READ

Explain Elements of a Drama

<u>Underline</u> words and phrases in paragraphs 55–58 that tell the reader what a character is thinking or what a character's personality is like.

satisfied pleased or happy with something

49   CULEBRA. No!

50   COYOTE. Are you sure?

51   CULEBRA. Of course I'm sure! I can't move!

52   COYOTE. Not even *un poco*, a little?

53   CULEBRA. No, not even *un poco*!

54   COYOTE. So now you're just like at the beginning—the good deed is undone. Therefore, you cannot eat him! *¿Sí?*

55   CULEBRA. *(Sighs, outsmarted.) Sí.*

56   ABUELA. Satisfied that the matter was solved, everyone went back to their business about the farm.

      (BURRO & GALLINA exit.)

306

:::: **Possible Teaching Point** 🌉

Academic Vocabulary | Context Clues

Use the Academic Vocabulary lesson on pp. T150–T151 in the Reading-Writing Workshop Bridge to underscore how to use context clues to determine the meaning of an unfamiliar word. Encourage students to reread the dialogue on p. 306 and notice the word *undone*. Point out that they can understand the meaning of the word by thinking about how at this point things are "just like at the beginning."

57 **CAMPESINO.** *(To COYOTE:)* *¡Gracias, Coyote!* You saved my life!

58 **COYOTE.** *(With false sweetness.)* Well, I believe we should all help each other in this world. Just look at me: I'm sick! I'm soooo sick and faint with hunger. . . . But you can help me.

59 **CAMPESINO.** How?

60 **COYOTE.** Bring me *dos borregos*, two of your best sheep. When I eat them, I will feel better!

61 **CAMPESINO.** *¡Sí!*

(COYOTE exits while CAMPESINO goes to his house as ESPOSA enters. Meanwhile, CULEBRA can either exit or stay in place under the log until the end of the play.)

307

First Read

Generate Questions

As an actor, how would you read paragraph 58, in which the coyote asks the farmer for help? What does the stage direction element tell you about the coyote's tone?

Possible response: I would read the line in a sarcastic tone. The stage direction tells you that the coyote is probably tricking the farmer just like he tricked the snake.
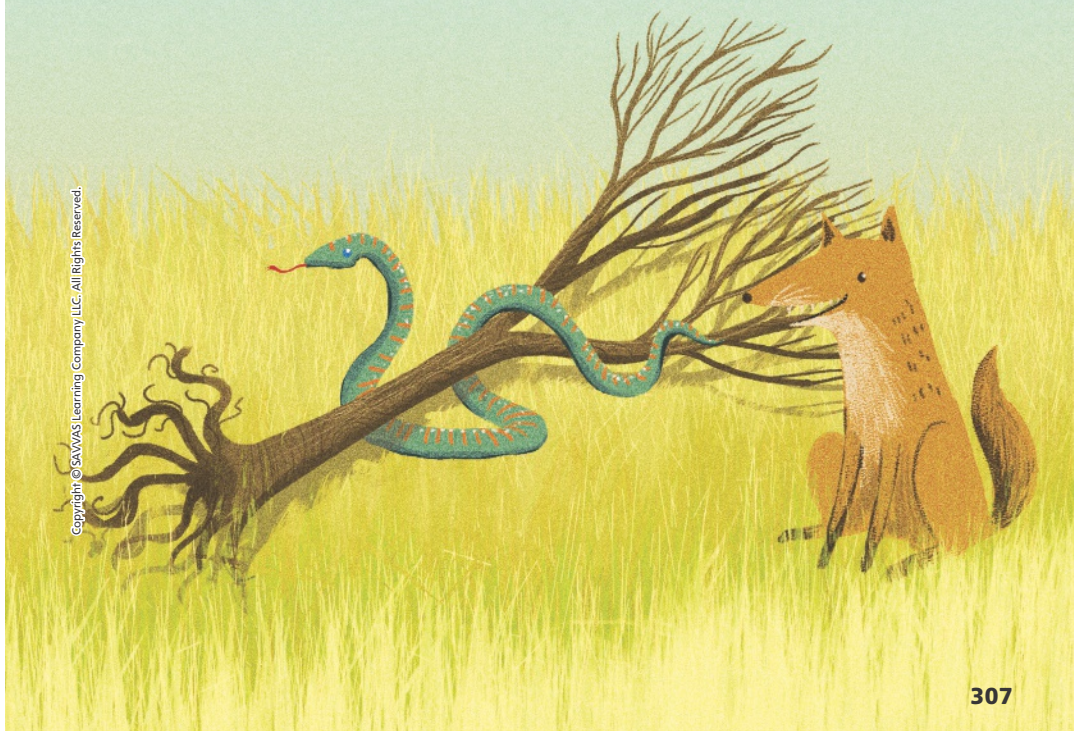
Possible Teaching Point

Read Like a Writer | Author's Craft

Analyze Message Tell students that the coyote in the play is a trickster character. Tricksters are common in folktales. They are mischievous people or animals that play tricks on other characters. Have students describe how the coyote uses a trick to help the farmer. Then ask them how the coyote turns out to be acting selfishly, and how the farmer's wife outsmarts him in the end. Finally, lead a discussion of how the author's use of a trickster adds to the text's message about doing good deeds.

First Read

Connect

💬 **THINK ALOUD** The farmer's wife is too wise to be fooled by the coyote. What other character in this play is wise like the farmer's wife? I can only think of Abuela, but she is just telling the story, so I am not sure yet how wise she is.

Close Read

Summarize Literary Text

Tell students that when they come across a detail in a play that the audience knows but not every character knows, it is probably an important detail. Have students highlight such a detail on **p. 308. See student page for possible responses.**

Ask: Why is this detail important to the story?

Possible response: It is important because it sets up how Esposa is going to trick Coyote.

DOK 2

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

CLOSE READ

Summarize Literary Text
What does the audience of the drama know that the characters in the drama do not know?

Highlight an event that you would include in a summary of the drama.

62 ABUELA. *El Campesino* went home and told his *esposa*, his wife, the whole story.

63 ESPOSA. You're crazy! *¡Estás loco!*

64 CAMPESINO. Just give *Coyote dos borregos!*

(CAMPESINO *exits.*)

65 ESPOSA. Those coyotes are tricky but I know how to deal with them! *(Calls out:) ¡Perros! ¡Perros!*

(PERROS *enter, barking.*)

66 PERROS. *¿Sí, Señora?*

67 ESPOSA. Get in this sack, *por favor.*

68 PERROS. *Sí, Señora.*

(PERROS *get into the sack.* CAMPESINO *enters.*)

69 ESPOSA. Here they are, *dos borregos!*

70 CAMPESINO. *¡Gracias!*

(ESPOSA *exits but watches the following scene from a hiding place.* COYOTE *enters.*)

71 CAMPESINO. Here they are, *dos borregos!*

72 COYOTE. *¡Gracias!*

(COYOTE *opens the sack.* PERROS *jump out, barking and snapping and chase* COYOTE.)

73 COYOTE. *¡Ay, socorro! ¡Ay, socorro!*

(COYOTE *finds a safe place temporarily.*)

308

ELL Targeted Support **Visual Support** Tell students that as events in the play get more complicated, they can use the illustrations to help them understand what is happening. They should pause in their reading and ask themselves how the image on pp. 308–309 relates to what is happening in the text.

Write the following sentence frames on the board, and have students finish them in their notebooks: *The farmer's wife tricked the coyote by _____. The image helps me understand this because _____.* **EMERGING/DEVELOPING**

Have students write a description of the image on pp. 308–309 and copy the words from the play that the image illustrates. **EXPANDING/BRIDGING**

74 **COYOTE.** *La Culebra* was right! I did a good deed for *El Campesino* and in return something bad happened to me!

(PERROS chase COYOTE offstage. ALL exit.)

75 **ABUELA.** And that, *Nieto*, is the end of the story of *La Culebra*.

76 **NIETO.** Is it true? If so, I will never do any good deeds!

77 **ABUELA.** No, no, that's not the way it works! You should always do good deeds—but you should never expect something in return. If you only do good in order to get something back, then you will be tricked like *El Coyote*. *¿Comprendes?*

78 **NIETO.** *¡Sí! ¡Sí!*

(MUSIC BEGINS: "La Bamba" or other Mexican folksongs. ALL enter and sing / dance. MUSIC ENDS.)

79 **ALL.** *¡El fin!* The end!

(LIGHTS DOWN.)

309

CLOSE READ

Summarize Literary Text

Summaries should include the theme or message of a text.

Highlight text evidence that helps you determine a theme.

Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Analyze Message Tell students that they can figure out the theme of a play or story by asking themselves what message the author wants the reader to take away. In many books or stories the message is implied, but in folktales it is often stated clearly. Have students reread p. 309. Ask them what conclusion Nieto draws from the story Abuela told, and how Abuela corrects him. Ask: Which of these two conclusions states the theme of the play? Have students restate the theme in their own words.

First Read

Respond

💬. **THINK ALOUD** The play ends with a conversation between Abuela and Nieto, just as it began. Even though Abuela has to explain the message of the story to Nieto at the end, I still think that the message will stick because the story was so memorable.

Close Read

Summarize Literary Text

Tell students that in addition to important events told in a logical order, a good summary includes the play's theme or message. Figuring out the theme takes some critical thinking.

Ask: What conclusion about good deeds does the author want the audience to reach at the end of the play?

Have students highlight the dialogue on **p. 309** that helps them determine the theme, and then have them restate the theme in their own words.

Possible response: You should do good deeds because it is the right thing to do, and you should not expect to be rewarded for it.

DOK 2

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

First Read

Notice

💬 **THINK ALOUD** I see that all of the Spanish words in the play are translated here in the appendix. I know that we do not usually read references such as appendices or glossaries the same way we read paragraphs or the lines of a play. I will keep in mind that if I need to, I can turn to the appendix to look something up.

Close Read

Summarize Literary Text

Have students highlight words in the appendix that are important to the play. **See student page for possible responses.**

Ask: How would you use these words in a summary of the play?

Have volunteers write and read aloud a summary of a portion of the play using several of the words they highlighted. Remind students to think about the elements of the play before starting their summaries and to retell events in a logical order.

| DOK 2 |

OBJECTIVE

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

CLOSE READ

Summarize Literary Text

Highlight words that you would use to summarize or retell the drama in a meaningful way.

APPENDIX A:
Vocabulary List of Foreign Language

SPANISH	ENGLISH	PRONUNCIATION
abuela / abuelo	grandmother / grandfather	ah-booeh'-la / ah-booeh'-lo
animales	animals	ah-nee-mah'- lehs
¡Ay, socorro!	Help!	eye' suh-ko'-ro! *
borregos	sheep	bo-ray'-goes * (soft "s")
burro, el (plural: los burros)	donkey	boo'-ro *
campesino, el (plural: los campesinos)	farmer	kahm-pah-see'-no
coyote, el (plural: los coyotes)	coyote	ko-jo'-tay
culebra, la (plural: las culebras)	snake	koo-lay'-brah
el fin	the end	el feen'
esposa, la (plural: las esposas)	wife	eh-spo'-sah
estás loco	you're crazy	eh-stahs' lo'-ko
gallina, la (plural: las gallinas)	chicken, hen	gah-djee'-nah
gracias	thank you	grah'-see-ahs * (soft "s")
¿Habla español?	Do you speak Spanish?	ahb'-lah es-pah-nyol'?

310

:⋯: **Possible Teaching Point** 🌉

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

Text Features To help students better understand the Spanish words and phrases that appear throughout the play, have them use the appendix to read the English translations and the Spanish pronunciation key. Ensure that students understand the symbol indicating syllables that should be stressed, and have them practice pronouncing the words and phrases aloud.

📖 🔊 ✏️ 📓

Spanish	English	Pronunciation
hola	hello	oh'-lah
la / el / las / los	the (feminine / masculine / feminine-plural / masculine-plural)	lah / el / lahs / lohs
México	Mexico	meh'-hee-ko
Náhuatl	(language of the Aztecs)	naw'-tl
nieto / nieta	grandson / granddaughter	nee-eh'-toe / nee-eh'-tah
perros, los	dogs	pair'-ros * (soft "s")
por favor	please	pour fah-vohr'
señor	Mr. or sir	see-nyor'
señora / señorita	Mrs. or madame / Miss	see-nyor'-ah / see-nyor-ee'-tah
sí	yes	see
San Miguel Tejocote	(name of a town)	sahn mee-gel' tah-ho-ko'-tay (hard "g")
una / un	a	oo'-nah / oon
un poco	a little	oon po'-ko
"La Bamba" (song)		
Para bailar la bamba	In order to dance "La Bamba"	pah'-rah bye'-yah lah bahn' bah
Se necesita	You need to have	say neh-seh-see'-tah
una poca de gracia;	a little gracefulness	oo'-nah poh'-kah day grah'-see-yah
Y otra cosita,	And something else:	ee oh'-trah ko-see'-ta
ay arriba y arriba!	UPBEAT! Yahoo!	yah-ree'-bah, yah-ree'-bah
por ti seré	it's for you to be	por tee seh-rey'

* NOTE: roll the "r's"

311

First Read

Notice

💬 **THINK ALOUD** The pronunciation key is especially important for the actors in this play, because they will be saying the lines out loud in front of an audience. Correct pronunciation will help draw the audience into the story. This is a great feature to have with the script of the play.

⋯ Possible Teaching Point 🌉

Word Study | Syllable Pattern VV

Use the Syllable Pattern VV lesson on pp. T152–T153 in the Reading-Writing Workshop Bridge to teach students how they can learn to spell and say words with two vowels that appear together but make two vowel sounds. Point out the Spanish words *nieto* and *nieta* and their pronunciation keys on p. 311 as examples of syllable pattern VV words.

Respond and Analyze

La Culebra

OBJECTIVES

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

Use text evidence to support an appropriate response.

Respond using newly acquired vocabulary as appropriate.

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

My View

Use these suggestions to prompt students' initial responses to reading "La Culebra."

- **React** What parts of this drama did you enjoy?
- **Discuss** What do you think is the drama's message?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors choose words to help readers understand the plot through the characters' dialogue and actions. The words *sensitive, exchange, deed, insisted,* and *satisfied* tell us about the events of the drama.

- Remind yourself of the word's meaning.
- Ask yourself what the author is trying to convey about the plot by using this word.

MODEL AND PRACTICE Model completing the activity on p. 312 using the word *sensitive*.

- From reading the drama I know that *sensitive* means "easily affected." Scanning the dialogue in the activity, the first line describes how the prince is upset about his shoes. That seems "easily affected" to me.
- Looking at this line of dialogue, I can pick out the synonym for *sensitive*. It is *emotional*.

Have students use the process you modeled to complete the next item in the activity.

ELL Targeted Support **Vocabulary** Display the words in the Word Bank. Explain that these words describe interactions and emotions between people.

Help students describe characters, actions, and events from the drama using the words from the Word Bank. If necessary, ask questions to elicit students' responses. **EMERGING/DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Have students respond using newly acquired vocabulary as they complete p. 312 of the *Student Interactive*. They should use text evidence in their answers.

OPTION 2 **Use Independent Text** Have students find and list unfamiliar words from another drama. Then have them look for context clues, especially synonyms, to determine the meaning of each word.

☑ QUICK CHECK

Notice and Assess Can students connect vocabulary words to an author's message?

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on p. T178.

- **If students show understanding,** extend instruction for developing vocabulary in Small Group on p. T179.

Check for Understanding **My TURN** Have students complete p. 313 of the *Student Interactive*.

STUDENT INTERACTIVE, pp. 312–313

| VOCABULARY | COMPREHENSION | READING WORKSHOP |

Develop Vocabulary

The events in a drama are revealed by dialogue and actions. To understand what is happening, the audience must interpret what characters say and do.

My TURN Each section of dialogue contains an underlined synonym of a word in the Word Bank. Identify which Word Bank word goes with each synonym. Then write that word on the line.

Word Bank

deed   insisted   sensitive   exchange   satisfied

DEREK: We must find a way to calm down the prince. He is so <u>emotional</u> about his shoes!
sensitive

PAOLO: I know, I know. I never meant to make a <u>trade</u> with his slippers. I thought they were yours!
exchange

DEREK: I should not have <u>demanded</u> that you get the golden apple at all costs. Now we just have to solve our problem.
insisted

PAOLO: Still, I wish I could undo my <u>action</u>. But you are right. Our job now is to settle him down.
deed

DEREK: So we agree. He will never be <u>content</u> with an apology. We must find an even better pair of slippers.
satisfied

312

Check for Understanding

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

1. Imagine that you are in charge of sharing "La Culebra" with another class. Which elements of the text would help you?
DOK 1
Possible response: The cast of characters, description of the setting, stage directions, and all of the dialogue would help.

2. What evidence supports the conclusion that this drama resembles traditional literature, such as legends, tall tales, and myths?
DOK 2
Possible response: The drama is a story Abuela tells to her grandchild, which is how many traditional stories are passed down. The drama has talking animals and characters that play tricks. The drama teaches a lesson about life.

3. How do Esposa's actions affect the other characters, including Abuela and Nieto? Do these characters undergo any changes?
DOK 2
Possible response: Esposa tricks Coyote, proving that doing a good deed—saving Campesino from the snake—leads to a bad result. This supports the argument the animals have made. This allows Nieto to change because Esposa's actions help Abeula teach him a lesson.

4. What does the drama "La Culebra" imply about why animals might be given human words and actions in a drama?
DOK 2
Possible response: The drama implies that using animals as characters who talk and act like people can teach a lesson to humans in an entertaining way.

313

Word Study Syllable Pattern VV

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of syllable division patterns such as VV.

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

LESSON 2

Apply Syllable Pattern VV

APPLY My TURN Instruct students to complete the exercises on p. 318.

continuing

violet

dialogue

continuation

pianist

dietician

After they finish the activity, ask students to find additional words that show the VV syllable pattern. Examples may include *biology, eon, lion, meander, liable.*

High-Frequency Words

Explain that high-frequency words are words you will see in texts over and over again, but they do not follow regular word study patterns. Read these high-frequency words: *instead, type, temperature, everyone, method, iron.* Encourage students to identify and read them in their independent reading.

STUDENT INTERACTIVE, p. 318

Syllable Pattern VV

Syllable pattern VV occurs when two vowels are next to each other but in different syllables. For example, a syllable breaks between *e* and *a* in mal/le/a/ble, and between *o* and *i* in so/lo/ist.

My TURN Read each word by saying it aloud to yourself. Then rewrite it with a slash (/) between any vowels that are in separate syllables.

continuing **continu/ing**

violet **vi/olet**

dialogue **di/alogue**

continuation **continu/ation**

pianist **pi/anist**

dietician **di/etician**

High-Frequency Words

High-frequency words are words that you will see over and over again in texts. Sometimes they do not follow regular sound-spelling patterns. Read these high-frequency words: *instead, type, temperature, everyone, method, iron*. Try to identify them in your independent reading.

318

LESSON 2

Apply Syllable Pattern VV

LESSON 1

Teach Syllable Pattern VV

FLEXIBLE OPTION ↩
LESSON 3

More Practice

FLEXIBLE OPTION ↩
LESSON 4

📚 **Spiral Review:**

Suffixes -*able*, -*ible*

FLEXIBLE OPTION ↩
LESSON 5

☑ **Assess Understanding**

Use the ☑ **QUICK CHECK** on p. T175 to determine small group instruction.

Teacher-Led Options

Strategy Group 📕

DEVELOP VOCABULARY

Teaching Point Remember that active readers learn the definitions of unfamiliar words to better understand the actions and dialogue of a drama. Have students look back at "La Culebra" to find unfamiliar words in the dialogue and stage directions.

ELL Targeted Support

Tell students they can understand how an author gets a drama's message across by looking for words related to the message. Have students demonstrate their understanding of the vocabulary words by summarizing the drama's plot.

Use cloze sentences to help students prepare a summary of "La Culebra." Have students fill in the blanks with the appropriate vocabulary words. **EMERGING**

Use the activity above, and then have students rewrite the cloze-sentence summary in their own words. **DEVELOPING**

Have students write a one-paragraph summary of "La Culebra" using all five vocabulary words. **EXPANDING/BRIDGING**

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

Intervention Activity 🔺

myFOCUS READER

Read pp. 46–47 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on the elements of a drama.

Provide instructional support for comprehension and word study—Syllable Pattern VV and Academic Vocabulary.
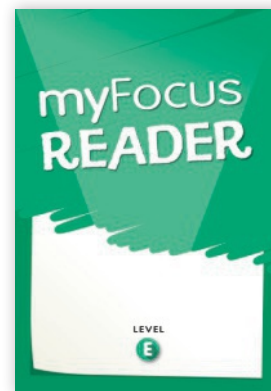
Fluency · Assess 2–4 students 📕

PROSODY

Have students choose a portion of the drama that includes as many characters as they have in their group. Have each student read aloud a part, paying attention to rate, pauses, and the characters' emotions. Remind students that reading a drama with fluency is about reading for meaning, not speed, and about sounding natural. If needed, model reading with expression.

ORAL READING RATE AND ACCURACY

Use pp. 103–108 in Unit 4 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about some of the words that the author used to get the message across and how they figured out the meanings of any unfamiliar words they encountered.

Possible Conference Prompts

- What unfamiliar words did you find in the text?
- How did you go about trying to figure out what these words mean?

Possible Teaching Point Skilled readers ask questions such as "What dialogue reveals the message to me, and what words does the author use in this dialogue?"

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T154–T155.
- For instructional support on how to develop vocabulary, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 2,356
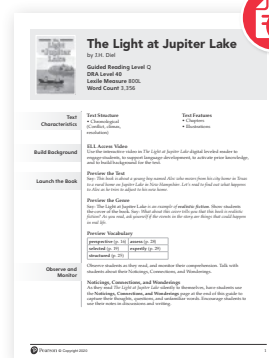
Independent/Collaborative

Independent Reading

Students can

- reread or listen to "La Culebra" 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 activity on p. 312.
- work with a partner to discuss and answer the questions on p. 313.
- play the *myView* games.
- take turns with a partner reading a passage with appropriate fluency.

SUPPORT PARTNER READING

Keep partner discussions on track by providing conversation prompts.

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!

4
myView LITERACY

Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share some new words they learned from their reading, what the words mean, and why the author may have chosen those words.
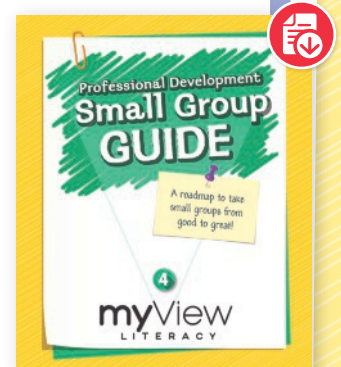
Explain Elements of a Drama

La Culebra

OBJECTIVES

Explain structure in drama such as character tags, acts, scenes, and stage directions.

Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

ACADEMIC VOCABULARY

Integrate To help students talk about elements of drama, give them sentence starters such as

- Stage directions reveal the setting of "La Culebra": _____.

ELL Access

Model using a concept web to identify elements of drama. Write "title" in the center and add elements as you read.

Minilesson

FOCUS ON STRATEGIES Say: Readers practice explaining the structure of a drama, including the act and scene breaks if present, the cast of characters, the setting, the stage directions, and the dialogue. Think about what each element tells you about the plot of the drama. Notice how the location and the time period provide clues about how the characters will speak, act, and dress. Pay attention to elements that are unique to drama, and compare and contrast elements of plays to elements of fictional stories or poetry, such as rhyme and alliteration.

MODEL AND PRACTICE Use the Close Read note on p. 298 of the *Student Interactive* to model how to explain the elements of a drama: Looking at the production times and the cast size, how simple or complex will the production of this play be? Based on the character list, will the drama be realistic or fantastic? I am going to underline the details that answer my questions.

Deepen students' understanding of the elements of a drama by having small groups act out the play. Help students connect the text of the drama to their presentations by discussing how the stage directions and descriptions in the text came across when they acted it out.

ELL Targeted Support **Monitor Comprehension** Help students practice monitoring comprehension verbally.

Help pairs read aloud to each other from p. 298 in the *Student Interactive*. Instruct the listeners to stop the readers when they hear something they do not understand. Guide them in using strategies: Reread the confusing detail slowly. Look at the text features for clues. Discuss how you might rephrase the detail. **EMERGING/DEVELOPING**

EXPERT'S VIEW Judy Wallis, Literacy Specialist and Staff Developer

"Comprehension must be embedded in text, and kids need different tools to develop as readers. First, kids need declarative knowledge from us—noticing and naming: I noticed that you just made an inference. Then they need procedural knowledge: Kids, I'm going to share with you what is going on in my head as I read this. Finally, they need us to offer them conditional knowledge—knowledge and when and why to apply strategies. There is nothing we learn that doesn't include declarative, procedural, and conditional knowledge."

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

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for explaining the elements of a drama.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Explain Elements of a Drama, and then use their annotations to complete the chart on p. 314.

OPTION 2 **Use Independent Text** Have students use sticky notes to label the elements of the drama, and ask them to include notes about what each element tells them about the drama's content.

☑ QUICK CHECK

Notice and Assess Can students identify and explain the elements of a drama?

Decide

- **If students struggle,** revisit instruction about explaining the elements of a drama in Small Group on p. T186.

- **If students show understanding,** extend instruction about explaining elements of a drama in Small Group on p. T187.

STUDENT INTERACTIVE, p. 314

CLOSE READ

Explain Elements of a Drama

The script of a drama tells how the stage should look, how characters should move, what characters should say, and the emotions characters should express. Explaining these elements will help you understand a drama and how it compares to other types of literary writing.

1. **My TURN** Go to the Close Read notes in "La Culebra" and underline elements of the drama.

2. **Text Evidence** Complete the diagram by explaining what you underlined and giving quotations as examples.

Elements of a drama the audience sees and hears	Elements of this drama that are like elements of a story
movements of the characters, the stage or set, dialogue, sound effects	information about the setting, characters' thoughts, and characters' actions
	a conflict or problem to solve
Examples	Examples
(A couple of sturdy tables can serve as house and barn . . .)	"A small farm in Mexico."
CAMPESINO: (To COYOTE:) ¡Gracias, Coyote! You saved my life!	"(ESPOSA exits but watches the following scene from a hiding place. . . .)"

Explain how the structure of "La Culebra" is similar to and different from the structure of a story and a poem you have read.

Possible response: Like "Oniroku," "La Culebra" tells a story with characters, a setting, and a plot. Unlike "Oniroku," "La Culebra" tells the story through stage directions and dialogue with character tags. In contrast, the poem "A Day on a Boat" tells a story from the speaker's point of view and gives details about the people, events, and setting using rhythm and descriptive language in structured lines and stanzas.

314

Read Like a Writer

Analyze Author's Craft

Minilesson

FOCUS ON STRATEGIES Readers love surprises. The best surprises often involve texts that challenge readers' expectations and contradict what they think they already know. Contradiction is also an efficient way to make a point. The key to using contradiction is to set up the reader's expectations and then reverse them. For example:

- *Is honesty the best policy? I always thought so until I met Jeff. Jeff will tell you your new haircut is ugly. He'll say your mom's cooking is flavorless, your taste in music awful, your dog stupid, your new blouse cheesy-looking. Jeff's problem is too much honesty.* A better policy for Jeff might be, "If you cannot say something nice, say nothing at all!"

- The description of Jeff above first sets up expectations. The reader likely agrees that honesty is the best policy, but then the text disproves that in several ways. The writer uses contradiction to show the reader what he or she *thought* was true is not necessarily true.

MODEL AND PRACTICE Model this strategy for identifying and analyzing contradiction on p. 319 in the *Student Interactive*.

1. Look for contradictions that Pamela Gerke sets up in her play. Ask: *What expectations is the author setting up? How does she contradict those expectations? How does the contradiction help the author make her point?*

2. Ask students to set up a table with headings: Topic, Expectation, Contradiction. Then have students identify examples of contradiction in the text and use the table to analyze them.

ELL Targeted Support **Author's Craft** Guide students as they write their own examples of contradiction.

Challenge student pairs to think of two sentences that contradict one another. Have them write the contradiction in their notebooks using pictures or word phrases. **EMERGING/DEVELOPING**

Have students write two sentences that contradict one another. Have them share and describe their sentences in pairs. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

MyTURN Ask students to go through the selection and find examples of contradiction in the text. Have them identify each example and explain how it makes the situation more vivid, impactful, and understandable.

STUDENT INTERACTIVE, p. 319

ANALYZE AUTHOR'S CRAFT   READING-WRITING BRIDGE

Read Like a Writer

One way authors draw attention to their messages is to write something that contradicts the expectations of readers.

Model ! Read the text from "La Culebra."

CULEBRA: Si, but remember the old proverb: If you do a good deed, in return something bad will happen to you!

ABUELA: El Campesino tried to explain that La Culebra had it all wrong, that if you do good, then good will come back to you in return. . . .

contradiction

1. **Identify** Pamela Gerke shows a contradiction between the snake's belief and that of the man.

2. **Question** Why does she include this contradiction?

3. **Conclude** Pamela Gerke includes this contradiction to make readers think about which message is correct.

Reread paragraph 77.

MyTURN Follow the steps to analyze the passage. Describe how the author uses a contradiction to call attention to a message.

1. **Identify** Pamela Gerke shows a contradiction between doing good deeds with and without expecting something in return.

2. **Question** Why does she include this contradiction?

3. **Conclude** Pamela Gerke includes this contradiction to make readers think about why they should never expect either a good or a bad return for doing a good deed.

319

La Culebra **T183**

Word Study Syllable Pattern VV

OBJECTIVES

Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of syllable division patterns such as VV.

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 Encourage students to look for VV syllable patterns in their own reading.

MODEL AND PRACTICE Write the following words and ask students to use their knowledge of syllable division patterns to decode them: *triangle, dial, react, variable, usual.* Then have students identify the VV syllable pattern in each word and pronounce the word aloud.

APPLY Have students complete *Word Study* p. 135 from the *Resource Download Center*.

Word Study, p. 135

LESSON 3

More Practice

LESSON 1	LESSON 2	LESSON 3	LESSON 4	LESSON 5
Teach Syllable Pattern VV	Apply Syllable Pattern VV	More Practice	Spiral Review: Suffixes -*able*, -*ible*	Assess Understanding

Use the ☑ **QUICK CHECK** on p. T181 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖 📒

EXPLAIN ELEMENTS OF A DRAMA

Teaching Point Readers can use the elements of a drama, such as the list of characters, the setting, the stage directions, and the dialogue, to prepare to read and better understand the text. Work with students to complete the graphic organizer on p. 314.

ELL Targeted Support

To help students enhance and confirm their understanding, guide them in explaining and analyzing the elements of "La Culebra."

Ask students to orally give their answers to the following questions: What can you tell me about the setting of the drama? Encourage students to use specific details from the text in their responses. **EMERGING**

Have students describe how the author suggests portraying the drama's setting in a classroom. **DEVELOPING**

Have students compare and contrast how the drama's setting would look in a real location and how the author suggests portraying the setting in a classroom. **EXPANDING**

Encourage students to compare how the drama's setting would look in a real location and how the author suggests portraying the setting in a classroom. Prompt students to describe how the audience will understand what the set is supposed to represent. **BRIDGING**

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

Intervention Activity 🔺 📲

EXPLAIN ELEMENTS OF A DRAMA

Use Lesson 18, pp. T115–T120, in the *myFocus Intervention Teacher's Guide* for instruction on explaining the elements of a drama.

LEVEL E • READ

Lesson 18   Genre: Poetry and Drama

DIRECTIONS Read the drama "Playground Improvements" and the poems "The Swing" and "Daffodils." Notice how the structures of poetry and drama are different from other texts you have read.

Playground Improvements: A Play in One Act

Cast of Characters: Zoe, Tonya, Bobby
Setting: An elementary school classroom

Scene 1
1 ZOE. We need a community service project any ideas?
2 TONYA. The playground at the park is in awful shape.
3 BOBBY. It sure is. Yesterday my little sister wanted to go on the swings, but some of the chains were broken.
4 ZOE. (*taking notes*) So we'll see about getting an adult to fix the equipment. What can we do to improve the park?
5 TONYA. When it rains there are enormous puddles under the tire swing. The puddles are, like, this deep! (*TONYA spreads her hands about a foot apart, one above the other.*) And the playground is covered with gravel. I saw a little kid get a huge cut on her arm when she tripped and fell the other day. It should be replaced with something safer.
6 ZOE. (*writing quickly*) Okay, we definitely need some adult help. Let's each reach out to some grownups and report back here tomorrow.

Scene 2
7 ZOE. (*opening her notebook*) Bobby, what did you find out?
8 BOBBY. I live next door to the mayor, so I went to talk to her. She thinks our idea is great! She's going to see if there's money in the city budget to help.
9 ZOE. I looked up one of the city council members and called him. He said he would search for donations and volunteer help.
10 TONYA. And my mom works for a company that can lend building equipment and tools.
11 ZOE. (*putting her pencil down*) Okay, team! I think we're on the right track!
12 BOBBY. High-five everyone!
13 (*ZOE, BOBBY, and TONYA give one another a high-five.*)

(CURTAIN)

Reading Literature T • 115

Fluency   Assess 2–4 students 📖 📲 ☑

PROSODY

Have student pairs practice reading paragraphs 8–12 of "La Culebra" smoothly and with expression.

ORAL READING RATE AND ACCURACY

Use pp. 103–108 in Unit 4 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

EXPLAIN ELEMENTS OF A DRAMA

Talk About Independent Reading Have students look back at their sticky notes and share how the elements of the drama prepared them to understand it.

Possible Conference Prompts

- What is the setting of the drama?
- What does the list of characters tell you about the drama?
- What information do the stage directions add about the events of the story?

Possible Teaching Point Identifying and analyzing the elements of a drama before reading can prepare you to better understand and imagine it.

Leveled Readers

EXPLAIN ELEMENTS OF A DRAMA

- For suggested titles, see "Matching Texts to Learning," pp. T154–T155.
- For instructional support on how to explain elements of a drama, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 820L
Word Count 3,256

Independent/Collaborative

Independent Reading

Students can

- reread or listen to another drama they have previously read.
- read a self-selected trade book or their Book Club text.
- practice fluent reading with a partner by reading the parts of two characters in a drama.

Centers

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

Literacy Activities

Students can

- complete the graphic organizer on p. 314.
- play the *myView* games.
- write about the elements of a drama in their reading notebook.
- discuss the elements of a drama with a partner.

SUPPORT INDEPENDENT READING

Encourage students to set weekly goals for their reading. Tell them they should track progress toward their goals.

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

Professional Development
Small Group GUIDE

A roadmap to take small groups from good to great!

4

myView LITERACY

Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share what the elements of a drama told them about its meaning.
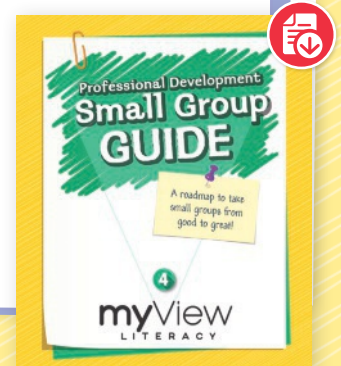
Summarize Literary Text

La Culebra

OBJECTIVES

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

Infer basic themes supported by text evidence.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary words to help them monitor comprehension. Ask:

- What does Abuela say that might lead you to conclude that the story she tells is a traditional folktale?
- How does Abuela's story illustrate the play's message?

Continue to revisit academic vocabulary words with students throughout the week.

Minilesson

FOCUS ON STRATEGIES Readers can monitor their understanding of a drama by summarizing it in their own words once they have finished reading.

- Take notes as you read about who the characters are, what the setting is, and what events occur.
- Retell the story in your own words, either orally or in writing.
- Think about how the elements come together and how the drama concludes so that you can infer the main theme of the drama.

MODEL AND PRACTICE Ask a volunteer why a summary might include the words *first, then,* and *next.* (to maintain logical order) Then, use the Close Read note on p. 309 of the *Student Interactive* to model how to summarize a drama:

- I review the elements of the drama, such as the main characters and the setting. Then I revisit the most important events. I think about how those events led me to figure out the drama's theme, and then I start describing those events in my notebook, in my own words.

ELL Targeted Support **Monitor Comprehension** Tell students to reread, take notes, or ask for help when they come across something they do not understand. Have them practice monitoring comprehension verbally.

Read aloud a section from the play. Then have each student ask a question about anything they found confusing. **EMERGING**

Have pairs read aloud the dialogue on p. 307. Instruct them to stop and discuss when they come across something they do not understand. Suggest that they rephrase confusing details in their own words and ask questions. **DEVELOPING**

Have pairs act out p. 307, with each student reading one character. Instruct students to ask each other questions when they reach a detail that they do not understand. **EXPANDING**

Use the activity above. Then have students discuss why the detail is difficult and together try to answer their own questions. **BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for summarizing.

OPTION 1 **My TURN** Have students annotate the text using one of the other Close Read notes for Summarize Literary Text, and then use their annotations to complete p. 315.

OPTION 2 **Use Independent Text** Have students take notes on the elements of the drama, major events of the story, and the main theme. Students should use their notes and their strategies to write a summary of the drama they have read.

✅ QUICK CHECK

Notice and Assess Can students successfully summarize literary texts?

Decide

- **If students struggle,** revisit instruction for summarizing literary texts in Small Group on p. T194.

- **If students show understanding,** extend instruction for summarizing literary texts in Small Group on p. T195.

STUDENT INTERACTIVE, p. 315 ✎ 📖

READING WORKSHOP

Summarize Literary Text

When you summarize a drama, use your own words to describe the characters and the setting and tell the main events in order.

1. **My TURN** Go back to the Close Read notes in "La Culebra" and highlight parts you would use in a summary of the drama.

2. **Text Evidence** Use your highlighted text to complete the diagram and answer the question.

Possible responses:

Title "La Culebra"

Characters farmer, snake, other animals, farmer's wife, abuela, grandson

Setting a farm in Mexico after a storm

Events

1. First The farmer frees a trapped snake, and the snake wants to eat the farmer in return.

2. Next The snake and the farmer interview other animals to determine whether or not the snake gets to eat the farmer.

3. Then A coyote saves the farmer by tricking the snake.

4. Last Abuela tells her grandson not to expect anything in return for a good deed because he will be tricked like Coyote.

Question: What theme, or message, does the end of "La Culebra" have for all people, not just for Abuela's grandson?

Possible response: Do good deeds without caring what you will get in return.

315

Write for a Reader

OBJECTIVES

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

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

Develop Message

Minilesson

FOCUS ON STRATEGIES Reading can lose its appeal when it becomes too familiar and predictable. That is where contradiction comes in—ideas, descriptions, and events that defy the readers' expectations and present them with something refreshing.

- Take an "on the one hand… and on the other hand…" approach. Look for points that can be made that on the one hand have positive aspects, but on the other hand also have negative aspects.

- For example, in a movie review you might first say a movie was "disorganized, confusing, and at times incoherent," but nevertheless the "disorder didn't matter" to you because the movie was "so much fun."

MODEL AND PRACTICE Discuss how students can use contradiction in their own writing on p. 320 in the *Student Interactive*.

1. Picture a scene in the concert hall. As the orchestra warms up, what unusual or contradictory sounds do I hear?

2. Once the orchestra starts playing its music, what do you see, hear, and feel? How does this experience differ from before the music began?

3. You do not always need to state the "on one hand… on the other hand…" phrase directly. Instead, you can simply state one position first, then the opposing position.

ELL Targeted Support **Contradiction** Model using contradiction.

Use contradiction to express a message about roller coasters. Say: On the one hand, roller coasters reach high speeds at heights that can be frightening. On the other hand, people ride them for enjoyment. **EMERGING**

Have students suggest a topic and message that can be expressed through contradiction. Work with groups to compete sentences frames. *On the one hand, _____. On the other hand, _____.* **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Have students refer to examples of contradiction in the play as models for their own writing. Then guide students to complete the activity on p. 320.

Writing Workshop

Focus on an oppositional format in students' writing. To show contradiction effectively, students must learn to write in a parallel form, first stating one position, then following up with a position that opposes the first position.

STUDENT INTERACTIVE, p. 320

🔴

DEVELOP AUTHOR'S CRAFT

Hold readers' attention by making them think about the unexpected!

Write for a Reader

Writers may put surprising or contradictory ideas together to encourage readers to analyze the message of a text.

My TURN Think about how Pamela Gerke contrasted proverbs about doing good deeds so that readers would have to think about her message. Now imagine how you could use the same strategy to communicate a message to your readers.

1. If you wanted readers to remember an idea about the benefit of attending an orchestra concert, what contrast or contradiction could you use to get their attention?

   Possible response: I could describe a person with a hearing disability who feels joy when attending musical concerts.

2. Write a fictional passage with a contradiction that will encourage readers to think about your message.

   Responses will vary but should include a statement, event, or character that contradicts what readers would typically expect.

320

Word Study Spiral Review

OBJECTIVE

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.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-able, -ible*

FOCUS ON STRATEGIES Review words that take the *-able, -ible* ending.

MODEL AND PRACTICE Ask volunteers to attach the *-able, -ible* to each base word and define the word that results.

1. *accept* acceptable
2. *sense* sensible
3. *depend* dependable
4. *reverse* reversible
5. *agree* agreeable
6. *reason* reasonable
7. *corrupt* corruptible
8. *favor* favorable

APPLY Have students choose a word from the list above and write two sentences. The first sentence should include the base word. The second sentence should include the base word with suffix. Have them share their sentences with a partner.

ELL Targeted Support

Suffixes *-able, -ible* Tell students that knowing the meanings of suffixes in English words will help them employ English spelling patterns.

Display the words *divide* and *divisible*. Echo-read the words with students and explain that the suffix *-ible* changes the meaning of the base word *divide*. Instruct students to write both words in their notebooks. **EMERGING**

Use the above activity, and then have students complete the the sentence frames in their notebooks: *I will _____ the class into two groups. The number of students in the class is _____ by two.* **DEVELOPING**

Have student pairs use the words *divide* and *divisible* in a sentence in their notebooks. **EXPANDING**

Use the above activity, and ask student pairs to find other words with the suffix *-able* or *-ible* and list the words in their notebooks. **BRIDGING**

FLEXIBLE OPTION

LESSON 4

Spiral Review:
Suffixes *-able, -ible*

FLEXIBLE OPTION

LESSON 1

Teach Syllable Pattern VV

LESSON 2

Apply Syllable Pattern VV

FLEXIBLE OPTION

LESSON 3

More Practice

FLEXIBLE OPTION

LESSON 5

☑ Assess Understanding
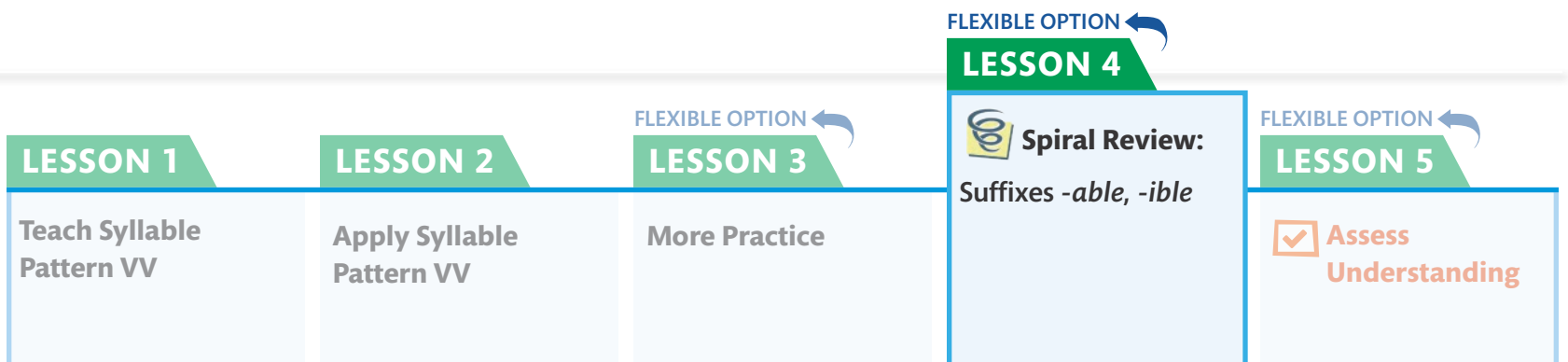
Use the ☑ **QUICK CHECK** on p. T189 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

SUMMARIZE LITERARY TEXT

Teaching Point When summarizing a text, it can be helpful to think about how you would describe the story to a friend. What parts would you be sure to tell? What parts would you leave out? Think about *why* you tell the parts you do and why you leave others out. Guide students in reviewing the summarizing text strategies.

ELL Targeted Support

Tell students that characters leaving or entering the stage can be a sign that a story event has just occurred or is about to occur. Have them pay attention to exits and entrances as they revisit the drama.

Ask students to copy the following sentences into their notebooks, finishing them as they do. *The first event that happens in the drama is _____. The second event is _____. The third event is _____.* **EMERGING**

Have students write the first three events that occur in the drama and then tell you which of the three is the most important to the story. **DEVELOPING**

Have students write in their notebooks one event in the drama they would use in a summary and one event they would leave out. Ask students to write down why they chose the events they did. **EXPANDING**

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

Intervention Activity 🔺 📥

SUMMARIZE LITERARY TEXT

Use Lesson 32, pp. T209–T214, in the *myFocus Intervention Teacher's Guide* for instruction on summarizing texts.

LEVEL E • READ

Lesson 32 **Retell and Summarize Text**

DIRECTIONS Read the following passages. Think about which details you would include in a summary.

Sun

The sun is a star at the center of our solar system. Without it, there would be no life on Earth. The sun provides light and heat, which keeps Earth from being a frozen, lifeless rock. The energy that the sun provides is needed by plant life, which gives us food and oxygen. Finally, and just as important, is the sun's gravity. This force pulls on the planets and keeps them in an orderly orbit. Without it, Earth would fly off into space!

Solar Eclipse Day

1 Marni carefully crossed Monday off her wall calendar. "Today is solar eclipse day!" she called out to anyone who might be listening. Mom heard and called back from the kitchen, "Woo hoo!" And, from down the hall, she heard her Dad's booming voice, "Double woo hoo!"

2 Marni smiled. The entire Greene family had been caught up in the excitement of the upcoming solar eclipse for weeks. Now that the day had finally arrived, everybody had jobs to do. Mom and Marni spent the morning baking eclipse cookies. Marni stacked dozens of round sun and moon cookies on a platter to share with their neighbors.

3 While the cookies baked, Dad made a quick trip into town to pick up special viewing glasses because it wasn't safe to look directly at the sun during the eclipse. When he came home, he surprised everyone with matching solar eclipse t-shirts.

4 At 1:30, the Greene family and all their neighbors headed outdoors. The eclipse would begin in minutes. Someone set up a table and Marni put the eclipse cookies on it. Soon it was filled with sandwiches, fruit, and lemonade. "It's starting!" somebody called out. Everyone put on their glasses and waited.

5 As the shadow of the moon began to eat away at the sun, the light grew dim. Marni could even feel the temperature dropping. The birds that had been chirping in the trees suddenly stopped. Even the chattering neighbors became quiet as they stood looking up at the darkening sun.

6 Finally, it was completely dark. She heard someone whisper, "This is it. This is totality. Enjoy it!" And they did. As they stood in silence, in darkness in the middle of the afternoon, Marni knew this was a day she would never forget.

Reading Informational and Argumentative Text T • 209

Fluency | Assess 2-4 students 📖 📥 ☑

PROSODY

Have students practice reading p. 304 of "La Culebra" conversationally and with appropriate emotion.

ORAL READING RATE AND ACCURACY

Use pp. 103–108 in Unit 4 Week 3 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

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

SMALL GROUP

Conferring

3 students / 3–4 minutes per conference

SUMMARIZE LITERARY TEXT

Talk About Independent Reading Ask students to share their notes with a partner and work together to write a short summary of each drama.

Possible Conference Prompts

- How did the elements of the drama help you recognize important details?
- What events did you include and what did you leave out? Why?

Possible Teaching Point *You may already be using summarizing texts strategies without being aware of it. Think about the last time you told a friend about a movie or TV show you saw. How did you decide what was important and what was not?*

Leveled Readers

SUMMARIZE LITERARY TEXT

- For suggested titles, see "Matching Texts to Learning," pp. T154–T155.
- For instructional support on how to summarize literary texts, see *Leveled Reader Teacher's Guide*.

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356

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 in a small group by acting out a scene from a drama.

Centers

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

Literacy Activities

Students can

- complete the graphic organizer on p. 315.
- use the details from the graphic organizer to write a summary paragraph.
- write about a drama in their reading notebook.
- play the *myView* games.

SUPPORT PARTNER READING

Give students a list of suggested conversation prompts to keep partner discussions on track.

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!
4
myView
LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share the most interesting strategies they learned for summarizing dramas.
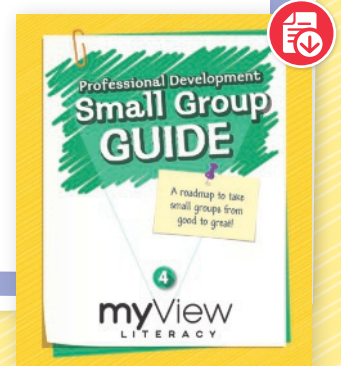
Reflect and Share

La Culebra

OBJECTIVES

Use text evidence to support an appropriate response.

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

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

Apply grade 4 Reading standards to literature.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary words to reflect on the text and make connections to other texts, the unit theme, and the Essential Question. Ask:

- What is the first step if you want to interpret a literary text?
- How does identifying the elements of a play help you to predict how the story will end?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Tell students that when they express an opinion, they should be prepared to back it up with reasons. When expressing an opinion about literature, it is useful to find examples from multiple texts.

- Think about the texts you have read in which a character does a good deed.
- Review those works. What were the characters' reasons for performing the good deeds? How do the characters' thoughts, words, and actions relate to the good deeds they perform? What happened as a result of the good deeds?
- Think about how the texts you have reviewed affect your opinion about whether people should consider the effects before deciding to do a good deed.

MODEL AND PRACTICE Model expressing an opinion and describing a character's thoughts, words, and actions using the Write to Sources prompt on p. 316 in the *Student Interactive*. I think it is important to do good deeds without expecting anything in return, because helping people gives life meaning. I read a book about people trapped in their homes during a flood. A man with an expensive boat took it from house to house, rescuing people. By the end of the story, his boat was ruined, but the man had saved a lot of people. "I thought that saving others was far more important than my boat," he said. Ask: How are the characters you have read about affected by the good deeds they perform?

ELL Targeted Support **Retell a Story** Tell students to think back to a good deed they did and draw an illustration of it.

Ask students to show their illustration and describe the good deed. Provide sentence frames to get them started: *The good deed that I did was _____. Before I decided to perform the deed, I felt _____. While I performed the deed, I felt _____. Afterward, I felt _____.* **EMERGING**

Have students show their illustration and describe why they decided to perform the good deed and how they felt afterward. **DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections between texts.

OPTION 1 **Use the Shared Read** Have students use evidence from this week's texts to write their opinions about what people should consider before they do good deeds.

OPTION 2 **Use Independent Text** Students should use their self-selected independent reading texts to form and express a written opinion that is supported by evidence from the texts.

☑ QUICK CHECK

Notice and Assess Can students make comparisons across texts?

Decide
- **If students struggle,** revisit instruction for making text comparisons in Small Group on p. T200.

- **If students show understanding,** extend instruction for making text comparisons in Small Group on p. T201.

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

STUDENT INTERACTIVE, p. 316

RESPOND TO TEXT

Reflect and Share

Write to Sources This week you read a drama in which people and animals taught a lesson about doing good deeds. What other texts have you read that teach about doing good deeds? Think about characters' thoughts, words, and actions. In your opinion, should people consider risks and rewards before they do good deeds? Use the following process to gather evidence for an opinion paragraph.

Use Text Evidence Support the opinion you express with examples from texts you have read. Write a sentence that states your opinion. Then gather evidence:

Review texts that have taught you about the risks and rewards of doing good deeds. →

Describe how characters are affected by good deeds. ↓

Paraphrase examples that support your opinion. Cite each source. Write your opinion paragraph on a separate sheet of paper.

Weekly Question
Why should we do good deeds without expecting anything in return?

316

My VIEW

Write About It For additional practice on developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

At the beginning of "La Culebra," Abuela tells Nieto, "Back then, los niños didn't ask for money in exchange for a favor. They were not demanding and did not throw tantrums." Why do you think the playwright chose to include this piece of dialogue in the play? Use text evidence to support your opinion.

Word Study Syllable Pattern VV

OBJECTIVE

Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of syllable division patterns such as VV.

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 evaluate how well students can decode, spell, and pronounce words with the VV syllable pattern, write these words on the board.

radio

reaction

diagonal

unreal

period

Have students identify the VV syllable pattern in each word, pronounce the word aloud, and use slashes to divide the word into syllables.
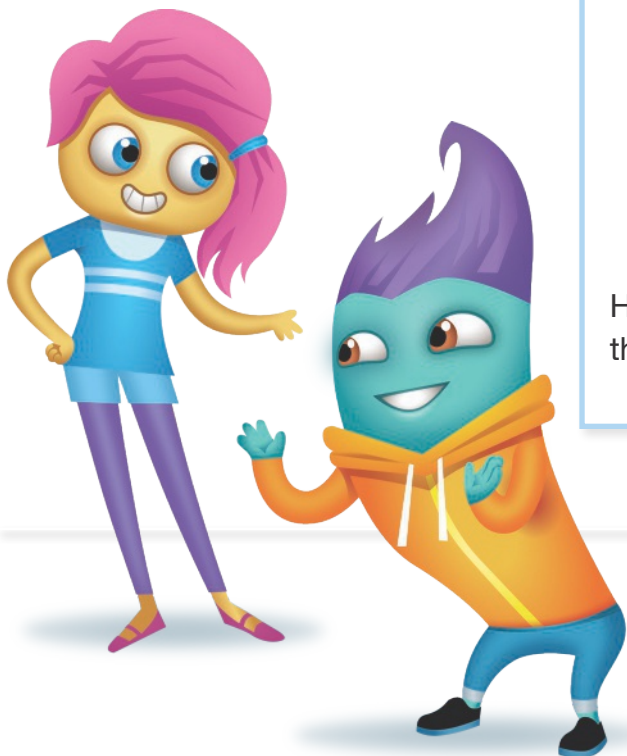
Develop Language Awareness

For additional practice with syllable pattern VV, complete the activity on p. 46 of the *Language Awareness Handbook.* In this practice activity, students will use phonic support to understand the syllable pattern VV.

Language Awareness HANDBOOK

Scaffolded strategies, routines, and activities to help English Language Learners unlock
• Reading Workshop
• Reading and Writing Bridge
• Writing Workshop

4

myView
LITERACY

LESSON 1	LESSON 2	FLEXIBLE OPTION ↰ LESSON 3	FLEXIBLE OPTION ↰ LESSON 4	FLEXIBLE OPTION ↰ LESSON 5
Teach Syllable Pattern VV	Apply Syllable Pattern VV	More Practice	🗒 Spiral Review: Suffixes -*able*, -*ible*	☑ Assess Understanding

Use the ✓ **QUICK CHECK** on p. T197 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

COMPARE TEXTS

Teaching Point When expressing your opinion in writing, you should give reasons and evidence to support it. Evidence can be found in stories or plays you read for school or on your own. Have students create a list of texts they have read that teach about doing good deeds. Tell them to review these texts for evidence they can use in an opinion piece.

ELL Targeted Support

Have students form and express an opinion about performing good deeds based on their reading of "La Culebra" and another text.

Have students fill in these sentence frames: *Two examples of good deeds from the texts I read are _____ and _____. I feel that _____.* **EMERGING**

Have students work in pairs to fill in a cause-and-effect chart with good deeds and their results using examples from the texts they read. After filling in the chart, have pairs write a one-sentence opinion about why people should perform good deeds. **DEVELOPING**

Have students work individually to fill in a cause-and-effect chart described above. Then have students write a paragraph expressing their opinions about why people should perform good deeds. **EXPANDING**

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

Intervention Activity 🔺 📥

myFOCUS READER

Reread pp. T46–T47 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation about how they can form and express opinions about the plays they have read this week. Encourage students to use the Academic Vocabulary words.
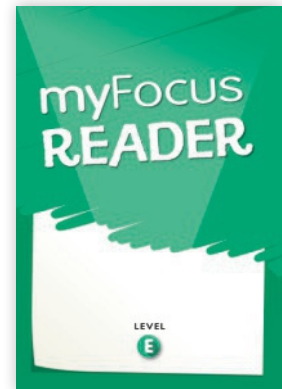
Intervention Activity 🔺 📥

WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–12.

On-Level and Advanced 📥

INQUIRY

Organize Information and Communicate Students should organize their findings about performing good deeds into an effective format.

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

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

Conferring

| 3 students / 3–4 minutes per conference |

COMPARE TEXTS

Talk About Independent Reading Have students share what they learned about making connections between texts.

Possible Conference Prompts

- What similarities and differences did you notice across the texts you read?
- Which texts did you find more or less useful as you formed your opinions about doing good deeds?

Possible Teaching Point Comparing and contrasting a play to others you have read, and forming and expressing your opinion about the plays, can help you become a more observant reader.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T154–T155.
- For instructional support about how to compare texts, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 810L
Word Count 7,150

	Text Structure	Text Features
Text Characteristics	• Chronological • Conflict, climax, resolution	• Chapters • Illustrations
Build Background	ELL Access Video Use the interactive video on *The Light at Jupiter Lake* digital leveled reader to engage students, to support language development, to activate prior knowledge, and to build background for the text.	
Launch the Book	Preview the Text Say: This book is about a young boy named Alex who moves from his city home to Texas to a rural town on Jupiter Lake in New Hampshire. Let's read to find out what happens to Alex as he tries to adjust to his new home.	
	Preview the Genre Say: *The Light at Jupiter Lake* is an example of realistic fiction. Have students skim the cover of the book. Say: What about this cover tells you that this book is realistic fiction? As you read, ask yourself if the events in the story are things that could happen in real life.	
	Preview Vocabulary perspective (p. 11) mentor (p. 39) talented (p. 19) magnolia (p. 29) structured (p. 29)	
Observe and Monitor	Observe students as they read, and monitor their comprehension. Talk with students about their Noticings, Connections, and Wonderings.	
	Noticings, Connections, and Wonderings As they read, *The Light at Jupiter Lake* already has students to themselves, have students ask for Noticings, Connections, and Wonderings page at the end of this guide to capture their thoughts, questions, and unfamiliar words. Encourage students to use their notes in discussions and writing.	

Whole Group

Independent/Collaborative

Independent Reading

Students can

- reread or listen to "The Mysterious Mask."
- read a self-selected drama.
- reread or listen to their leveled reader.

Centers

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

Literacy Activities

Students can

- express an opinion about a drama or story.
- write a response to the Weekly Question.
- use library resources to research traditional tales.
- write how they would direct a self-selected play, based on the elements of the play.

BOOK CLUB

See Book Club, pp. T490–T491, for

- teacher's summary of chapters in *Where the Mountain Meets the Moon.*
- 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.

Share Bring the class back together as a whole group. Invite one or two students to share the connections they made between texts as they formed and expressed their opinions about doing good deeds.

Suggested Daily Times

READING WORKSHOP

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

WRITING WORKSHOP

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

Learning Goals

- I can learn more about the theme *Impacts* by inferring theme in historical fiction.
- I can use language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

SEL ▸ **SOCIAL-EMOTIONAL LEARNING**

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

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

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME
- Interact with Sources: Explore the Primary Source: Weekly Question T206–T207
- Listening Comprehension: Read Aloud "Waiting for Pa" T208–T209
- Historical Fiction T210–T211
  - ☑ **Quick Check** T211

READING BRIDGE
- Academic Vocabulary: Figurative Language T212–T213
- Word Study: Teach Prefixes *im-, in-, ir-* T214–T215

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T218–T219
- Strategy, Intervention, and On-Level/Advanced Activities T218
- ELL Targeted Support T218
- Conferring T219

INDEPENDENT/COLLABORATIVE
- Independent Reading T219
- Literacy Activities T219
- **BOOK CLUB** T219 **SEL** ▸

WRITING WORKSHOP

MINILESSON
- Opinion Essay T416–T417
  - » Rearrange Ideas for Coherence and Clarity
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T417
- Conferences T414

WRITING BRIDGE

FLEXIBLE OPTION ↰
- Spelling: Spell Prefixes *im-, in-, ir-* T418
  - ☑ **Assess Prior Knowledge** T418

FLEXIBLE OPTION ↰
- Language and Conventions: Spiral Review: Adverbs T419

LESSON 2

READING WORKSHOP

SHARED READ
- Introduce the Text T220–T239
  - » Preview Vocabulary
  - » Read: *The Secret of the Winter Count*
- Respond and Analyze T240–T241
  - » My View
  - » Develop Vocabulary
  - ☑ **Quick Check** T241
  - » Check for Understanding

READING BRIDGE
- Word Study: Apply Prefixes *im-, in-, ir-* T242–T243

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T244–T245
- Strategy and Intervention Activities T244
- Fluency T244
- ELL Targeted Support T244
- Conferring T245

INDEPENDENT/COLLABORATIVE
- Independent Reading T245
- Literacy Activities T245
- Collaboration T245

WRITING WORKSHOP

MINILESSON
- Opinion Essay T420–T421
  - » Combine Ideas for Coherence and Clarity
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T421
- Conferences T414

WRITING BRIDGE
- Spelling: Teach Spell Prefixes *im-, in-, ir-* T422

FLEXIBLE OPTION ↰
- Language and Conventions: Oral Language: Comparative Adjectives T423

LESSON 3

READING WORKSHOP

CLOSE READ
- Infer Theme T246–T247
- Close Read: *The Secret of the Winter Count*

    ☑ **Quick Check** T247

READING BRIDGE

- Read Like a Writer: Analyze Figurative Language and Mood T248–T249

    FLEXIBLE OPTION ←
- Word Study: More Practice: Prefixes *im-, in-, ir-* T250–T251

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T252–T253
- Strategy and Intervention Activities T252
- Fluency T252
- ELL Targeted Support T252
- Conferring T253

INDEPENDENT/COLLABORATIVE

Independent Reading T253

Literacy Activities T253

Partner Reading T253

WRITING WORKSHOP

MINILESSON
- Opinion Essay T424–T425
    - » Peer Edit
    - » Share Back

INDEPENDENT WRITING
- Opinion Essay T425
- Conferences T414

WRITING BRIDGE

FLEXIBLE OPTION ←
- Spelling: More Practice: Spell Prefixes *im-, in-, ir-* T426
- Language and Conventions: Teach Comparative Adjectives T427

LESSON 4

READING WORKSHOP

CLOSE READ
- Make Connections T254–T255
- Close Read: *The Secret of the Winter Count*

    ☑ **Quick Check** T255

READING BRIDGE

- Write for a Reader: Use Figurative Language and Mood T256–T257

    FLEXIBLE OPTION ←
- Word Study: Spiral Review: Syllable Pattern VV T258–T259

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T260–T261
- Strategy and Intervention Activities T260
- Fluency T260
- ELL Targeted Support T260
- Conferring T261

INDEPENDENT/COLLABORATIVE
- Independent Reading T261
- Literacy Activities T261

WRITING WORKSHOP

MINILESSON
- Opinion Essay T428–T429
    - » Edit for Complete Sentences
    - » Share Back

INDEPENDENT WRITING
- Opinion Essay T429
- Conferences T414

WRITING BRIDGE

FLEXIBLE OPTION ←
- Spelling: Spiral Review: Syllable Pattern VV T430
- Language and Conventions: Practice Comparative Adjectives T431

LESSON 5

READING WORKSHOP

COMPARE TEXTS
- Reflect and Share T262–T263
    - » Write to Sources

        ☑ **Quick Check** T263
    - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION ←
- Word Study: Prefixes *im-, in-, ir-* T264–T265

    ☑ **Assess Understanding** T264

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T266–T267
- Strategy, Intervention, and On-Level/ Advanced Activities T266
- ELL Targeted Support T266
- Conferring T267

INDEPENDENT/COLLABORATIVE
- Independent Reading T267
- Literacy Activities T267

BOOK CLUB T267 **SEL** ►

WRITING WORKSHOP

MINILESSON
- Opinion Essay T432
    - » Edit Nouns
    - » Share Back

INDEPENDENT WRITING

WRITING CLUB T433 **SEL** ►
- Conferences T414

WRITING BRIDGE

- Spelling: Spell Prefixes *im-, in-, ir-* T281

    ☑ **Assess Understanding** T434

    FLEXIBLE OPTION ←
- Language and Conventions: Standards Practice T435

Materials

PRIMARY SOURCE
StoryCorps
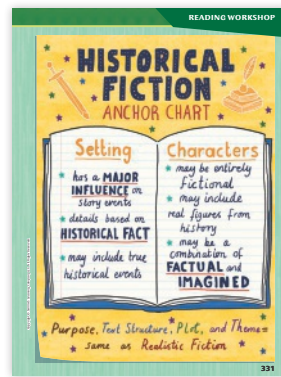
**READING
ANCHOR CHART**
Historical Fiction
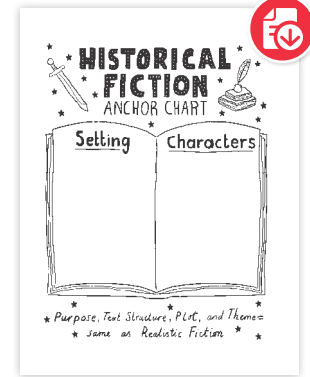
**EDITABLE
ANCHOR CHART**
Historical Fiction
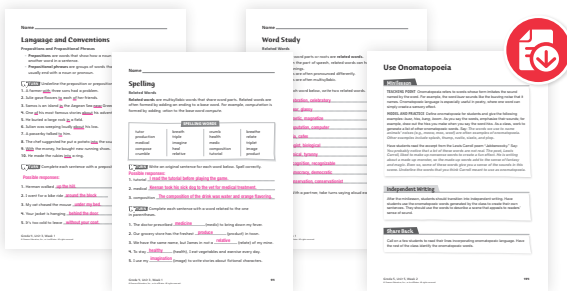
RESOURCE DOWNLOAD CENTER
Additional Practice
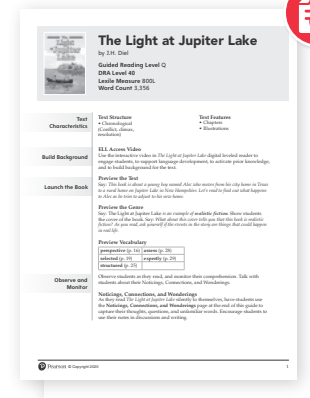
Leveled Readers

**LEVELED READERS
TEACHER'S GUIDE**

Words of the Week

Develop Vocabulary

drought
intricate
wavering
unbidden
snoozing

Spelling Words

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

Challenge Spelling Words

intolerant
incompetent
irresponsible

Unit Academic Vocabulary

reveal
traditional
illustrate
interpret
predict

READ ALOUD
"Waiting for Pa"

READ ALOUD TRADE BOOK LIBRARY

**INTERACTIVE READ ALOUD
LESSON PLAN GUIDE**

SHARED READ
*The Secret of the
Winter Count*

BOOK CLUB

Titles related to
Spotlight Genre and
Theme: T492–T493

Mentor STACK

Writing Workshop T413

**LITERACY
STATIONS**

SCOUT

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

- Progress Check-Ups

- Cold Reads

- Weekly Standards Practice for Language and Conventions

- Weekly Standards Practice for Word Study

- Weekly Standards Practice for Academic Vocabulary

- Practice Tests

- Test Banks

ASSESSMENT GUIDE

Interact with Sources

OBJECTIVES

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

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

ACADEMIC VOCABULARY

Language of Ideas The unit Academic Vocabulary words help students access ideas. Use these words to teach and reinforce instruction throughout the lesson. For example, as you discuss the primary source, ask: What might the StoryCorps recordings reveal about someone? How can a piece of writing illustrate who you are?

- reveal
- traditional
- illustrate
- interpret
- predict

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

Explore the Primary Source

Remind students of the Essential Question for Unit 4: *How do our stories shape our world?* Point out the Week 4 Question: *How can what we learn from stories guide our actions?*

Direct students' attention to the primary source on pp. 328–329 in the *Student Interactive*. Explain that the text is about a group that helps people record stories from their lives. Have students read the text silently or have them choral read it with you.

Use the following questions to guide discussion:

- What topics do people talk about in the recordings?
- What is the purpose of the American Folklife Center?
- How does recording people's life stories help future generations?
- If you were to make a recording, what life story would you like to tell?

WEEKLY QUESTION Reread the Week 4 Question: *How can what we learn from stories guide our actions?* Tell students they have just read about insights people might gain from hearing stories. Explain that they will read this week about a story from one culture that guided the solution to a problem in another culture.

QUICK WRITE **Freewrite** Have students freewrite to answer the Quick Write question on p. 329 and then share their responses.

EXPERT'S VIEW   Pamela Mason, **Harvard University**

"There is no such thing as a wrong answer. It's just an answer to a different question. We need to get students to explain their answers so that we can understand their point of view. We may think a student is misinterpreting a text, but based on their own background, their interpretation might make sense. It is important for students to understand that they don't have to have the "right" answer, but they do need to be able to support their answer based on the text or experiential evidence."

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

ELL Targeted Support **Prior Knowledge** Display the cognates *story/historia; conversation/conversación, organization/organización, culture/cultura, preserve/preservar, connect/conectar,* and *oral/oral* for your Spanish-speaking students.

Read aloud the text, and have students follow along. Stop to paraphrase the text as needed. Use cognates and students' prior knowledge and experiences to clarify the meanings of difficult words. **EMERGING**

Read aloud the text and have students follow along. Stop after each paragraph, and ask students to identify unfamiliar words. Guide students to connect the words to prior knowledge and experiences to clarify meaning. **DEVELOPING**

Have partners read aloud the text, stopping after each paragraph to identify cognates and discuss how their prior knowledge and experience helps them understand English word meanings. **EXPANDING**

Have students annotate the text to identify cognates, including but not limited to the ones above. Have students mark any other words they used prior knowledge and experience to comprehend. **BRIDGING**

STUDENT INTERACTIVE, pp. 328–329

WEEKLY LAUNCH: PRIMARY SOURCE

👆 INTERACTIVITY

StoryCorps

StoryCorps is an organization that creates opportunities for people from all walks of life to make high-quality audio recordings of their one-on-one conversations and interviews.

Stories come from all fifty states, and interviews are conducted by young children, elderly adults, and everyone in between. The talks offer insight into important themes in life: relationships, growing up, recognizing and overcoming challenges, and more. These oral histories are preserved in a section of the Library of Congress whose mission is to document folklife, or the culture and everyday life of a particular community or group.

WEEK 4

Weekly Question

How can what we learn from stories guide our actions?

Quick Write How are your actions in the present connected to stories from your family's or community's past?

Library of Congress to House the StoryCorps Archive

StoryCorps is a national initiative to instruct and inspire Americans to record one another's stories in sound. . . . It has the potential to become one of the largest documentary oral history projects ever donated to the Library of Congress, and it will be one of the first "born-digital" collections to come to the American Folklife Center. . . .

The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to "preserve and present American folklife" . . . .

The Archive of Folk Culture will be the repository for the StoryCorps collection. . . . In this way, the StoryCorps collection will be available to future generations of researchers and family descendants.

328
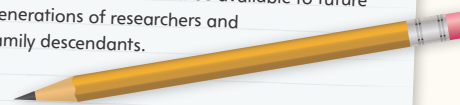
329

Listening Comprehension

OBJECTIVES

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

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

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

ELL Language Transfer

Cognates Point out the Spanish cognates in the Read Aloud.

- medicine : *medicina*
- story : *historia*
- expand : *expandir*
- effort : *esfuerzo*
- special : *especial*

FLUENCY

When you read the story a second time, ask students to listen to how you read aloud the second paragraph, using an appropriate rate and tone to show the seriousness of the text. Explain that fluency means reading for meaning and emphasizing meaning with expression.

💬 THINK ALOUD

Analyze Genre This story seems realistic. The characters and events seem like they could really happen. I know that this is a special kind of realistic fiction. I know it is a historical fiction story because of details in the text such as having to work the land by hand and an uncle having first settled the land more than a century ago.

Historical Fiction

Tell students that they will listen to you read a historical fiction story. Remind them that historical fiction has real-life events, settings, and characters, but the events are set in the past. Encourage students to be active listeners by looking at you and thinking about what you are saying as you read aloud.

➡️ **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 historical fiction and the Weekly Question.

Waiting for Pa

Jonathon scanned the horizon. His pa had traveled to the nearest town, two days away, to get a plow. He was due back today, and Jonathon could hardly contain his excitement.

John Deere had invented a steel plow in 1837, but so far his family had been unable to afford one. Up until now, Jonathon had helped his father till the land by hand. They were only able to have a small plot for corn and oats and vegetables. It was back-breaking work, but now they could expand their plot and manage it with less effort.

Of course, the work Jonathon and his dad had to do was nothing compared to what his Uncle Joe had to do when he first settled the area in 1862. There was nothing here but forest. Uncle Joe had to clear the land with the help of Jonathon's cousins. Jonathon could not even imagine how hard that must have been.

The good thing about Uncle Joe settling the area before Jonathon's family was not just that the land was already cleared. His uncle's family had stories to share about living out here on the plains. From native people in the area, Uncle Joe's family had learned which plants were edible, which crops to plant, and which herbs could be used for medicine. They told stories about building a cabin. Ma and Jonathon's sister Sally had learned how to use a spinning wheel from his Aunt Julia.

"Waiting for Pa," continued

Jonathon searched the horizon eagerly for his pa's wagon. He wondered what special things Pa would bring for him and Sally. Back home in Chicago, his family had relied on the Marble Dry Goods Palace for their needs. It was hard enough not being able to go to a store to get the things they needed, let alone the things they just wanted!

Then Jonathon recognized the shape of his father's wagon out on the plain. He jumped up and down excitedly. His dog Bones caught his excitement and started running around in circles. Sally came out of the cabin to see what was going on. At fifteen, she tried to act grown-up, but she couldn't hide her excitement.

As the wagon rolled into the yard, Jonathon and Sally ran to greet their father and see what special treats he might have brought back from town.

➡ WRAP-UP

Historical Fiction	
Characters	Setting
Story Events	Clues

Create a story elements chart. Work with students to name the elements and find clues that tell them this is a historical fiction story.

💬 THINK ALOUD

Analyze Genre This is a historical fiction story, but I see that it has the same elements as other stories. It starts with identifying the characters and setting. Then the story builds toward the climax as Jonathon becomes more excited waiting for his pa. It reaches a climax when he spots the wagon in the distance, and the action winds down to the conclusion. The only thing that makes this story different from other realistic fiction is that it is set in the past.

ELL Access

Provide a brief summary of the story prior to the oral reading:

Jonathon is waiting for his father to come back home with a new plow and some treats for him and his sister. The story takes place in the 1800s, when settlers moved west on the plains to clear land and build farms.

FLEXIBLE OPTION ⬅

INTERACTIVE
Trade Book Read Aloud ⬇

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

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

Historical Fiction

LEARNING GOAL

I can learn more about the theme *Impacts* by inferring theme in historical fiction.

OBJECTIVES

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

Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

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

LANGUAGE OF THE GENRE

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

- setting
- plot
- characters
- theme
- historical facts

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 add text titles as they read new texts.

ELL Language Transfer

Cognates Point out the Spanish cognates related to historical fiction texts, and have students pronounce the English words.

- historical : *histórico*
- fiction : *ficción*

Minilesson

FOCUS ON STRATEGIES Historical fiction has the same story elements as regular fiction. What makes it different is that the story takes place in the past. The setting, dialogue, and characters can refer to real places and events from history.

MODEL AND PRACTICE Model how you recognize historical fiction. I know that historical fiction has story elements such as characters, setting, plot, and conflict and resolution. I know I am reading historical fiction when I recognize that the setting is in the past. I can tell by things that characters say and do that the story is not taking place in modern times. With historical fiction, I expect the characters to be realistic, just like in realistic fiction.

Have students brainstorm ideas that answer the question on p. 330: What connects us to the past? Then review the anchor chart:

- What makes historical fiction like regular fiction?
- What do you know about characters in historical fiction?
- Why is the setting especially important in historical fiction?

FLUENCY Remind students that when they read a fiction story aloud, they should make sure they read with accuracy to help themselves and others fully understand the text. Prepare students for reading aloud with accuracy:

- Read the passage silently several times.
- Note and look up unfamiliar words so that you know what they mean and how to pronounce them. Practice pronouncing new words before reading the entire passage aloud.
- If you will be reading dialogue, decide how you want the characters to sound. Think about the tone of voice each character should have.
- Practice aloud, and try to listen to yourself. Adjust your rate to read with accuracy. You should read slowly enough so that you do not skip any words but quickly enough to match the way you talk.
- Monitor and correct your pronunciation as you read. Reread any text that you read incorrectly. Practice until you can read smoothly.
- If you come to an unfamiliar word that you did not identify previously, slow down and use spelling patterns to pronounce it correctly.

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. 330 of the *Student Interactive*. Circulate to ensure that students are identifying historical clues.

OPTION 2 **Use Independent Text** Have students use sticky notes to label clues in a story that let them know the story is historical fiction.

☑ QUICK CHECK

Notice and Assess Are students able to identify features of historical fiction?

Decide

- **If students struggle,** revisit instruction for identifying historical fiction in Small Group on p. T218.

- **If students show understanding,** extend instruction for identifying historical fiction in Small Group on p. T219.

STUDENT INTERACTIVE, pp. 330–331

GENRE: HISTORICAL FICTION

READING WORKSHOP

Learning Goal

I can learn more about the theme *Impacts* by inferring theme in historical fiction.

Historical Fiction

Historical fiction is **set**, or takes place, in the past. The author combines facts with imagined details, events, and characters. Historical fiction includes

- Believable **characters**
- Reasonable **events** and responses
- Details based on historical **fact**

TURN and TALK What setting details tell you that you are reading fiction that takes place in the past? With a partner, discuss clues you have found in texts that helped you understand the setting and genre.

What connects us to the past?

Be a Fluent Reader Practice reading both silently and aloud. Be aware of what you are reading. Reading at the right speed and with accuracy will help you and others understand what you read. When you read aloud,

- ○ Preview the text for new vocabulary.
- ○ Listen to yourself and adjust your rate so that all the words make sense.
- ○ Monitor and correct your pronunciation as you read.
- ○ Keep practicing until you can read smoothly.
- ○ Take time to use spelling patterns to read words as needed.

HISTORICAL FICTION ANCHOR CHART

Setting
- ★ has a **MAJOR INFLUENCE** on story events
- ★ details based on **HISTORICAL FACT**
- ★ may include true historical events

Characters
- ★ may be entirely fictional
- ★ may include real figures from history
- ★ may be a combination of **FACTUAL** and **IMAGINED**

Purpose, Text Structure, Plot, and Theme = same as Realistic Fiction

330

331

Academic Vocabulary

OBJECTIVES

Respond using newly acquired vocabulary as appropriate.

Recognize and explain the meaning of idioms, adages, and proverbs.

ELL Language Transfer

False Cognates Point out the similarity between the English word *idiom* and the Spanish word *idioma*. Warn English language learners that not all words with similar appearances are true cognates. Work with students to clearly distinguish between the meanings "figurative expression with a meaning separate from its constituent parts" and "language, such as German or Italian."

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 includes any phrase or expression that takes on meaning beyond the literal and factual definitions of the words on the page. An idiom is a special type of figurative language —a well-known set phrase whose meaning cannot be determined solely from the definitions of its words. Examples:

> *beat around the bush:* avoid stating the obvious
> *costs an arm and a leg:* very expensive
> *the last straw:* final item that brings on action

Idioms are often specific to a particular culture or geographical area. For example, the Spanish idiom "healthier than a pear" (*mas sano que una pera*) roughly translates to the English "fit as a fiddle." Neither phrase quite makes sense literally, yet both effectively convey the idea that the person feels extremely vigorous and energetic.

MODEL AND PRACTICE Model this strategy using the chart on p. 357 in the *Student Interactive*.

- When I encounter a phrase that seems out of place or does not make sense, I ask myself whether it is being used figuratively. In a description of someone telling a secret or sharing gossip, does "spill the beans" mean "make a mess of lunch"? Or is it an idiom?

- *Spill the beans* metaphorically compares spilling beans to releasing restricted information. Neither beans nor restricted information can easily be returned to their "jar" once they escape.

- Have students apply this strategy to the idioms in the Idiom Bank. If needed, correct misunderstandings by giving another example.

ELL Targeted Support **Academic Vocabulary** As students read a text, guide them to use context clues to identify and interpret idioms.

First read the idiom in its literal sense. Now ask yourself these questions: To what else might the writer be referring? What description is the author developing? What image is the author creating? **EMERGING**

ASSESS UNDERSTANDING

Apply

My TURN Have students sort the idioms in the Idiom Bank into the correct circle labeled with an academic vocabulary word.

STUDENT INTERACTIVE, p. 357

👆

VOCABULARY   READING-WRITING BRIDGE

Academic Vocabulary

Learning Goal

I can use language to make connections between reading and writing.

Figurative language is language that expresses a meaning that goes beyond dictionary definitions. One type of figurative language is an idiom.

- "Her new approach *breaks the mold*," meaning that she is making a big change from tradition.
- "He *let the cat out of the bag*," meaning that he revealed a secret.
- "I *have a funny feeling*," meaning that you can make a prediction.

My TURN Write each idiom from the Idiom Bank in the circle to which it belongs.

Idiom Bank

spill the beans	go out on a limb
a new broom sweeps clean	take the lid off
see the handwriting on the wall	make a clean break

Tradition
make a clean break
a new broom sweeps clean

Reveal
spill the beans
take the lid off

Predict
see the handwriting on the wall
go out on a limb

357

Word Study Prefixes *im-*, *in-*, *ir-*

OBJECTIVE

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

LESSON 1

Teach Prefixes *im-*, *in-*, *ir-*

FOCUS ON STRATEGIES Although they do not change how a word is decoded or read, the prefixes *im-*, *in-*, and *ir-* all function to give the opposite meaning to the base word that follows them. For example, *impatient*, meaning "not able to wait," is an antonym of *patient*.

MODEL AND PRACTICE Display the words listed below. Have students decode the words. Then for each word, ask students to identify the prefix, its meaning, and the base word that follows it. Then have students give the meaning of the word. Tell students: For example, look at the word *invisible*. The prefix *in-* means "not," and the base word is *visible*. Therefore *invisible* means "not visible," or "not able to be seen."

invisible
irregular
improbable
ineffective
immoral

Discuss how each word with a *im-*, *in-*, *ir-* prefix means the opposite of its base word.

ELL Targeted Support

Prefix Pronunciation Display the prefixes *im-*, *in-*, and *ir-*. Read aloud a list of words that begin with these prefixes.

Provide students with flash cards for the prefixes. As you read aloud, have students repeat the words and hold up the card that correctly identifies the sound they heard in the word. **EMERGING**

Explain to students that the prefixes *im-*, *in-*, and *ir-* add the meaning "opposite of" to base words. Say: The word *responsible* means "able to choose between right and wrong." Ask: What does *irresponsible* mean? Have students respond orally. Repeat with words *impossible* and *inactive*. **DEVELOPING**

LESSON 1

Teach Prefixes *im-*, *in-*, *ir-*

LESSON 2

Apply Prefixes *im-*, *in-*, *ir-*

FLEXIBLE OPTION
LESSON 3

More Practice

FLEXIBLE OPTION
LESSON 4

Spiral Review:
Syllable Pattern VV

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.
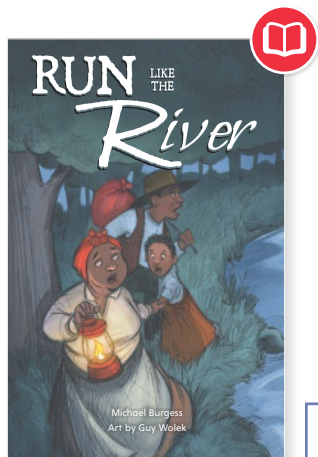
LEVEL Q

Genre Historical Fiction

Text Elements
- Figurative language
- Challenging themes

Text Structure
- Chronological
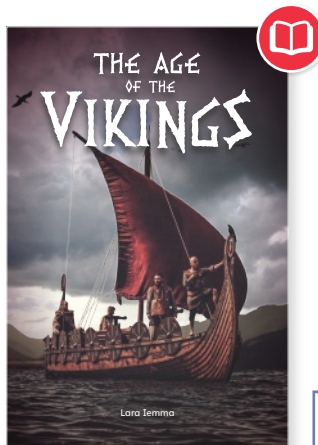
LEVEL R

Genre Narrative Nonfiction

Text Elements
- Content may be new to many students
- Words with complex spelling patterns

Text Structure
- Description
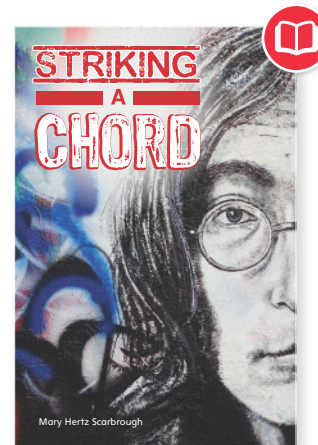
LEVEL S

Genre Narrative Nonfiction

Text Elements
- Content appealing to preadolescents
- Vocabulary words depend on context or glossary

Text Structure
- Description

Guided Reading Instruction Prompts

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

Identify Historical Fiction

- How are these characters like real people?
- What makes this a historical fiction story?
- What can you learn from the setting of this story?

Develop Vocabulary

- What can you do to understand the meaning of this word?
- What does the word _____ tell about the setting of the story?
- What words tell you that this is a historical fiction story?

Infer Theme

- What do you think the author wants readers to understand after reading this story?
- How do you determine what the theme of a story is?
- What do you do when you make an inference?

Enriching America
Joan A. Nelson
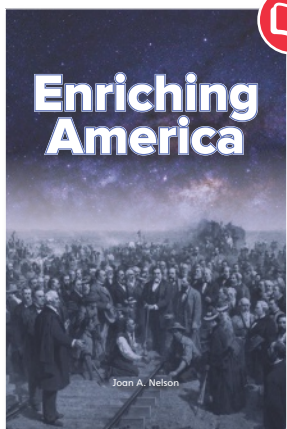
LEVEL S

Genre Informational Text (Biographies)

Text Elements
- Meaning of new vocabulary derived from context
- Dense layout of text

Text Structure
- Description

Flash in the Pan
Jim Westcott
Art by Sahle Robinson

LEVEL T

Genre Historical Fiction

Text Elements
- Wide range of sentence types
- Words with affixes

Text Structure
- Chronological

Stories of STORYTELLERS
Lori Sherritt-Fleming

LEVEL T

Genre Biography

Text Elements
- Wide range of sentence types
- Multiple topics and subcategories

Text Structure
- Compare and contrast

Make Connections

- In what way are the characters a bit like you?
- What do you know about this time in history?
- What does this story remind you of?

Compare Texts

- How is this story similar to other stories you have read?
- How is it different?

Word Study

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

Leveled Reader Teacher's Guide

For full lesson plans for these and other leveled readers, go to SavvasRealize.com.
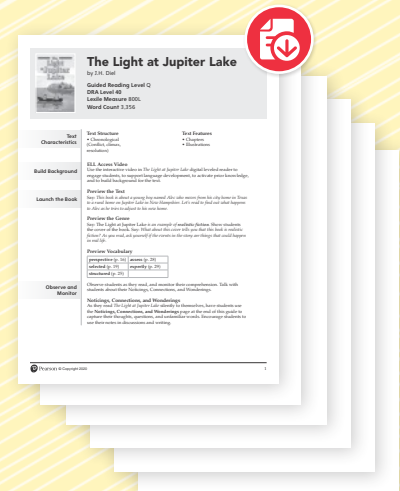
Use the ☑ **QUICK CHECK** on p. T211 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY HISTORICAL FICTION

Teaching Point Today I want to remind you that all fiction stories have certain elements: characters, setting, plot, conflict, and resolution. Different types of fiction have special features. Historical fiction is different because it takes place in the past, in some period of history. You can identify historical fiction through the setting—the time and place the story happens. Also notice what characters say and do, and think about whether characters in a modern story would say and do these things. Review the anchor chart on p. 331 to talk about elements of historical fiction.

ELL Targeted Support

Help students understand elements of historical fiction.

On the board, write *realistic, factual*. Pronounce each word, and have students repeat it. Remind students that the meanings of these words are different. **EMERGING**

Help students locate definitions of the words in a print or online dictionary. Then read aloud this sentence from "Waiting for Pa": "John Deere had invented a steel plow in 1837, but so far his family had been unable to afford one." Have students explain why the sentence is realistic. Then have them identify the part that is factual and explain their decision. *(The statement about John Deere is factual, because research confirms that the event really happened.)* **DEVELOPING/EXPANDING**

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

Intervention Activity ▲ ⬇

READING HISTORICAL FICTION

Use Lesson 17, pp. T109–T114, in the *myFocus Intervention Teacher's Guide* for instruction on the features of historical fiction.

LEVEL E • READ

Lesson 17 Genre: Fiction

DIRECTIONS Read each story. Notice how the events are organized. Think about the characters and the setting.

The Right Club

1 Thursday was club day at Elmwood School. Each club had posted signs and banners in the hallway. They had set up tables with colorful flyers to welcome new members. Hadley and her friend Maggie were checking out the clubs. Hadley was really interested in joining a club, but she was unsure which would be best. She had never belonged to a club before. She wanted to make sure she joined the right one.

2 "Look, Hadley! Here's a club for playing chess," exclaimed Maggie. "Let's join this one." Maggie played chess with her older brother Ken and she was very good. She had tried to teach Hadley some basics, but Hadley was not inspired to learn the strategies.

3 Hadley said, "That's a great club for you, Maggie, but I'm going to keep looking."

4 Hadley continued to visit the club tables. The Ski Club looked tempting, but Hadley didn't enjoy being outdoors in the cold. She noticed the Math Club, but studying numbers was not exactly her idea of fun.

5 Then, Hadley saw a banner for the Bird Watching Club. *That might be just the right club,* she thought. *There are so many birds around here I would learn to identify them all.* Hadley asked the club president lots of questions. It did sound exciting. Before Hadley signed up, though, she had one last question. "What time are the club meetings?"

6 "We meet in Sherman Park at sunrise, about 5:30," the club president answered.

7 "In the morning?" asked Hadley.

8 "That's when the sun rises," replied the president with a huge grin. "And it's the best time to spot birds."

9 "Thanks. I don't think the Bird Watching Club is the right one for me, though. I'm going to keep looking," said Hadley as she walked away. She was not a morning person. Not 5:30 in the morning, anyway.

10 As Hadley headed down the hall, her eyes fell on the banner for the Stargazing Club. It showed an amazing photograph of the Milky Way. There was a star chart pinned on the wall. There was a telescope set up on the table.

11 *That club* must *meet at night,* Hadley thought. And she marched right up and joined the Stargazing Club.

Reading Literature T • 109

On-Level and Advanced ✊ ⬇

INQUIRY

Question and Investigate Have students use the weekly question to explore examples of historical fiction and decide how stories from the past can have an effect on their lives. Throughout the week, have them conduct research about the question. See *Extension Activities* pp. 170–174 in the *Resource Download Center*.

Conferring

3 students / 3–4 minutes per conference

IDENTIFY HISTORICAL FICTION

Talk About Independent Reading Talk with students about a historical fiction story and how recognizing it as historical fiction helped them better understand it.

Possible Conference Prompts
- What details told you this was a historical fiction story?
- What can we learn from this story that is relevant today?

Possible Teaching Point Remember that fiction has characters, a setting, and a plot. The characters face some kind of conflict that is resolved through the story's plot. To recognize historical fiction, look at the setting. The realistic place and time must be based on historical fact.

Leveled Readers 📖 🔊 ✏️ ▶️ 👆

IDENTIFY HISTORICAL FICTION

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support on how to identify the elements of historical fiction, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by E.H. Diaz
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356
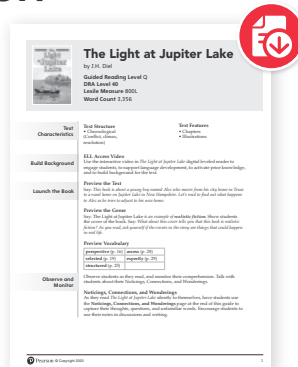
Whole Group

Share Bring the class back together, and invite one or two students to talk about a historical fiction book they are reading, telling where and when it takes place.

Independent/Collaborative

Independent Reading 📖 🔊

Students can
- read a self-selected trade book.
- reread or listen to a previously read text.
- read their Book Club text.

Centers 📚 📥

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

Literacy Activities 🎮 📥 📖

Students can
- write about another book they are reading and tell why it is historical fiction.
- discuss elements of historical fiction.
- play the *myView* games.
- work on an activity in the *Resource Download Center.*

BOOK CLUB 📖

See Book Club, pp. T492–T493, for
- teacher's summary of chapters in *Where the Mountain Meets the Moon.*
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Text

The Secret of the Winter Count

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

- Read aloud with students the vocabulary words on p. 332. Ask students to share what they know about the words. Provide definitions if needed.

  drought: a long time of low or no rainfall

  intricate: complicated; very detailed

  wavering: changing; moving back and forth

  unbidden: not asked for

  snoozing: dozing; sleeping lightly

- Watch for these words as you read, and consider their relationship to the plot.

Read

Discuss the First Read Strategies on p. 332 of the *Student Interactive*. Prompt students to establish that the purpose for reading this selection is to identify where and when the story takes place and how the historical setting affects the plot of the story.

FIRST READ STRATEGIES

NOTICE Encourage students to notice how the historical setting affects characters and events.

GENERATE QUESTIONS Remind students to ask themselves questions as they read to clarify their understanding.

CONNECT Remind students that making connections means thinking about how the text is like something they know, have done, or have read about. Tell them they should try to connect details about the characters and events to facts from other texts.

RESPOND Tell students to take notes about a character they find interesting or important.

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 **Linguistic Supports** Reviewing the definitions of vocabulary words while reading will help students learn new words.

Preview the text and point out each word and its definition. Help students read the definitions aloud. Have them repeat after you. **EMERGING**

Complete the activity above. Read aloud the sentence that contains the word, and then have students review the definition and tell you what the sentence means. **DEVELOPING**

Complete the activities above. Next, have students use a dictionary to confirm and add to the list of definitions. Ask students to take turns reading aloud the sentences that contain the words and review their definitions to confirm that they make sense in context. **EXPANDING**

Have student pairs preview the text and identify any confusing or unknown words. Direct them to use a dictionary to look up definitions of the words and create their own glossary of terms. **BRIDGING**

ELL Access

Background Knowledge Draw on any prior knowledge students have about Native Americans living on the plains in areas like Montana. If they do not have this knowledge, show them pictures of a Blackfoot village, buffalo, and tipis. Name each item. Show them a map of the plains area as it was in the 1800s, including the area of Montana.

STUDENT INTERACTIVE, pp. 332–333

🔖 🔊 ✏ 📓

Meet the Author

Jacqueline Guest has written nineteen novels for readers of all ages. While on the job as a writer, she has stood on an iceberg, flown a kite in a hurricane, and dodged a pride of hungry lions! Jacqueline lives in a log cabin in the foothills of the Rocky Mountains of Alberta, Canada.

The Secret of the Winter Count

Preview Vocabulary

As you read *The Secret of the Winter Count*, pay attention to these vocabulary words. Notice how they help you understand the characters and events in the text.

drought	intricate
wavering	unbidden	snoozing

Read

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

Notice the importance of time and place to the story events.	**Generate Questions** before and during reading to deepen your understanding.
Connect details about the characters and events to facts from other texts.	**Respond** by taking notes about a character you think is interesting or important.

First Read
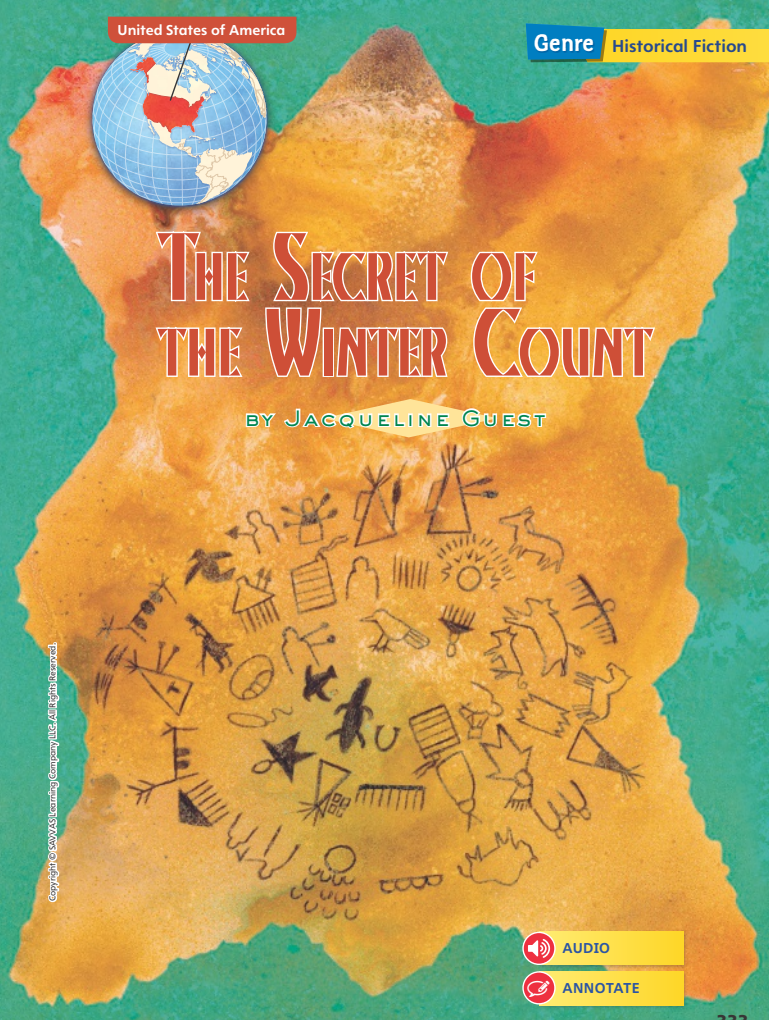
United States of America

Genre Historical Fiction

THE SECRET OF THE WINTER COUNT

BY JACQUELINE GUEST

🔊 AUDIO
✏ ANNOTATE

332

333

First Read

Notice

💬 **THINK ALOUD** The first thing I notice as I read this page is the date: 1886. This tells me the story takes place in the past. The illustration confirms this for me. I know I am reading historical fiction.

Close Read

Make Connections

Point out that all communities face problems at one time or another. Ask students to think about connections they can make to the problem facing characters in this story. Highlight evidence in the text that shows the challenge the people in this story face. **See student page for possible responses.**

Ask students how societies they know about face this kind of challenge together.

Possible response: They invent new ways to get water from far-away sources.

DOK 3

OBJECTIVE

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

CLOSE READ

Make Connections

What are some difficulties that communities can face together?

Highlight text evidence that tells about a challenge.

drought a long time of low or no rainfall

CHAPTER 1 — NEW FRIENDS

1   Emma looked at the shriveled huckleberry bushes. Not a berry clung to the withered branches. She'd wanted to gather a bucketful to cheer her parents, who were worried about the shortage of water. Her father said that 1886 would be the worst drought in Montana's history, and now their well was already dry and the small stream near their cabin had to provide water for both the family and the cattle.

2   In the distance, she spied the soaring canyon wall that reminded Emma of a curtain dropping from the sky, and though she'd never been there, she knew that was where the Blackfoot Indian village was.

3   Emma thought for a moment. Her mother had said the people of the tribe knew where to find food on the land, and weren't huckleberries food? She'd ask the villagers where to find the tasty treats.

334

CROSS-CURRICULAR PERSPECTIVES   **Social Studies**

The Blackfoot (or Blackfeet) Indians were a plains tribe whose livelihood depended on the buffalo. They lived in tipis, which were built by the women. Children had chores to do, but they had time for playing with dolls, other toys, and special games. The Blackfeet reservation was established in 1855 in northwest Montana.

📖 🔊 ✎ 📓

4   As Emma walked into the Blackfoot village, she stared at all the strikingly decorated tipis. She was greeted by a dozen children along with a tall man wearing a beautifully beaded vest and a hat with a black feather stuck in the band. His warm smile put her at ease.

5   "Hello," she said politely. "My name is Emma Arcand, and I live on the farm down in the valley. Do you know where I can find some huckleberries?"

6   The children began running around her like playful foxes, and the man chuckled. "Nice to meet you, Emma Arcand. I am Star Walker, storyteller of my tribe, and I'm sorry, but there are no berries. There has been no rain, and without rain, the berries do not grow. There is little food of any kind this year."

7   One of the younger children ran up to Emma and stared at her. Star Walker shooed the little boy away, saying, "He does not mean to be rude, but with your dark skin and hair, you do not look like the other white people from this area, and he is curious."

8   "That's because I'm Métis; my ancestry is mixed," Emma laughed. "My grandpa is French Canadian and my grandma is Cree, and on my next birthday, when I'm twelve, we're going to visit them in Canada."

9   Star Walker nodded. "I have many friends among the Cree people."

10   She swung her empty bucket. "What does a storyteller do, Mr. Star Walker?" Emma couldn't imagine someone having the job of telling stories all day long.

335

CLOSE READ

Vocabulary in Context

Context clues are words and phrases that help readers understand new vocabulary. In paragraph 8, underline context clues that help you understand the meaning of *ancestry*.

First Read

Generate Questions

💬 **THINK ALOUD** As I read, I wonder whether I understand how Emma and the Blackfoot people are going to get along. The Blackfoot people face the same problem of having had no rain, but Emma cannot help them with that. I will keep reading to see if I understand more.

Close Read

Vocabulary in Context

Remind students there are different types of context clues, including definitions, examples, and explanations. Sometimes the clue to an unfamiliar word is in the same sentence, but other times students need to read ahead to find a clue. The clue to the word *ancestry* in paragraph 8 is provided through an explanation. Have students highlight the context clues that help them understand the word. **See student page for possible responses.**

DOK 2

OBJECTIVE

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

ELL Targeted Support **Background** Write *Métis, French Canadian, Cree, Canada.* Pronounce the words, and have students repeat each one. Explain that the word *Métis* comes from the French language. In the 1700s, many people from France settled in Canada. The Cree are First Nations people who live mostly in Canada.

Have students repeat the words and tell you what they mean.
EMERGING/DEVELOPING

Have students locate Montana, Alberta, and Saskatchewan on a map of North America. Direct partners to discuss how Emma's family could have ended up living in Montana. **EXPANDING/BRIDGING**

First Read

Respond

💬 **THINK ALOUD** I find it interesting that Emma is confident enough to walk into a strange village and engage an older person in conversation. In some of the stories I have read, settlers were afraid of native people. I'm going to make a note about how different Emma seems to be.

Close Read

Make Connections

Ask volunteers who they would ask to learn about their family's history. Discuss how a family's history can provide wisdom to younger generations. Then have them highlight evidence of how the Blackfoot children learn about their history. **See student page for possible responses.**

Remind students of the StoryCorps primary source on pp. 328–329 of the *Student Interactive.* Ask students how StoryCorps is like the job Star Walker does for his tribe.

Possible response: StoryCorps collects history and wisdom that younger generations will be able to find in a centralized location.

DOK 3

OBJECTIVE

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

CLOSE READ

Make Connections

Think of ways you know of for a society to pass down history and wisdom from older people to younger people.

Highlight evidence that tells how Star Walker does that.

intricate complicated; very detailed

11   "I speak the legends and history of our tribe to the young people," he replied, "which is how children learn the wisdom of the elders."

12   Emma loved stories. "Could you tell me some of your stories?"

13   "You are in luck," Star Walker said, "I am about to share the history of our tribe with the children, and you are welcome to join us."

14   Emma brightened. "I'd like that."

15   Star Walker showed Emma and the children an animal hide covered with drawings in an intricate spiral pattern.

16   "This is called a Winter Count. Each of these pictures shows the most important event that happened to our tribe that year." He pointed to a drawing of tiny human figures circling a buffalo with a string of ten horses extending outward in a line and ending at a small circle. "This was many years ago when a terrible drought came and our tribe was saved by the Little People."

336

CROSS-CURRICULAR PERSPECTIVES   **Social Studies** 🌎

At one time, all groups within the Blackfoot tribe were called Blackfoot, but because of a misspelling by the government, today three of the groups living in the United States are called Blackfeet. The group living in Canada is called Blackfoot. The name comes from the color of the moccasins the people wore. Explain that like Star Walker did in this story, today Blackfoot adults pass along stories and history to their children to keep their culture alive.

📖 🔊 ✏️ 📔

17   Star Walker pointed to another buffalo image, but this one showed twenty horses ending at the little circle. "And here was a second time we were saved from a drought."

18   "The legend tells of the Little People, nature spirits not much bigger than you, Emma, who told one of our children that he should go to the rock shaped like the sacred buffalo and walk ten horse lengths from it to find water. The boy did as the Little People instructed, found a pool of water waiting, and all our people were saved. During the next drought, another child was told to walk the same path from the Buffalo Rock, but this time ten more horse lengths, twenty horse lengths total, and sure enough, there was the water."

19   "Could the Little People help with *this* drought?" Emma asked hopefully.

20   Star Walker shook his head sadly. "None of our children has seen the Little People."
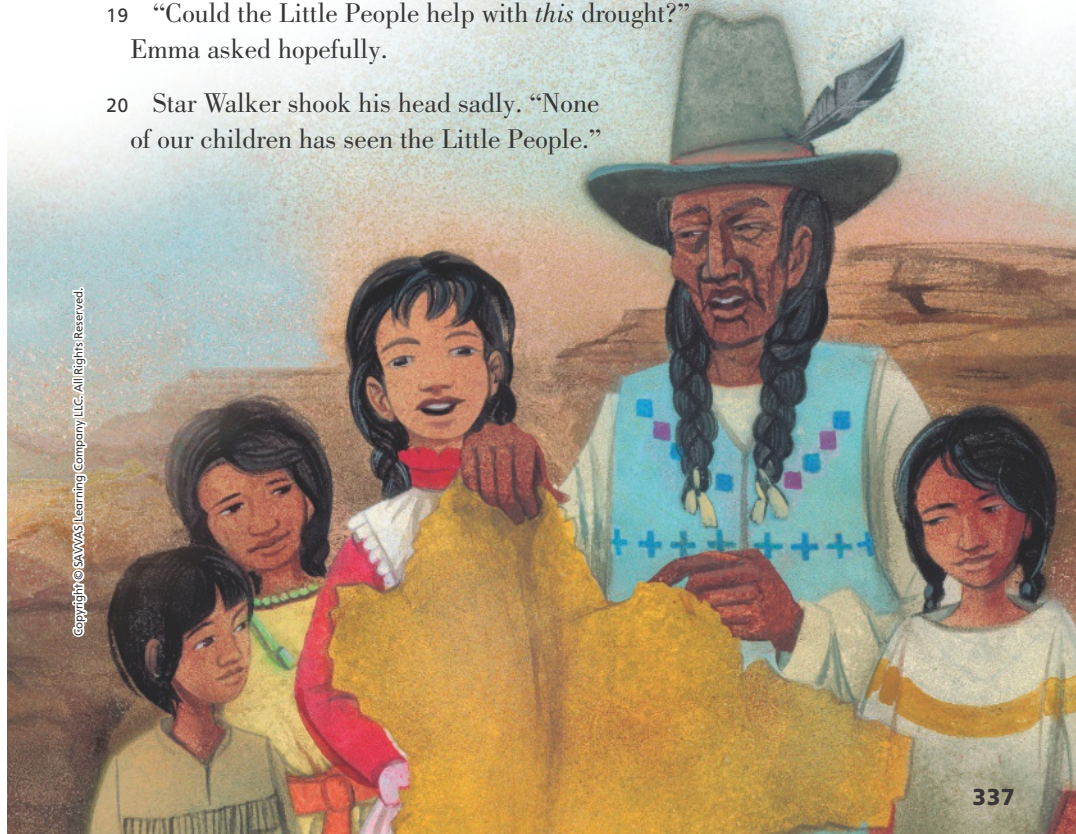
CLOSE READ

Infer Theme

You can combine information you already know with details from a story to infer a theme.

Underline text evidence in paragraph 16 that you can add to the title of the story to make an inference.

337

Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Foreshadowing Explain that sometimes an author provides a hint to make readers wonder about what will happen later in the story. The author writes "None of our children has seen the Little People." Explain that this could be a hint that the Little People show themselves to someone in the story. For more on Author's Craft, see pp. T248–T249 in the Reading-Writing Workshop Bridge.

First Read
Generate Questions

💬. **THINK ALOUD** I wonder if the legend that Star Walker tells will have something to do with solving the problem of the drought Emma's family and the Blackfoot people are experiencing. This question gives me something to look for as I continue reading.

Close Read
Infer Theme

Remind students that a theme, or idea or message the author wants to convey to readers, is sometimes expressly stated, as are morals in fables. Most of the time, however, readers infer theme by looking at the characters' actions and words and the events in the story. Have a volunteer say the title of the story. Then ask students to scan **paragraph 16** and underline clues that may help them infer the theme. **See student page for possible responses.**

Ask students to review **paragraphs 15–20** and explain why they think the title of the story contains the word *Secret.*

Possible response: The Winter Count shows how the tribe overcame two droughts before, but it does not tell them how to overcome this one. There is a secret in the count that no one understands.

DOK 2

OBJECTIVE

Infer basic themes supported by text evidence.

First Read

Generate Questions

💬 **THINK ALOUD** This chapter is called "Arithmetricks." Is this a play on the words *arithmetic* and *tricks?* I am not sure I understand how that relates to the story so far, but the author uses this title for a reason. I will read to find out the significance of the title.

Close Read

Infer Theme

Ask students to skim this page and think about the chapter title. Ask where they first see how arithmetic might figure into the story (paragraph 29). Have students underline the sentence about arithmetic.

Ask students what the *tricks* part of the chapter title makes them think of and how it might relate to the characters, setting, and events.

Possible response: It makes me think of how people who like math play with numbers. Maybe Emma likes math and will play with numbers as she thinks about the Winter Count.

DOK 2

OBJECTIVE

Infer basic themes supported by text evidence.

CLOSE READ

Infer Theme

Underline text evidence that tells you of the importance that mathematics plays in developing a theme of this story.

CHAPTER 2 ARITHMETRICKS

21 When Emma arrived home, her parents were down by the stream where they were digging a big pit, and, watching her parents work, Emma told the story of the Winter Count and how the Little People saved the tribe.

22 "Old stories won't save us from a drought, but this dugout will," her father said as he swung the heavy pick, hitting the ground with a thunk.

23 "Fingers crossed!" Her mother said as she shoveled the loosened dirt out of the wide hole.

24 Finally, they laid their tools on the top edge of the pit, climbed out of the hole, and walked to the stream.

25 "Once I unblock this trench, the stream will be diverted into the dugout and it will fill to the brim. Then we'll have a mighty fine reserve of water." Her father moved some rocks and used his shovel to reroute the water.

26 As they watched, a trickle ran from the stream into the dugout.

27 "This is going to take all night to fill," her mother said, watching the thin thread of water. "Let's have supper and hear more about Emma's day." She put an arm around her daughter. "I hope you weren't bothering our neighbors, Em."

28 "No, Ma. I was good. Can I go back tomorrow?" She wanted to hear more of Mr. Star Walker's stories.

29 "All of your arithmetic must be done. School work is important."

338

ELL Targeted Support **Retell** Guide students to retell chapter 1 in English.

Have students use the pictures on pp. 336–337 as prompts. Ask questions such as Who are the characters? Where does the story take place? What problem do the people in the story have? EMERGING/DEVELOPING

Have students take turns using the prompts *first, next, then,* and *after that* to retell the chapter in small groups. Tell them to use the illustrations for help. Ask each student to retell an event, setting, or a character detail. EXPANDING/BRIDGING

🔖 🔊 ✏️ 📓

30   With no schoolhouse near their farm, it was up to Emma's mother to teach her all about reading, writing, and arithmetic.

31   "After I finish all the questions, then can I go?" she sighed.

32   "They must not only be finished," her mother replied, laughing, "but they must also be correct."

33   That night, Emma worked very hard on her arithmetic, but the right answers didn't come easily. Addition was one thing—not so hard—but the multiplication tables seemed particularly tricky to her.

34   The wavering light from the coal oil lamp made the numbers on her slate tablet jump and wiggle, and, frustrated with the work, Emma found herself doodling pictures she'd seen on the Winter Count.

35   First she drew ten horses in a row, and then added another group of ten onto the line to get twenty. That's what the two pictures on the Winter Count had shown—the second chosen child had to walk ten more horse lengths to find water in the second drought.

36   "Ten horses for the first drought, plus ten horses for the second drought," she said to herself. "It's like an arithmetic problem!"

37    $10 + 10 = 20$

38   She wrote the equation below the drawings. It *was* arithmetic, but more fun because it used horses, and Emma liked horses.
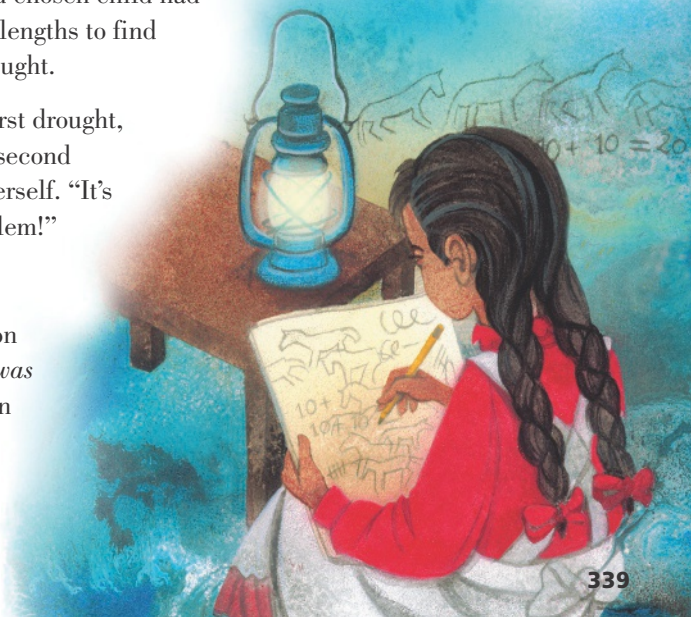
339

CLOSE READ

Make Connections

Think about the ways that groups or societies approach and solve problems.

Highlight text that you can connect to a problem-solving method or approach that your community uses.

wavering changing

First Read

Connect

💬 **THINK ALOUD** These paragraphs help confirm that this is historical fiction. They are based on facts. I have read about pioneer families in places where there were no schools, and children had to learn at home. I also remember that these children had to help out with chores.

Close Read

Make Connections

Tell students that teachers know that people learn in different ways. Have them reread **paragraph 30** and talk about how Emma's mother might try to teach different subjects. Then have them scan **paragraphs 34–38** to find ways that Emma thought about her math lessons and the other things she learned earlier in the day. Have them highlight examples of problem-solving strategies Emma uses. **See student page for possible responses.**

DOK 3

OBJECTIVE

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

····· **Possible Teaching Point** 🌉

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

Foreshadowing Remind students that an author may provide a hint to help readers anticipate what will happen later in the story. Have a volunteer read paragraph 33 aloud. Ask students to explain how addition and multiplication are different. Then invite students to discuss how the word *tricky,* when combined with the chapter title "Arithmetricks," might be a hint about something that will happen later. For more about Author's Craft, see pp. T248–T249 in the Reading-Writing Workshop Bridge.

First Read

Generate Questions

💬. **THINK ALOUD** As I read about Emma's dream, it makes me curious about how it fits into the plot of the story. Are the Little People contacting her, or is this just a regular dream? Why would the Little People contact her instead of a child in the Blackfoot village? I'll keep reading to make sure I understand.

Close Read

Infer Theme

Remind students that Emma doodled while she did her arithmetic lesson, and have them look again at the illustration on p. 339. Ask how the illustration of the dream on this page compares to the one on the previous page. Then have students underline evidence in **paragraphs 40–48** that reveals how Emma interprets her own dream. **See student pages for possible responses.**

DOK 2

OBJECTIVE

Infer basic themes supported by text evidence.

CLOSE READ

Infer Theme
What message does Emma think she is receiving in her dream?

Underline text evidence in paragraphs 40–48 that helps you determine the story's theme.

39 She was tired, too tired for more arithmetic, and, excusing herself, Emma kissed her parents goodnight and went to bed.

40 *They galloped into her dream on silent hooves, beautiful horses with the same markings painted on them as she'd seen on the village tipis. Emma sat astride an impossibly tall buffalo as tiny humanlike dancers circled the huge animal. The horses stood by the buffalo, but instead of staying in one big group like the horses she knew, the dream horses formed two groups of ten, then stepped out in single file to form one line. At the end of the line was a pool of cool, clear water. The horses were beautiful, with flowing manes and gentle brown eyes that seemed to know a secret . . .*

41 Emma woke with a start. The Little People had come to her. There was something about the horses and the number ten. She fumbled in the dark as she made her way to the table, lit the lamp, and finding her slate, began to sketch her dream.

340

⋮ Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Rising Action Point out that this is part of the rising action of the story, and the author is building suspense. The author wants to make readers wonder what is going to happen next and whether Emma has solved the problem. For more on Author's Craft, see pp. T248–T249 in the Reading-Writing Workshop Bridge.

📖 🔊 ✎ 📓

42   She drew the buffalo and the horses.

43   "The water was ten horse lengths from the Buffalo Rock for the first drought. Then ten more horse lengths for the second. Could it be . . ."

44   There was clearly a pattern in the drawing.

45   *"One drought—ten horses. A second drought—ten more horses. So this is the third drought—just add ten more horses!"* she whispered, jotting down a new equation.

46   **10 + 10 + 10 = 30**

47   They would find water thirty horse lengths from the Buffalo Rock!

48   Tomorrow she would ask Mr. Star Walker to take her to the special rock. Maybe dreams could come true.

49   The next morning, Emma tried to explain her dream and the pattern of horse lengths from the Winter Count to her parents, but they were too preoccupied.

341

First Read

Respond

💬 **THINK ALOUD** I am going to take notes on Emma's thinking process on this page. She is drawing her dream as she thinks about the number 10. Then she recognizes a pattern in the dream. This is important, I think, because Emma is trying to solve the problem of the drought by interpreting a pattern.
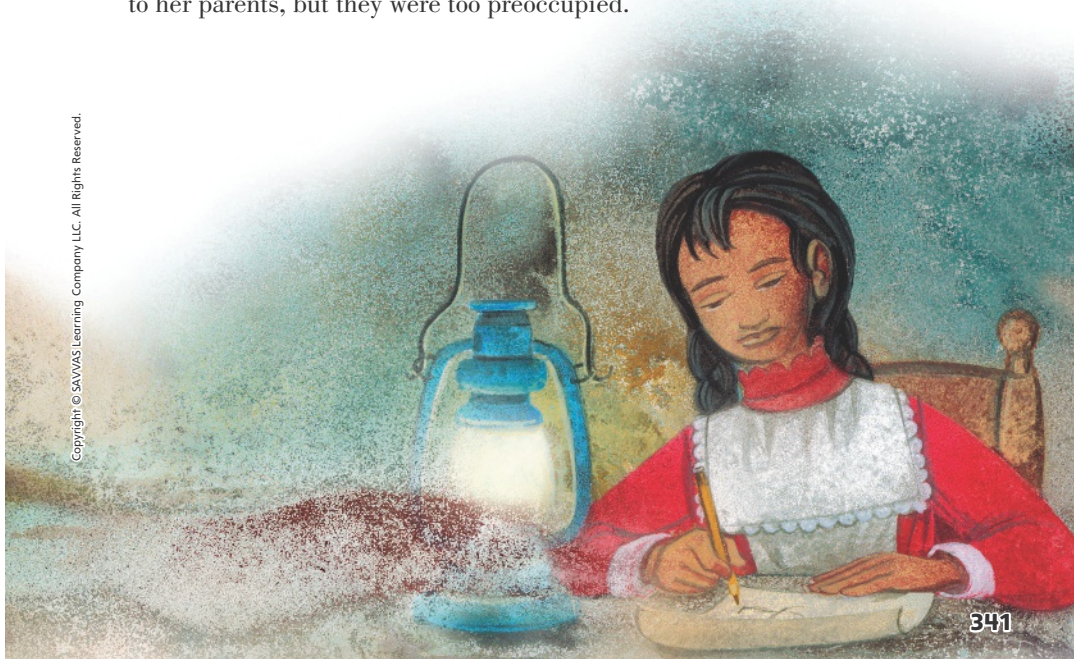
CROSS-CURRICULAR PERSPECTIVES   Social Studies 🌎

Native people in Montana once revered a boulder called the Sleeping Buffalo Rock. Early people carved markings into it that look like its horns, eyes, spine, and ribs. Stories passed down in many tribes—including the Cree and Blackfeet as well as Chippewa, Sioux, Crow, and Northern Cheyenne—told of how the sleeping buffalo and its herd fooled hunters.

First Read

Respond

💬 **THINK ALOUD** I am going to take notes on the way Emma's parents act when they realize that their solution to the water problem has failed. Their moods probably affect Emma, which might also affect events in the story.

Close Read

Vocabulary in Context

Read aloud the first sentence in **paragraph 54.** Ask students if the earlier definition of *brim,* "the top edge," makes sense in this paragraph. Prompt them to think of how that definition might relate to a hat. Then have students underline a context clue to the meaning of *brim.* **See student page for possible responses.**

| DOK 2 |

OBJECTIVE

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

CLOSE READ

Vocabulary in Context

Reread paragraph 25. In that paragraph, *brim* means "the top edge."

Read paragraph 54. What does *brim* mean here? Underline a context clue in the text to support your definition.

50 "My, you're finding some imaginative ways to do your arithmetic!" said her mother, taking her bonnet from the peg by the door. "But with our dugout full, we'll have no water worries!"

51 Emma followed her parents as they hurried down to the dugout, but when they arrived, all they could do was stand and stare.

52 The dugout was completely empty!

53 "Where did the water go?" Emma asked, confused.

54 Her father took off his hat and slapped his thigh with the brim. His disappointment was clear to Emma.

55 "Sometimes there are cracks under the soil, and the water drains back into the ground to underground rivers. The level of the underground river has sunk farther than I'd thought."

56 His face looked so tired that it made Emma sad, but then she saw that something else had happened.

57 "Pa, the stream stopped flowing!" Emma ran to the streambed, but there was no water.

58 Emma looked from her mother's stricken face to her father's. She wanted to repeat the whole story of her dream, but now wasn't the time. Her father seemed to be holding something in, like a volcano just bubbling with hot lava and ready to explode. Emma and Ma had read about volcanoes in one of the few schoolbooks they had—a geography book.

59 "I'll be back later," she whispered, and walked away.

60 Now Mr. Star Walker *had* to take her to the Buffalo Rock.

342

···· **Possible Teaching Point** 🌉

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

Figurative Language Explain that authors choose their words carefully to build suspense, to help readers identify with characters, and to help readers create mental pictures as they read. Have students reread the sentence about Emma's father in paragraph 58. Ask them if they recognize the literary device the author is using to describe her father. Point out the word *like* helps them recognize the simile. The author compares her father to a volcano. Ask students to tell how they pictured Emma's father as they read these words.

📖 🔊 ✏️ 📔

CHAPTER 3 WATER WALKING

61 When Emma got to the village, the storyteller was sitting cross-legged on the ground outside his tipi studying the Winter Count. "Excuse me, Mr. Star Walker, will you show me the Buffalo Rock?"

62 He looked up from the hide with its spiral of drawings.

63 "Good morning, Emma. The Buffalo Rock is not something we share with outsiders."

64 "But you let me listen to your stories yesterday," she protested. "And I *am* part Cree. Am I still an outsider? Please, Mr. Star Walker, it's important."

65 He seemed to weigh this in his mind, and then his eyes twinkled, and he smiled. "I'm sure your Cree grandmother would want me to show you."

66 Together Emma and Star Walker hiked high into the canyon and finally stopped in a clearing that opened out to a wide valley.

67 Emma gasped. Standing before her was a gigantic buffalo!

68 When she looked closer, she realized this was the Buffalo Rock. It looked so real!
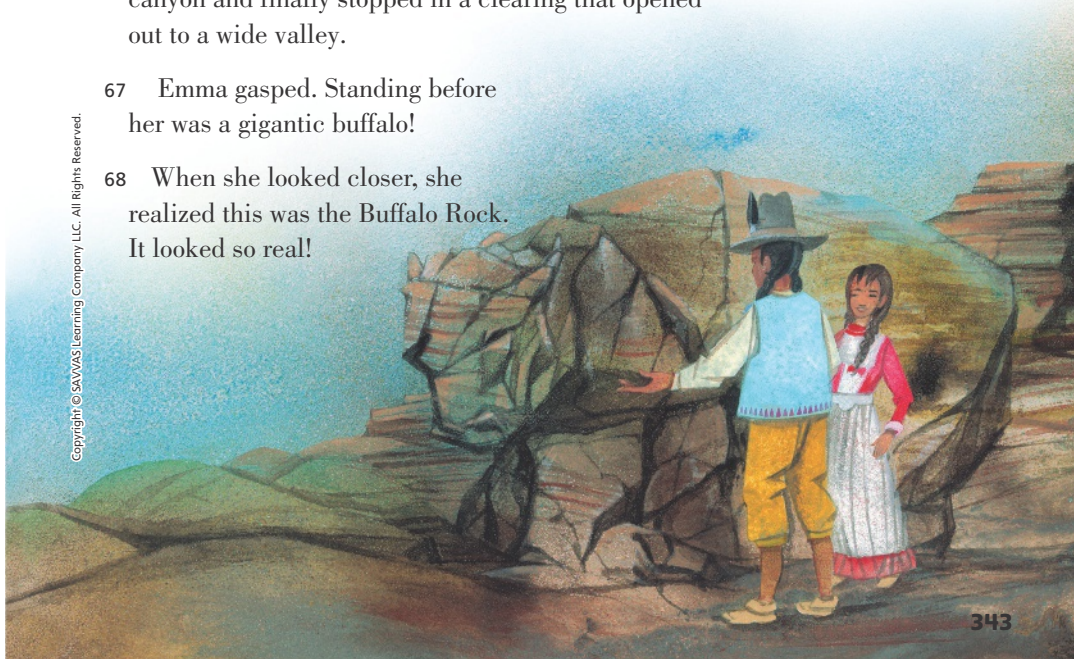
343

CLOSE READ

Make Connections

What are some things or ideas that people in your community or society do not like to share outside the group?

Highlight text that tells how Emma and Star Walker come to an agreement.

CROSS-CURRICULAR PERSPECTIVES   Social Studies 🌍

If it is appropriate in your class, invite students to identify some categories of information a community or society might prefer to keep to itself. Examples include religious practices and holy sites, jargon or lingo that helps local people communicate without including outsiders, and roads or neighborhoods that residents do not want other people to visit. Discuss why people might have different points of view about how public such knowledge should be.

First Read
Respond

💬. **THINK ALOUD** These paragraphs help me understand more about Emma. It seems she is determined—she does not give up easily. She is able to persuade Star Walker to take her to the Buffalo Rock. I am going to write a note about Emma's determination.

Close Read
Make Connections

Discuss with students how some things are private. People in a community may not think it is appropriate to share some traditions with people outside their community. Star Walker did not want to share the Buffalo Rock with Emma. Find and highlight how they deal with the problem. **See student page for possible responses.**

Ask students why Emma's Cree ancestry makes it possible for Star Walker to show her Buffalo Rock.

Possible response: Emma's grandmother was a Native American (or First Nations person), so Star Walker feels he has something in common with her. That makes him realize that Emma is not necessarily an outsider.

DOK 3

OBJECTIVE

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

First Read

Generate Questions

Emma is so sure she has found the water, but the last sentence says she frowned. I do not think she has found the water. What will she do if her idea is not correct?

Ask students to generate some questions that could help them decide what they think Emma will do. (**Possible responses:** What was Star Walker about to say? Does Star Walker believe Emma? What will Emma do if she finds water? What if she does not?)

Close Read

Infer Theme

Remind students that what characters say and do can give them an insight into the theme of a story. Have them scan **paragraphs 76–80** and underline details about the ways Emma and Star Walker respond to their situation. **See student page for possible responses.**

Ask students why Star Walker follows Emma instead of saying what he was about to say in paragraph 76.

Possible responses: Star Walker thinks Emma cannot find water because she is not from the Blackfoot tribe; Star Walker wants to be kind to Emma because he knows she is trying to help.

DOK 2

OBJECTIVE

Infer basic themes supported by text evidence.

CLOSE READ

Infer Theme

Underline details in paragraphs 76–80 that you can add to what you know about the characters in the story to help you determine a theme.

69   "How long is a horse?" she asked, trying to figure out the distance from the rock to the first water hole.

70   Star Walker took three slightly big steps. The distance looked to Emma to be about eight feet, and she scrunched up her nose as she calculated how far from the Buffalo Rock ten horses would be.

71   $8 + 8 + 8 + 8 + 8 + 8 + 8 + 8 + 8 + 8 = 80$

72   "The first water was found eighty feet from here," she said.

73   "It was in this direction," said Star Walker, moving away from the big boulder and down the hill into the valley.

74   When they'd gone eighty feet, Emma stopped. There was a shallow depression in the ground. "This matches the Winter Count. I can see where the water was. Now we need to walk another ten horse lengths, another eighty feet, to the second pool."

75   They paced off eighty more feet down into the valley and sure enough, there was an irregular pattern in the earth there, too. "I think this drought's water will be found down there," Emma pointed down the hill. "It's the pattern in the Winter Count. Every drought, the Little People came to tell about ten more horses. So, it will be exactly ten more horse lengths from here!"

76   Star Walker seemed about to say something, but instead, followed Emma, who was taking big steps, the same size as Star Walker's, and carefully counting. "One . . . two . . . three . . . that's one horse."

77   " . . . . One, two, three—that's the tenth horse!" She smiled, then looked around and frowned.

344

ELL Targeted Support Retell Review with students the main events of the story so far.

Have students use gestures, pantomime, and simple sketches as they talk about the story. Ask students if they have any questions. **EMERGING**

Work with students to retell the story in words. Ask if they have any questions about the story and what they think might happen next. **DEVELOPING**

Display the anchor chart on p. 331. Have students work in pairs to refer to it as they identify elements of historical fiction in the story so far. Then ask them to list events that seem to be leading to the solution of the problem. **EXPANDING/BRIDGING**

78   There was no pool of fresh, clear water waiting—only dry grass, seared brown by the scorching summer sun.

79   Star Walker shook his head knowingly. "The secrets of the Winter Count are sometimes hard to understand, but I thank you for trying. The answer will only be found when the Little People speak."

80   But the Little People *had* been in her dream, and her addition *had* been correct. The water should have been here. Dejected, Emma wracked her brain, examining each detail from her dream. She wanted to go home and talk it through with her parents, but she knew they had their own worries.

345

First Read

Respond

💬. **THINK ALOUD** Star Walker is very patient with Emma. He does not really think that the Little People have spoken to Emma in her dreams, because he does not think the Little People come to anyone but members of his village. I am going to make a note to think more about what might be going through Star Walker's mind.
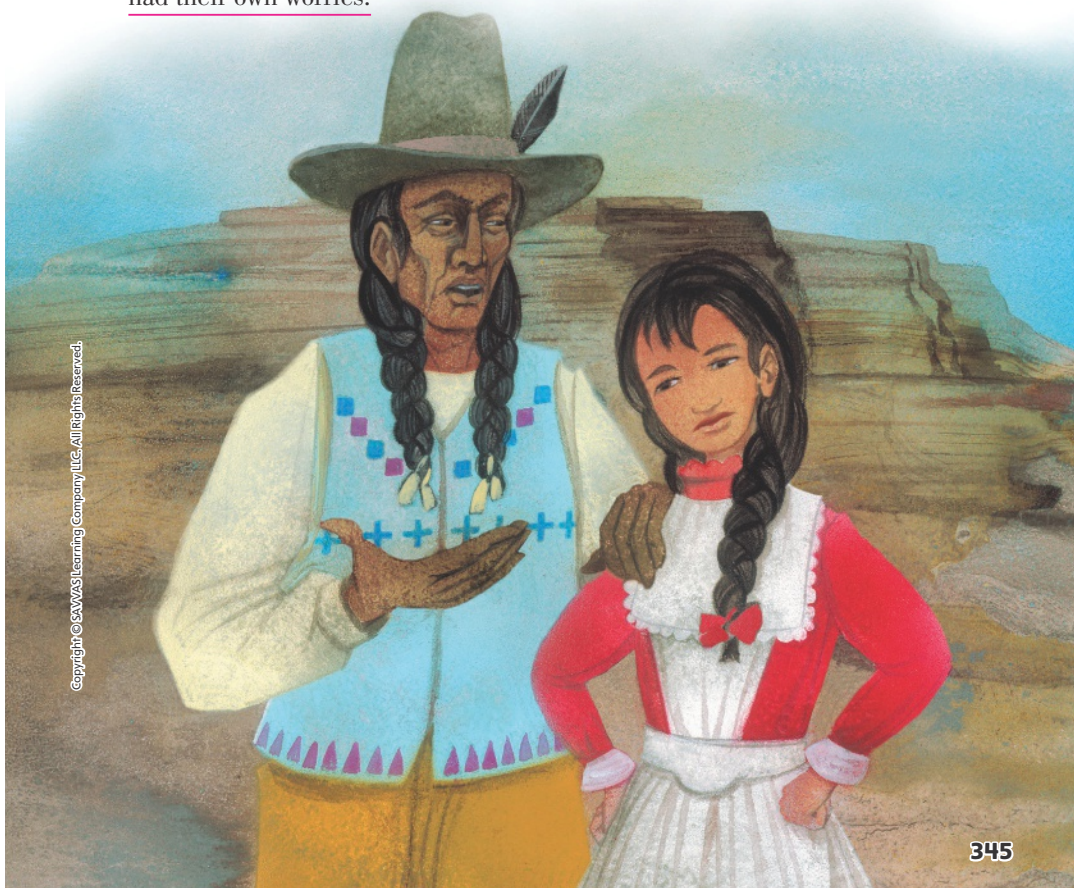
First Read

Generate Questions

💬. **THINK ALOUD** Why does Emma have another dream that is so much like the last one? I want to compare this dream to the one Emma had before. What is different about this one, and what is the same?

Close Read

Vocabulary in Context

Remind students that synonyms often appear in the sentences around an unfamiliar word. Write *whirled*, and ask students what they think it means. Have them scan **paragraph 81** to find a synonym, and guide them to identify *swirled*.

Then ask students to find a context clue close to *whirled* that supports the meaning of the synonyms *whirled* and *swirled*. **See student page for possible responses.**

DOK 2

OBJECTIVE

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

CLOSE READ

Vocabulary in Context

Synonyms, or words with similar meanings, can act as context clues and help you determine word meaning.

Use context clues in paragraph 81 to determine the meaning of *whirled*. Underline a word that supports your definition.

CHAPTER 4 COUNTING WILD HORSES

81 *Emma again sat on the huge buffalo while the tiny dancers whirled <u>around</u> her, and in her dream, she smiled at the Little People, who laughed and waved back. A long line of horses ran in single file from the buffalo to the edge of the giant Winter Count hide they were all standing on, and the dream horses seemed to multiply as they galloped off the edge and up into a starry sky that swirled and pulsed with light. There were so many horses dancing in the stars!*

346

:···: **Possible Teaching Point** 🌉

Academic Vocabulary | **Figurative Language**

Use the Academic Vocabulary lesson on pp. T212–T213 to remind students of how authors use idioms, or phrases that have a meaning beyond that of the words they contain. Write *see the handwriting on the wall* and *go out on a limb*. Ask students what they can predict based on Emma's dream, and challenge them to use these idioms in their responses to Emma's dream. Finally, invite them to use all five academic vocabulary words (*reveal, traditional, illustrate, interpret, predict*) to describe the effect of Emma's dream on the plot of the story.

82   Emma sat up in her bed, the early dawn light making the walls of her room glow pink. The dream was so real. She'd seen the horses again, but many more than in her previous dream. *They'd multiplied in front of her eyes.*

83   "Of course!" Emma blurted out. "The Little People weren't wrong, but I was! It's a pattern, but it's not the one I thought it was."

84   Earlier that day, she and Star Walker had paced off the horse lengths—first, ten horse lengths from the Buffalo Rock to the first pool location, and then another ten horse lengths to the second location. It had made sense that the water for this drought would be ten more horse lengths farther down the hill—just add ten more.

85   10 + 10 + 10 = 30

86   So, why hadn't they found a third pool?

87   Her mother always told her that the wonderful thing about numbers was that they never changed—two plus two was always four; four divided by two was always two and . . . two *times* two was always four.

88   Emma thought of her dream and remembered thinking that the horses had *multiplied* right in front of her eyes. Then it came to her.

89   The Winter Count horses weren't increasing by *adding* ten plus ten to get twenty. They were doubling, and that was multiplication—*multiplying* ten times two to get twenty. It was a multiplication pattern!

90   She threw back the covers and ran to her parents' room.

347

CLOSE READ

Infer Theme

What does Emma's mother consider important?

Underline text evidence to support your ideas.

First Read
Respond

💬. **THINK ALOUD** It seems that Emma has found another interpretation for her dream. This builds my interest in the story and confirms my idea that she is determined and does not give up. I want to know if Emma is right this time.

Close Read
Infer Theme

Point out that every character may provide clues to a story's theme. Review with them the role Emma's parents play in the story—their worry over finding water, her father's frustration, and her mother's emphasis on education. Ask what clues these qualities provide about the theme. Have students find a reference to Emma's mother in **paragraph 87**, and ask them to underline Emma's mother's belief. **See student page for possible responses.**

Ask how Emma's mother's faith in numbers affects Emma's self-confidence.

Possible response: Emma's mother's faith in numbers reminds Emma that the numbers she sees will always be the same and encourages her to interpret the numbers differently. This builds her self-confidence.

DOK 2

OBJECTIVE

Infer basic themes supported by text evidence.

Possible Teaching Point

Read Like a Writer | Author's Craft

Plot Remind students that the plot of a story includes a turning point, or climax, that is the moment of highest tension. Often the climax is where the solution to a problem becomes clear. Discuss with students whether this page represents the turning point of this story. Point out that Emma has a new thought, but that the problem of finding water has not yet been solved. For more on Author's Craft, see pp. T248–T249 in the Reading-Writing Workshop Bridge.

First Read

Respond

💬. **THINK ALOUD** This page has more details that support the idea that Emma is determined and confident. She persists even when her parents do not believe her.

Close Read

Infer Theme

Invite students to begin articulating a theme of the story. Ask what overall message about life the author wants them to remember from this story. Remind them to combine evidence from the text with their own knowledge and experiences to make an inference.

Possible responses: The theme is that determination can pay off, even when other people doubt you; the theme is that if we respect each other's knowledge, we can solve problems together.

Have students scan **paragraphs 91–100** and underline evidence that supports their inferences. **See student page for possible responses.**

DOK 3

OBJECTIVE

Infer basic themes supported by text evidence.

CLOSE READ

Infer Theme
How do Emma's experiences and Star Walker's traditions combine to help you infer the story's theme?

Underline text evidence that supports your inference.

91 "I know where the water is!" she exclaimed excitedly.

92 Her father rubbed the sleep from his eyes. "Honey, the well is dry, the creek is dry, and the dugout is dry."

93 "I know how to find the water! I thought the pattern had to do with addition, but it is multiplication! One drought—ten horse lengths. Two droughts—twice the horse lengths of the first drought, so ten times two."

94 $10 \times 2 = 20$

95 "Now, the third drought—twice that many horse lengths again—twenty times two. The water will be found twenty times two for a total of *forty* horse lengths this time!"

96 $20 \times 2 = 40$

97 "With a 'horse length' being eight feet, that means the water is eight times forty…" she scrunched up her nose as she did the calculation.

98 $8 \times 40 = 320$

99 *"Three hundred twenty feet from the Buffalo Rock! The Little People in my dream were right. We have to tell Mr. Star Walker!"*

100 Before her parents could say no, Emma continued pleading. "I know I was wrong before, but I'm right this time, and it will mean water for the tribe, and if there is enough, we could have some, too." It was a big gamble, but she was sure she was right.

101 At the village, Emma told Star Walker of her dream and how by her calculations, the water was three hundred twenty feet from the Buffalo Rock.

348

CROSS-CURRICULAR PERSPECTIVES **Social Studies** 🌎

Tell students that people tend to settle where there is water. Water may not always be visible, as in a river or lake. Some water is underground. This groundwater may collect in an aquifer, which is a natural underground structure made of rock, sand, or gravel. People traditionally dig wells to get water from underground.

📖 🔊 ✏️ 📓

102   Together, her parents and Star Walker went to the ancient, weathered stone.

103   "I'm right, you'll see!" Laughing, Emma ran down the hill, sure she would find water.

104   When her parents and Star Walker caught up, they found Emma shaking her head in disbelief.

105   There was no water.

106   She knelt and scooped up the dry dirt. "This can't be."

107   Her mother rested a hand on her shoulder. "Let's go home, Em."

108   "No, Ma. It's here! Why would I have had that second dream?" She threw the dirt down, making a cloud of fine, powdery dust.

109   "For heaven's sake, Emma," her mother spoke with a stern voice, "this is like the boy who cried wolf, except instead of false wolves, you keep crying that there is water. There is no water!"

110   Emma wiped unbidden tears from her face. "But at the end of that story, there really were wolves." She stood, and then looked around as though seeing the valley for the first time.
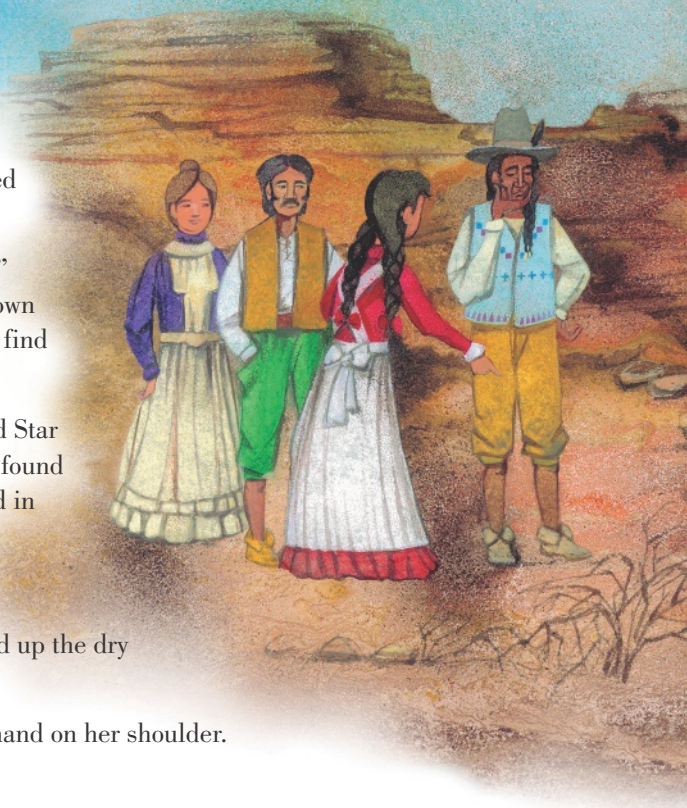
CLOSE READ

Make Connections

Many groups have shared stories that warn against telling falsehoods to get attention.

Highlight words and phrases on this page that connect to such a shared story in your society.

unbidden not asked for

349

First Read

Generate Questions

💬 **THINK ALOUD** I want to make sure I understand what Emma's mother means when she gets stern with Emma. Is she referring to the story about a boy who kept calling for the villagers to save him from the wolf, but there really was no wolf and he was just tricking them because he liked getting attention? Does Emma's mother think Emma just wants attention?

Close Read

Make Connections

Remind or tell students about the story of Pinocchio, a fictional puppet who liked to lie. Every time Pinocchio tells a lie, his nose gets longer. Ask students if they know other stories about the consequences of lying. Then have them scan **paragraphs 108–110** and highlight parts of the text that relate to a story about the dangers of lying. **See student page for possible responses.**

DOK 3

OBJECTIVE

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

···· **Possible Teaching Point** 🌉

Academic Vocabulary | Figurative Language

Use the Academic Vocabulary lesson on pp. T212–T213 to remind students of how authors use idioms, or phrases that have a meaning beyond that of the words they contain. Then tell them that a common idiom in English is "crying wolf," which means "claiming to be in danger just to get attention." Invite students to think of stories they have heard in which there were negative consequences for "crying wolf."

First Read

Notice

💬 **THINK ALOUD** After Emma, her parents, and Star Walker failed to find water the first time, Emma "looked around as though seeing the valley for the first time." She somehow determines that water lies under the ground. How?

Close Read

Infer Theme

Have students turn back to **paragraph 48.** Ask them to find and underline text evidence on this page that is related to Emma's dream coming true. **See student page for possible responses.**

Point out that the phrase "a dream come true" is an expression people usually use when something happens that they have wished for for a long time. Ask students how that meaning of the phrase relates to this story.

Possible response: Emma's family and Star Walker's people had wished for water for a long time, so finding it is a dream come true.

DOK 3

Fluency

Remind students that reading accurately means reading without mistakes. Direct students to read several paragraphs accurately at a rate that allows listeners to follow with understanding. Make sure they use what they know about spelling patterns to read any new words as they read aloud.

DOK 1

OBJECTIVES

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

Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Infer basic themes supported by text evidence.

CLOSE READ

Infer Theme

What message about "a dream come true" can you find in this story?

Underline text evidence you can use to make an inference about a theme of the story.

snoozing dozing; sleeping lightly

Fluency

Read paragraphs 116–122 aloud to a small group. Practice reading the paragraphs so that you can read them with accuracy and so that you don't read too fast or too slowly. Use what you know about spelling patterns to read words that are new to you.

---

111 "Pa . . . remember the dugout? You said the ground was cracked, and the water drained down to an underground river. Maybe we just have to dig . . ." Hope sprang up as it became clear to her. "Don't you see? The water *is* here, beneath our feet in a river under the ground. We're farther down the hill, lower than where the water was found before. It's here, we just have to dig for it!"

112 Emma's father started to smile. "Emma, your confidence is making me think it's worth a try! I can go fetch my tools from home—buckets, picks, and shovels. We have nothing to lose and a whole lot to gain!"

113 Star Walker stepped forward. "I will help. I do not know about underground rivers, but I, too, see Emma's confidence."

114 Emma and her mother sat down under a nearby tree to wait. They were actually snoozing when the clank of tools announced that the men had returned.

115 The hot afternoon sun beat down on them mercilessly as Emma, her parents, and Star Walker worked, the men digging, while Emma and her mother hauled the dirt away in wooden buckets.

116 When they reached six feet, Emma noticed something odd.

117 "Look! The ground is different there!" She pointed to one side of the hole.

118 The pale, dry dirt did look different. It was darker. Her father and Star Walker dug furiously at that spot and soon, the dirt wasn't just darker, it was damp.

119 "I know what this needs." Emma's father winked at her, then took up his big pick and gave it a mighty swing.

350

:::: Possible Teaching Point 🌉

Word Study | Prefixes *im-*, *in-*, *ir-*

Use the Word Study lesson on pp. T214–T215 of the Reading-Writing Workshop Bridge to teach students that these prefixes may all add the meaning "opposite of" to a word. Write *possible, credible,* and *refutable,* and have volunteers use dictionaries to give a definition for each word. Then write *impossible, incredible,* and *irrefutable.* Guide students to use each of these words to describe the events of the last few pages in the story.

📖 🔊 ✏️ 🗒️

120 *Ker-thunk!*

121 It struck deep into the earth and suddenly, a jet of water gushed out of the ground. The water swirled and bubbled, filling the pit so quickly that Emma's father and Star Walker had to climb out or become wet.

122 Emma's mother hugged her, and shouted, "You did it! My wonderful daughter did it!"

123 Star Walker reached down and scooped up a handful of water, offering it to Emma's father. "I am grateful, my people are grateful, and we are happy to share the water with your family. We will make another pool, and you can pasture your cattle by the pool, where they will have all the water they need."

124 Emma's father stuck out his hand, and shaking the storyteller's hand, said, "And we will share our cattle with your people."

125 Star Walker then turned to Emma, and spoke, "It was the Little People all along. They came to you in your dream, Emma, and you were clever enough to understand their message. You are the chosen child for this drought, and you have saved us all."

126 Emma beamed. "I'll be happy to do my arithmetic from now on, because it turns out those tricky numbers are actually pretty darn useful!"

351
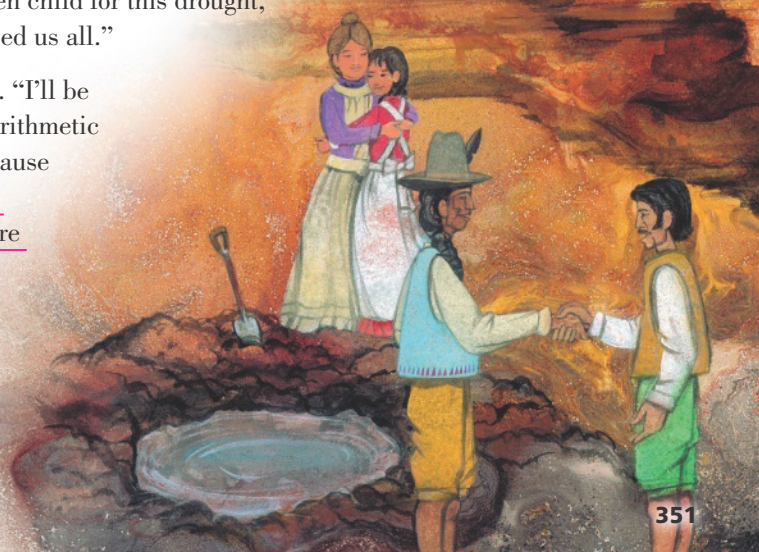
CLOSE READ

Infer Theme
What inference can you make about how the words of elders shape Emma's actions?

Underline text evidence that supports your inference.

First Read

Respond

💬 **THINK ALOUD** I am going to note that even though Star Walker is an interesting character, Emma is the main character because without her, the story would not have happened. She took initiative over and over to try to figure out how to solve the problem of finding water.

Close Read

Infer Theme

Discuss how Emma came to find the groundwater and what role the stories of the Blackfoot played in bringing this about. Ask students if they think Emma would have found the water if it had not been for Star Walker's story and the Blackfoot stories. Then have students state an inference based on their discussion.

Possible response: The words of Star Walker, a Blackfoot elder, led Emma to take action based on her dreams.

Have students underline parts of the text that support the inference. **See student page for possible responses.**

DOK 2

OBJECTIVE

Infer basic themes supported by text evidence.

⋯ Possible Teaching Point 🌉

Read Like a Writer | Context Clues

Plot Ask students if they can pinpoint the climax, or turning point, of the plot now that the story has concluded. Remind them of an earlier event, when Emma realized that she needed to use multiplication instead of addition to interpret her dream. Point out that discovering water is another event that could be a turning point. Ask students why they think the author includes both of the events in the plot.

Respond and Analyze

The Secret of the Winter Count

OBJECTIVES

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

Respond using newly acquired vocabulary as appropriate.

Explain the influence of the setting, including historical 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' responses to reading *The Secret of the Winter Count*.

- **Brainstorm** What clues in the text show that the story is historical fiction?

- **Discuss** What can you learn about history from this story? How historically accurate do you think this story is?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that they can learn new vocabulary from reading stories and other texts. Review strategies students can use to learn new words.

- Visualize what the word expresses.

- Check a dictionary to see if your visualization is accurate.

MODEL AND PRACTICE Model completing the first question on p. 352 of the *Student Interactive.*

I remember that the author used *wavering* to describe the light in the cabin. I think it means "flickering." In the time period of the story, people used candles and lanterns for light. The flames would move back and forth. I will confirm my idea in a dictionary, then write a sentence answering the question.

ELL Targeted Support **Vocabulary** Display the story vocabulary and read it aloud with students.

Display the vocabulary for students, and read aloud the words. Have students repeat each word as you point to it. Assign a word to partners, and have them think of a sentence using their word. Ask partners to share their sentences. **EMERGING/DEVELOPING**

Assign a word to partners without other students knowing what the word is. Ask them to make a sketch that gives a clue to the word. Have them show the sketch to the group and have students guess what the word is. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Ask students to respond using the new vocabulary to complete the activity on p. 352.

OPTION 2 **Use Independent Text** Have students find and list words they have learned from their independent texts. Have them circle the words that help them understand the historical setting of a book.

☑ QUICK CHECK

Notice and Assess Can students make connections between vocabulary words and the plot of the story?

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on p. T244.

- **If students show understanding,** extend instruction for developing vocabulary in Small Group on p. T245.

Check for Understanding **My TURN** Have students complete p. 353 of the *Student Interactive.*

STUDENT INTERACTIVE, pp. 352–353

VOCABULARY

Develop Vocabulary

In historical fiction, authors use precise words to help readers visualize characters and scenes.

My TURN Answer each question with a complete sentence that demonstrates your understanding of the bold vocabulary word.

1. If there is **wavering** light in a room, how well could you see what is in the room?

   Possible response: I could not see very well because the light is not steady.

2. If a pattern is **intricate**, describe how you would copy it.

   Possible response: I would be very careful as I copied it because the pattern has a lot of parts.

3. If someone joins a game **unbidden**, how might the other players react?

   Possible response: The other players might be upset that someone joined their game without being invited.

4. If there is a **drought**, how does it affect plants and animals?

   Possible response: Plants and animals have a hard time surviving because there is very little water.

5. What time of day are you most likely to be **snoozing**?

   Possible response: I am most likely to be snoozing in the afternoon because that is when I sometimes take a nap.

352

COMPREHENSION **READING WORKSHOP**

Check for Understanding

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

1. **DOK 2** Which parts of *The Secret of the Winter Count* are historical, and which are fictional?

   Possible response: Realistic parts include the drought and the presence of settlers near Native American communities. Parts that are fictional are the characters and their words and thoughts.

2. **DOK 3** How does the historical setting influence the events in *The Secret of the Winter Count*?

   Possible response: The setting influences the events because in the past people did not have water in their homes. That means that Emma's family and the Blackfoot need to find water elsewhere.

3. **DOK 2** Each group—Emma's family and the Blackfoot tribe—has an approach to finding water that the other group does not. What are those different techniques, and what leads the groups to share information?

   Possible response: Emma's father knows about diverting water from a stream into a dugout, and the Blackfoot know about the Little People who direct them to water. The groups combine their knowledge because Emma is so confident that working together will succeed.

4. **DOK 2** What is the secret of the title, and how is it revealed?

   Possible response: The secret is interpreting the Winter Count diagram to learn the location of water. Emma's dreams, which resemble the diagram, inspire her to apply arithmetic to the problem, which is how the secret is finally revealed.

353

Word Study Prefixes *im-, in-, ir-*

LESSON 2

Apply Prefixes *im-, in-, ir-*

APPLY **MyTURN**   Instruct students to complete the exercises on p. 358 in the *Student Interactive* by identifying each base word and inserting both words into the sentence correctly.

improper

impersonal

insignificant

indescribable

irreplaceable

irresponsible

Then ask students to give examples of additional words that use the prefixes *im-*, *in-*, and *ir-* (Possible responses: *imbalance, inaccurate, irrelevant, impolite, irrational*). Have students define each word and use it in a sentence.

STUDENT INTERACTIVE, p. 358

WORD STUDY

Prefixes *im-*, *in-*, *ir-*

The **prefixes *im-*, *in-*,** and *ir-* all add the meaning "opposite of" to a base word. Adding these prefixes to a base word changes its meaning, but does not change how you read the base word. For example, the base word *possible* and the word *impossible* are read the same way.

My TURN Read each word with a prefix. Highlight the base word. Then complete each sentence using both the word and its base.

Possible responses:
1. im**proper** Shaking hands is proper , while ignoring someone is improper .

2. im**personal** Diaries are personal , while informational texts are impersonal .

3. in**significant** A tornado is significant , while a breeze is insignificant .

4. in**describable** A dream can be indescribable , while a horse is describable .

5. ir**replaceable** The dishes are replaceable, while the family photos are irreplaceable .

6. ir**responsible** Cleaning up is responsible , while littering is irresponsible .

358

LESSON 2
Apply Prefixes *im-*, *in-*, *ir-*

LESSON 1
Teach Prefixes *im-*, *in-*, *ir-*

FLEXIBLE OPTION
LESSON 3
More Practice

FLEXIBLE OPTION
LESSON 4
Spiral Review: Syllable Pattern VV

FLEXIBLE OPTION
LESSON 5
Assess Understanding

Use the ☑ **QUICK CHECK** on p. T241 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖 📄

DEVELOP VOCABULARY

Teaching Point Today I want to remind you how important it is to pay attention to new words you come across in your reading. This will help you broaden your vocabulary. When words help you understand the characters and setting, they help you better understand the whole story.

ELL Targeted Support

Use these activities to help students learn the selection vocabulary.

Read aloud the sentences in which the words occur. Ask them to talk about what is happening and what the sentences describe, for example: What was the drawing Star Walker showed the children like? **EMERGING**

Discuss the questions on p. 352 of the *Student Interactive* with students. Call on students to tell how they answered the questions. Provide support for words that students found difficult. **DEVELOPING/EXPANDING**

Have partners read aloud the vocabulary from the story and discuss what each word means. Ask them to define each in their own words and then use a dictionary to confirm each meaning. **BRIDGING**

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

Intervention Activity 🔺 📥

myFOCUS READER

Read pp. 48–49 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how history impacts our lives today.

Provide instructional support for comprehension and word study—Prefixes *im–, in–, ir–* and Academic Vocabulary.
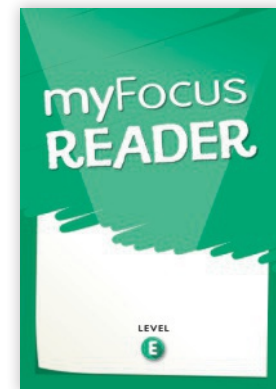
Fluency | Assess 2–4 students 📖 📥 ☑

PROSODY

Have partners select a section from a leveled reader. Ask them to take turns reading parts of the text aloud, paying attention to punctuation, dialogue, and intonation. Tell them to make their reading sound like talking.

ORAL READING RATE AND ACCURACY

Use pp. 109-114 in Unit 4 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Independent/Collaborative

Independent Reading

Students can

- reread or listen to *The Secret of the Winter Count* or the *myFocus Reader* text.
- read a 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 activity on *Student Interactive* p. 352.
- work with a partner to discuss and answer the questions on *Student Interactive* p. 353.
- play the *myView* games.
- share with a partner the list of vocabulary they learned from their reading.

SUPPORT PARTNER READING

Support partner discussion by providing a list of suggested conversation prompts.

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

Professional Development
Small Group
GUIDE

A roadmap to take small groups from good to great!

4

myView
LITERACY

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to share new vocabulary they have learned from their reading.

Possible Conference Prompts

- What did you do to read this word?
- How is this word important to the story?
- Why do you think the author chose to use this particular word?

Possible Teaching Point An author chooses to use words that will make the story more interesting, the characters more believable, and the setting more realistic. When you read historical fiction, look for vocabulary that helps you confirm the historical setting.

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support on how to develop vocabulary, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 850L
Word Count 3,156

Whole Group

Share Bring the class back together in whole group. Call on one or two students to share new words and their meanings with the group.

Infer Theme

*The Secret of the
Winter Count*

OBJECTIVE

Infer basic themes supported by text evidence.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit vocabulary words to talk about theme. Ask:

- How did the picture on the buffalo hide help you predict what a theme might be?
- What did you do to interpret the theme of the story?

ELL Access

Cognates Provide the Spanish cognates for

- theme : *tema*
- infer : *inferir*

Minilesson

FOCUS ON STRATEGIES The theme is the big idea that the author wants readers to understand. Authors may state the theme, but it is usually implied through repeated ideas, images, and words.

- What ideas does the author repeat in different parts of the story?
- What images, in words or pictures, does the author use more than once?

MODEL AND PRACTICE Use the Close Read note on p. 337 of the *Student Interactive* to model finding clues to the theme. The focus of this unit is learning from stories. Star Walker tells Emma a story about the Winter Count and how important it is to his people. I will underline sentences in paragraph 16. I think these sentences, along with others I find as I read, will help me infer what the theme is.

Ask students to underline parts of the text they think will help them infer the theme of the story. Students could discuss their underlining with a partner and explain why they chose certain parts of the story.

ELL Targeted Support **Make Inferences** Help students use their own experiences to help infer the theme.

Display a simple chart with the headings "What I know," "What the text tells me," and "An inference about theme." Call on student volunteers to share experiences related to story events. Ask them how they can use the information to infer theme. Transcribe students' responses in the chart.
EMERGING/DEVELOPING

EXPERT'S VIEW Lee Wright, Teacher Specialist, Houston, TX

"Successfully managing small group and independent activity time is all about preparation and organization. If you don't have all of your materials ready and classroom routines and procedures in place, you'll lose valuable time for instruction and take away from student engagement. The coordination of all materials and routines has to be in place for small group time to be effective."

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

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for identifying theme.

OPTION 1 **My TURN** Have students use the text they underlined to complete the theme chart on p. 354. Then have them write what theme they inferred from their annotations.

OPTION 2 **Use Independent Text** Have students find clues to the theme in a book they are reading. They could mark the clues with sticky notes.

✅ QUICK CHECK

Notice and Assess Can students infer the theme of the story?

Decide
- **If students struggle,** revisit instruction for inferring theme in Small Group on p. T252.
- **If students show understanding,** extend instruction for inferring theme in Small Group on p. T253.

STUDENT INTERACTIVE, p. 354

CLOSE READ

Infer Theme

A **symbol** is something that has its own meaning and also suggests other meanings. When you infer a theme, you put together text evidence, such as symbols, and what you already know to understand the text's big idea.

1. **My TURN** Go to the Close Read notes in *The Secret of the Winter Count* and underline text that helps you infer a theme.

2. **Text Evidence** Use your evidence to complete the diagram. Then infer a theme of the story.
Possible responses:

Symbols	What Emma Does with Them
Pictures in the Winter Count	→ Emma learns that the tribe believes in Little People who helped find water.
Numbers	→ Emma relies on numbers and uses arithmetic to help find water.
Horses in Dreams	→ Emma carefully watches how horses behave in her dreams and thinks about it after she wakes up.

The Theme I Infer:

Possible response: Trusting in one's beliefs, even when it is difficult, results in success.

354

Read Like a Writer

OBJECTIVE

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

Analyze Figurative Language and Mood

Minilesson

FOCUS ON STRATEGIES Readers can determine how figurative language in a text develops a mood. Mood is defined as the overall emotional feeling of a text. For example, a ghost story might have a spooky mood, while a humorous anecdote would tend to feature a light, breezy mood.

- Pay attention to the author's word choice. Precise language and well-developed images contribute to the mood of a text.

- Notice figurative language in a text. Figures of speech such as similes and metaphors can help establish mood.

- Analyze figures of speech. What is being compared? What is the effect of this comparison?

MODEL AND PRACTICE Model analyzing author's craft to determine mood on p. 359 of the *Student Interactive*.

1. Look for figurative language used by author Jacqueline Guest. Ask: What similes and metaphors do you see? What items are being compared using this figurative language? How do these descriptions help establish a mood in the text?

2. Ask students to create a graphic organizer with the headings *Figurative Language or Vivid Description, What It Means, How It Sets the Mood*. Then have students review the text and record figurative language and how it is used to establish mood.

ELL Targeted Support **Figurative Language** To help students respond to the activity, offer the following sentence frames.

The author writes that _____ is like a _____. The author writes that _____ is _____. **EMERGING**

_____ is being compared to _____. _____ is usually associated with the feeling _____. The author is developing the feeling _____ with this comparison. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Direct students to return to *The Secret of the Winter Count* and mark instances of vivid description and figurative language. Then have them focus on identifying mood by completing p. 359.

STUDENT INTERACTIVE, p. 359

ANALYZE AUTHOR'S CRAFT   READING-WRITING BRIDGE

Read Like a Writer

An author uses figurative language to achieve specific purposes, such as establishing a mood. The **mood** of a text is the feeling a reader gets while reading it, such as serious, happy, or anxious. Similes are a type of figurative language. They compare two unlike things using the words *like* or *as*.

Model ! Reread paragraph 58 from *The Secret of the Winter Count*.

1. **Identify** Jacqueline Guest has the narrator use the simile "like a volcano" to compare a volcano and Emma's father.

2. **Question** What mood does the simile create? How does it work?

3. **Conclude** The simile creates a suspenseful, slightly frightening mood by showing that Emma's father is struggling to control himself.

Reread paragraph 36.

My TURN Follow the steps to analyze how the author uses a simile to help establish a mood.

1. **Identify** Jacqueline Guest has the character use the simile "like an arithmetic problem" to compare what she saw on the Winter Count to the subject she was studying.

2. **Question** What mood does the simile create? How does it work?

3. **Conclude** The simile creates an excited mood by showing that Possible response: Emma is connecting topics that were not related before.

359

Word Study Prefixes *im-*, *in-*, *ir-*

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that the prefixes *im-*, *in-*, and *ir-* add the meaning "opposite of" to a base word.

MODEL AND PRACTICE Give students the following words and definitions (*mobile*, capable of motion; *competent*, having the needed skills; *responsible*, trustworthy). Have students decode the words. Next ask them to use one of the prefixes to form a new word, then define the new word and use it in a sentence. Students should use a dictionary to select the correct prefix if needed.

APPLY Have students complete *Word Study* p. 136 from the *Resource Download Center*.

Word Study, p. 136

FLEXIBLE OPTION ◀

LESSON 3

More Practice

LESSON 1	**LESSON 2**		**LESSON 4**	**LESSON 5**
Teach Prefixes *im-,* *in-, ir-*	Apply Prefixes *im-,* *in-, ir-*		📚 Spiral Review: Syllable Pattern VV	☑️ Assess Understanding

FLEXIBLE OPTION ◀ FLEXIBLE OPTION ◀

Use the ☑ **QUICK CHECK** on p. T247 to determine small group instruction.

Teacher-Led Options

Strategy Group

INFER THEME

Teaching Point I want to review with you how you can identify theme in a story. Authors develop a theme through the events in the story and how the characters react to them. Most often, the theme is not explicitly stated. You need to use clues from the text, plus what you already know about the world, to infer what the theme is. Use a three-column inferences chart to help students record what they know, what the text tells them, and what they can infer about the theme.

ELL Targeted Support

To help students draw inferences, elicit what they already know about cooperating to solve problems.

Write *cooperate, solve.* Pronounce and define the words. Have students work in pairs to recount experiences of solving problems cooperatively with other people. **EMERGING/DEVELOPING**
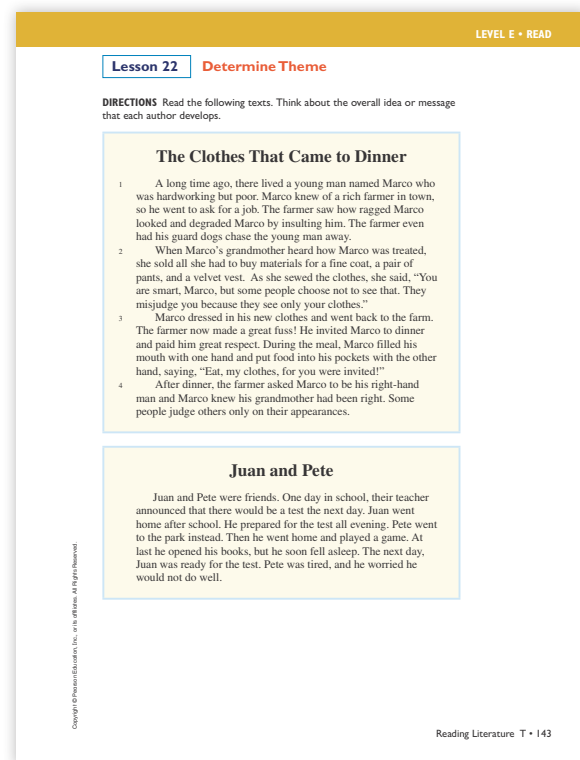
Sketch a plot diagram. Have students work in pairs to tell each other stories from their own experiences about cooperating to solve a problem. Ask partners to choose one of their stories and use it to complete the plot diagram. Explain that they may compare this plot diagram to events in *The Secret of the Winter Count* to infer a theme. **EXPANDING/BRIDGING**

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

Intervention Activity

INFER THEME

Use Lesson 22, pp. T143–T148, in the *myFocus Intervention Teacher's Guide* for instruction in inferring the theme of a story.

Fluency | Assess 2–4 students

PROSODY

Have student pairs practice reading a page from the selection or a leveled book. Tell them to pay attention to their intonation as they read. Have partners give each other feedback about their intonation.

ORAL READING RATE AND ACCURACY

Use pp. 109–114 in Unit 4 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring
3 students/3–4 minutes per conference

INFER THEME

Talk About Independent Reading Discuss the theme in students' independent reading books and clues they used to infer the theme.

Possible Conference Prompts
- What do you think the theme of this story is?
- What information from the book did you use to make an inference?
- What did you use from your own life experience to help you infer the theme?

Possible Teaching Point You can get an idea of a theme by paying attention to what characters do, say, and learn.

Leveled Readers

INFER THEME
- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support on how to infer theme, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356
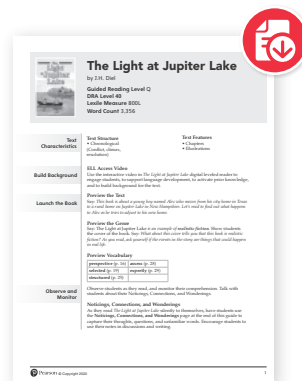
Whole Group

Share Bring the class back together in whole group. Call on volunteers to share the theme of a book they are reading and explain how they were able to identify the theme.

Independent/Collaborative

Independent Reading

Students can
- reread or listen to the selection or another text they have previously read.
- read a trade book or their Book Club text.
- read aloud their favorite part of a book to a partner.

Centers

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

Literacy Activities

Students can
- complete the graphic organizer on p. 354.
- practice the week's word study focus by listing words with the prefixes *im-, in-, ir-.*
- play the *myView* games.
- share the theme of a book they are reading with a partner.

SUPPORT PARTNER READING

Provide students a list of suggested conversation prompts to support book discussions.

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!

myView LITERACY
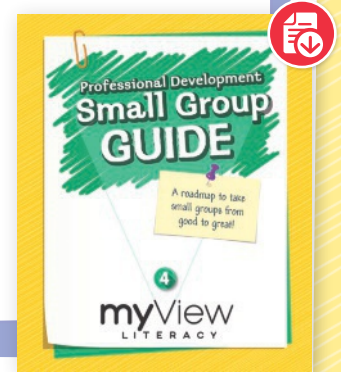
Make Connections

The Secret of the Winter Count

OBJECTIVES

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

Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary words to make connections. Ask:

- What traditional customs or stories in your family can you connect to the text?
- What did the connections you made while reading reveal about the story?

Minilesson

FOCUS ON STRATEGIES Review with students what it means to make connections as they read. As they read, remind students to think about how events and ideas in the text relate to their own lives or to society. Point out that students can also connect what they read within a text to help them think about a text's theme.

MODEL AND PRACTICE Use the Close Read note on p. 336 to model how you make connections. When I read paragraph 11, it made me think of how people everywhere tell their children stories from their past. In paragraph 16, Star Walker tells Emma a story about the importance of the Winter Count. I can make a connection about theme by looking at these paragraphs. I think the author returns to ideas about stories in order to emphasize why it is important to hear and tell stories.

Have students look for examples in the text that help them connect the way Emma and the other characters solve problems to how society solves problems today. Have students talk to a partner about the connections they can make. Encourage them to discuss how these connections relate to the story's theme.

ELL Targeted Support **Express Ideas** Help students talk about connections they can make to the story.

Select an event from the story, and paraphrase what happens. Ask students if they have experienced this, read about it, or know about such an event another way. For example, ask: A drought means it is very dry. There is no rain. Can you remember a drought? What was it like? Have you read other books about a drought? **EMERGING**

Select an event from the story, and have partners retell what happened. Then have them talk about what this part of the text makes them think about. Have them use the words *connect* and *connections* as they talk. **DEVELOPING/EXPANDING**

Have partners work together to talk about their Close Read annotations and the connections they made. Have them complete the chart on p. 355 together. **BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections with the theme of a text.

OPTION 1 **My TURN** Have students complete the chart on p. 355 of the *Student Interactive*. If students need support, have them complete the chart with a partner.

OPTION 2 **Use Independent Text** Have students see what connections they can make to a book they are reading independently.

✓ QUICK CHECK

Notice and Assess Can students make connections to the theme of the story?

Decide

- **If students struggle,** revisit instruction for making connections in Small Group on p. T260.

- **If students show understanding,** extend instruction for connecting to texts in Small Group on p. T261.

STUDENT INTERACTIVE, p. 355

READING WORKSHOP

Make Connections

One theme in this story is that we should keep thinking about a problem even if it seems impossible to solve. When you read, considering real world problems faced by people, or societies, can help you uncover real world issues.

1. **My TURN** Go back to the Close Read notes and highlight evidence that you can use to make connections between the story and society.

2. **Text Evidence** To complete the chart, paraphrase how societies face challenges, solve problems, and share wisdom.

Societies

Face difficulties by	Possible response: working together
Solve problems by	Possible response: listening, learning, and being persistent
Share wisdom by	Possible response: telling legends and history, finding common backgrounds

Connect to Theme

In *The Secret of the Winter Count* and in my community, people solve problems and overcome challenges by Possible response: being true to their traditions but also by sharing stories and information inside the group—or outside, if necessary.

355

Write for a Reader

OBJECTIVES

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

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

Use Figurative Language and Mood

Minilesson

FOCUS ON STRATEGIES Writers make conscious choices to create and strengthen the mood, or overall feeling, of a text. Each description, image, and figure of speech should work to reinforce the mood.

Remind students that they just analyzed how Jacqueline Guest uses description and figures of speech to develop mood in *The Secret of the Winter Count.*

MODEL AND PRACTICE Discuss how students can create an effective sense of mood in their own writing using p. 360 in the *Student Interactive*. Model an example.

1. Select a feeling you want to share with your reader, such as *sad and gloomy.*

2. Choose words and figures of speech that bring that feeling to mind. Ask: If I want to create a light, happy mood, should I compare the sound of the wind to a lion's roar or the cooing of a dove? To develop a dark, ominous mood, should I compare a character's laughter to the slow creak of a door swinging open, or the peal of golden bells?

3. As a class, generate a list of descriptions and comparisons related to all five senses. Have volunteers categorize the list according to the mood each word or phrase inspires.

ELL Targeted Support **Word Choice** Help students build mood with precise word choice.

Have students record and complete the following sentence frames to describe an object in the classroom. *It looks like _____. It smells like _____. It sounds like _____. It tastes like _____. It has the texture of _____.* **EMERGING**

To help students expand their knowledge of precise word choice and figurative language, have pairs work together to build vivid description. Provide a sentence starter such as *They walked _____.* Challenge students to add description to the sentence by adding one adjective, one adverb, and one simile or metaphor. Have them write the complete sentences in their notebooks. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Refer students to the use of figurative language to establish mood in the writing of Jacqueline Guest as a model for their own writing. Then have students complete the activity on p. 360.

> ### Writing Workshop
>
> Focus on the development of mood in students' writing. Urge students to evaluate their work paragraph by paragraph and determine whether they are actively enhancing the mood as they write. In places where the mood seems unclear, encourage students to use figurative language, imagery, and imaginative descriptions to reestablish it.

STUDENT INTERACTIVE, p. 360

DEVELOP AUTHOR'S CRAFT

Write for a Reader

Writers use figurative language for specific purposes, such as to help create the mood, or feeling, a reader gets from their work. Similes are a type of figurative language.

Make an image memorable by comparing things that are not really alike.

My TURN Think about how Jacqueline Guest uses similes to create a mood in *The Secret of the Winter Count*. Now identify how you can use similes to create a mood in your own writing.

1. To create an excited mood with a simile, what could you compare to a bubbling pot of soup?

   Possible response: An audience waiting to see a performance is like a bubbling pot of soup.

2. To create a mood of peace and security, what simile could you create?

   Possible responses: Her words were like a cozy sofa; the young man was as calm as a still pond.

3. Write a fictional passage about the last day of school that creates a mood using at least one simile.

   Responses will vary but should include at least one comparison of unlike things made with the words *like* or *as.*

360

Word Study Spiral Review

OBJECTIVE

Demonstrate and apply phonetic knowledge by decoding words using advanced knowledge of syllable division patterns such as VV.

LESSON 4

Spiral Review: Syllable Pattern VV

FOCUS ON STRATEGIES Review the strategy for decoding words with the VV syllable pattern. In words such as *create* and *triangle*, consecutive vowels are independent and stand as separate syllables.

MODEL AND PRACTICE Model correctly pronouncing a word and identifying its syllables. *Reliable*. There is a syllable break between the *i* and the *a*.

APPLY Write the following words, and ask students to write each word, pronounce it out loud, and draw slashes between its syllables.

1. *violet*

2. *neon*

3. *fluent*

4. *appreciate*

ELL Targeted Support

VV Syllable Pattern Focus on words that include the VV syllable pattern. Display the following words: *giant, idea, science, violin*. Say: The word *giant* has the syllable pattern *ia*. Point out the two vowels, *i* and *a*. Model circling the vowel pattern in *giant*. Echo-read each of the remaining words with students as you circle the VV syllable pattern in each word. **EMERGING**

FLEXIBLE OPTION

LESSON 4

Spiral Review: Syllable Pattern VV

FLEXIBLE OPTION

LESSON 3

FLEXIBLE OPTION

LESSON 5

LESSON 1

Teach Prefixes *im-, in-, ir-*

LESSON 2

Apply Prefixes *im-, in-, ir-*

More Practice

☑ Assess Understanding

Use the ✅ **QUICK CHECK** on p. T255 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖 🗐

MAKE CONNECTIONS

Teaching Point Today I want to remind you about the importance of making connections when you read. As you read, ask yourself if the characters and what they are doing remind you of something you have observed. Think about whether you can connect this story to another story you read. Think about whether the story reminds you about something in society. When you make connections, it helps you relate to the characters and understand how they feel or why they are acting the way they are. Work with students to complete the chart on p. 355 of the *Student Interactive.*

ELL Targeted Support

Use retelling to help students understand what it means to make connections.

Retell *The Secret of the Winter Count* with students. Prompt them with questions to identify the main characters, the main problem, and how it is resolved. Encourage students to review illustrations for guidance. **EMERGING**

Complete the activity above. After retelling a part, ask: What does this make you think of from your own life? Have students respond, and point out that they are making connections. **DEVELOPING/EXPANDING**

Have partners tell each other what it means to make connections as they read. Ask them to retell parts of the story they can connect to. **BRIDGING**

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

Intervention Activity 🔺 📥

MAKE CONNECTIONS

Use Lesson 19, pp. T123–T128, in the *myFocus Intervention Teacher's Guide* for instruction on making connections to a text.

Fluency | Assess 2–4 students 📖 📥 ✅

PROSODY

Ask students to choose a text and practice reading it fluently with a partner. Tell them to pay attention to intonation and to use an appropriate reading rate.

ORAL READING RATE AND ACCURACY

Use pp. 109–114 in Unit 4 Week 4 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Independent/Collaborative

Conferring

3 students / 3–4 minutes per conference

MAKE CONNECTIONS

Talk About Independent Reading Discuss with students what connections they made as they read an independent text.

Possible Conference Prompts

- What happened in this book?
- What connections could you make to the events in the story?
- What connections could you make to the characters?

Possible Teaching Point When you connect with what you are reading, you become an active reader who can relate to the text and characters. Making connections helps you appreciate the characters' motives and actions.

Leveled Readers

MAKE CONNECTIONS

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support on how to make connections, see *Leveled Reader Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 820L
Word Count 5,356

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 a chapter in *The Secret of the Winter Count* 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. 355.
- write about the connections they made in their reader's notebook.
- play the *myView* games.
- summarize *The Secret of the Winter Count* for a partner.

SUPPORT INDEPENDENT READING

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

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

Professional Development
Small Group GUIDE

A roadmap to take small groups from good to great!

4
myView LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share the connections they made as they were reading.
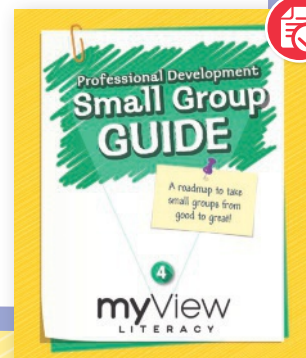
Reflect and Share

The Secret of the Winter Count

OBJECTIVES

Use text evidence to support an appropriate response.

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

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

Apply grade 4 Reading standards to literature.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary to reflect on the text and make comparisons to texts For example, ask:

- What do your notes reveal about how the texts are similar?
- How can you use writing to illustrate the points of comparison?

Write to Sources

Minilesson

FOCUS ON STRATEGIES Read aloud the Write to Sources section with students, and discuss the questions as a group. Remind students that:

- A response to literature examines aspects of a story or book, such as theme or problem and resolution.

- Comparing two texts in a response to literature means telling how these aspects of the two texts are similar and different.

- The response must use text evidence to support ideas, so taking notes while reading is very helpful.

MODEL AND PRACTICE Model how you make notes before writing. For this activity, I might use a T-chart and write the titles of two texts at the top. Then I reread the texts. When I take notes, I write only essential information—just key words and my thoughts. I try to abbreviate words when I can so that I do not write too much. I do not need to use full sentences. For example, when describing the character, I can use words and phrases. When my notes are complete, I can write my response. Help students use this strategy to take notes on what Emma's father says, feels, and does after the dugout fails to fill with water in *The Secret of the Winter Count.*

ELL Targeted Support **Compare** Give students tools to help them notice similarities in stories about old ways of doing things.

Write *like, similar to,* and *both.* Model using the words in sentences: *The Secret of the Winter Count* is like [book title] because _____; both *The Secret of the Winter Count* and [book title] have _____. Have students practice using the words and sentence frames to compare two texts. **EMERGING/DEVELOPING**

Demonstrate how you would take notes about two texts in a T-chart. Explain each point as you write it on the chart. Then ask partners to choose another text where the characters have to learn a new way to solve a problem and compare it to *The Secret of the Winter Count.* Have them take notes on a T-chart and use the information to give an oral response before they write their response. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making comparisons between texts.

OPTION 1 **Use the Shared Read** Have students use their notes to write a response to literature using the guidelines on p. 356.

OPTION 2 **Use Independent Text** Have students tell a partner about an independent reading text and how it compares to *The Secret of the Winter Count*.

☑ QUICK CHECK

Are students able to compare two texts?

Decide

- **If students struggle,** revisit instruction about comparing texts in Small Group on p. T266.

- **If students show understanding,** extend instruction for comparing texts in Small Group on p. T267.

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

STUDENT INTERACTIVE, p. 356

RESPOND TO TEXT

Reflect and Share

Write to Sources Early in *The Secret of the Winter Count*, Emma's father says, "Old stories won't save us from a drought, but this dugout will." Later, the dugout fails to fill with water. How does this failure affect Emma's father? What other stories have you read in which an old way of doing something did not work? Use the following process to write and support a response.

Take Notes Writing a response to literature requires taking notes to support ideas with text evidence. To write your response, begin by choosing two texts with characters who must learn a new way to solve a problem. Have paper and pen or pencil ready. Reread each text and take notes as follows:

- ◯ State the problem.
- ◯ Describe how a character expected to solve the problem.
- ◯ Explain why the solution did not work.
- ◯ Describe what the character said, felt, or thought and what he or she had to do to solve the problem in a new way.
- ◯ Summarize how the experience affected the character.

Review your notes, and then use them to write your response.

Weekly Question

How can what we learn from stories guide our actions?

356

My VIEW

Write About It For additional practice on developing and writing opinions using text evidence, ask students to respond to the prompt below on a separate sheet of paper.

At the end of *The Secret of the Winter Count*, Emma says, "I'll be happy to do my arithmetic from now on, because it turns out those tricky numbers are actually pretty darn useful!" Why do you think Emma's views on arithmetic changed? Use text evidence to support your opinion.

Word Study Prefixes *im-*, *in-*, *ir-*

OBJECTIVES

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

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

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 *im-*, *in-*, and *ir-*, have students attach one of the prefixes to form a new word from the base words below, then define the new word and use it in a sentence.

secure	perfect
capable	reparable

Have students use an online dictionary or other source to check their work.

Develop Language Awareness

For additional practice with prefixes, complete the activity on p. 48 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to learn prefixes.

Language Awareness HANDBOOK

4 myView LITERACY

FLEXIBLE OPTION ←
LESSON 5

LESSON 1	**LESSON 2**	**FLEXIBLE OPTION** ← **LESSON 3**	**FLEXIBLE OPTION** ← **LESSON 4**	☑ **Assess Understanding**
Teach Prefixes *im-, in-, ir-*	Apply Prefixes *im-, in-, ir-*	More Practice	📄 Spiral Review: Syllable Pattern VV	

Use the ☑ **QUICK CHECK** on p. T263 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

COMPARE TEXTS

Teaching Point It will help you read more critically if you explore how authors treat similar elements of fiction, such as theme, conflicts, and character development. Comparing texts expands your understanding of life as well as of techniques authors use as they write.

ELL Targeted Support

Help students identify the problems in *The Secret of the Winter Count* and express their thoughts about how failure of the old ways affected Emma's father. Then have them use the same strategies to evaluate another text.

On the board, write *problem, old way, failure, affect.* Refer to the text as you guide students to name the big problem (no water), the old way of solving it (digging), how the old way failed (the dugout did not hold water), and how this affected Emma's father. **EMERGING**

Write the following sentence starters on the board: *The big problem is _____. The old way of solving the problem was _____. The old way did not work because _____. This affects Emma's father by _____.* Have student groups refer to the selection to complete the sentence starters. **DEVELOPING**

Complete the activity above. Then have students help you complete a similar activity using a leveled reader. Prompt students to tell you about a problem and an attempted solution in another text. Ask how it is like or unlike *The Secret of the Winter Count.* **EXPANDING/BRIDGING**

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

Intervention Activity 🔺 📥

myFOCUS READER

Reread pp. 48–49 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that demonstrates how the texts they have read this week support their understanding of how stories guide our actions, and encourage them to use the Academic Vocabulary words.
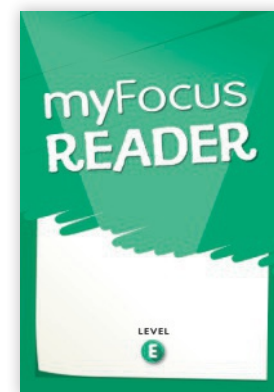
Intervention Activity 🔺 📥

WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–12.

On-Level and Advanced 📥

INQUIRY

Organize Information and Communicate Students should organize their findings on historical fiction into an effective format.

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

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

Independent/Collaborative

Conferring
3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to talk about how the characters in a book they are reading have to solve a problem in new ways and how this compares to the story *The Secret of the Winter Count.*

Possible Conference Prompts

- What new way to solve a problem do the characters learn?
- How is what they learn similar to and different from what Star Walker, Emma, and her family learned?

Possible Teaching Point It is helpful to compare how characters in different stories confront and solve problems.

Leveled Readers

COMPARE TEXTS

- For suggested titles, see "Matching Texts to Learning," pp. T216–T217.
- For instructional support on how to compare texts, see *Leveled Reader Teacher*'s *Guide.*

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,356

Independent Reading

Students can

- reread or listen to the StoryCorps primary source 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 stories from the Blackfoot people.
- play the *myView* games.
- complete an activity in the *Resource Download Center.*

BOOK CLUB

See Book Club, pp. T492–T493, for

- teacher's summary of chapters in *Where the Mountain Meets the Moon.*
- 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.

Whole Group

Share Bring the class back together in whole group. Call on one or two students to share how characters in a book they are reading solved a problem in a new way.

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 traditional literature by analyzing myths.
- I can use language to make connections between reading and writing.
- I can use elements of opinion writing to write an essay.

SEL ▸ **SOCIAL-EMOTIONAL LEARNING**

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

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

Materials

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

LESSON 1

READING WORKSHOP

GENRE & THEME
- Interact with Sources: Explore the Infographic: Weekly Question T272–T273
- Listening Comprehension: Read Aloud "Earth's Tears" T274–T275
- Myths T276–T277
  - ☑ **Quick Check** T277

READING BRIDGE
- Academic Vocabulary: Parts of Speech T278–T279
- Word Study: Teach Homophones T280–T281

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T284–T285
- Strategy, Intervention, and On-Level/Advanced Activities T284
- ELL Targeted Support T284
- Conferring T285

INDEPENDENT/COLLABORATIVE
- Independent Reading T285
- Literacy Activities T285
- **BOOK CLUB** T285 **SEL** ▸

WRITING WORKSHOP

MINILESSON
- Opinion Essay T440–T441
  - » Incorporate Peer and Teacher Suggestions
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T441
- Conferences T438

WRITING BRIDGE
FLEXIBLE OPTION ◂
- Spelling: Homophones T442
  - ☑ **Assess Prior Knowledge** T442

FLEXIBLE OPTION ◂
- Language and Conventions: Spiral Review: Comparative Adjectives T443

LESSON 2

READING WORKSHOP

SHARED READ
- Introduce the Texts T286–T305
  - » Preview Vocabulary
  - » Read and Compare Texts
- Respond and Analyze T306–T307
  - » My View
  - » Develop Vocabulary
  - ☑ **Quick Check** T307
  - » Check for Understanding

READING BRIDGE
- Word Study: Apply Homophones T308–T309

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T310–T311
- Strategy and Intervention Activities T310
- Fluency T310
- ELL Targeted Support T310
- Conferring T311

INDEPENDENT/COLLABORATIVE
- Independent Reading T311
- Literacy Activities T311
- Collaboration T311

WRITING WORKSHOP

MINILESSON
- Opinion Essay T444–T445
  - » Publish a Final Draft
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T445
- Conferences T438

WRITING BRIDGE
- Spelling: Teach Homophones T446

FLEXIBLE OPTION ◂
- Language and Conventions: Oral Language: Superlative Adjectives T447

LESSON 3

READING WORKSHOP

CLOSE READ
- Analyze Myths T312–T313
- Close Read: "Pandora" and "Race to the Top"

  ☑ **Quick Check** T313

READING BRIDGE
- Read Like a Writer: Analyze Allusions T314–T315

  FLEXIBLE OPTION ◄
- Word Study: More Practice: Homophones T316–T317

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T318–T319
- Strategy and Intervention Activities T318
- Fluency T318
- ELL Targeted Support T318
- Conferring T319

INDEPENDENT/COLLABORATIVE
- Independent Reading T319
- Literacy Activities T319
- Partner Reading T319

WRITING WORKSHOP

MINILESSON
- Opinion Essay T448–T449
  - » Publish and Celebrate
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T449
- Conferences T438

WRITING BRIDGE

FLEXIBLE OPTION ◄
- Spelling: More Practice: Homophones T450
- Language and Conventions: Teach Superlative Adjectives T451

LESSON 4

READING WORKSHOP

CLOSE READ
- Evaluate Details T320–T321
- Close Read: "Pandora" and "Race to the Top"

  ☑ **Quick Check** T321

READING BRIDGE
- Write for a Reader: Use Allusions T322–T323

  FLEXIBLE OPTION ◄
- Word Study: Spiral Review: Prefixes *im-, in-, ir-* T324–T325

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T326–T327
- Strategy and Intervention Activities T326
- Fluency T326
- ELL Targeted Support T326
- Conferring T327

INDEPENDENT/COLLABORATIVE
- Independent Reading T327
- Literacy Activities T327

WRITING WORKSHOP

MINILESSON
- Opinion Essay T452–T453
  - » Prepare for Assessment
  - » Share Back

INDEPENDENT WRITING
- Opinion Essay T453
- Conferences T438

WRITING BRIDGE

FLEXIBLE OPTION ◄
- Spelling: Spiral Review: Prefixes *im-, in-, ir-* T454
- Language and Conventions: Practice Superlative Adjectives T455

LESSON 5

READING WORKSHOP

COMPARE TEXTS
- Reflect and Share T328–T329
  - » Talk About It

    ☑ **Quick Check** T329
  - » Weekly Question

READING BRIDGE

FLEXIBLE OPTION ◄
- Word Study: Homophones T330–T331

  ☑ **Assess Understanding** T330

SMALL GROUP/INDEPENDENT

TEACHER-LED OPTIONS
- Guided Reading/Leveled Readers T332–T333
- Strategy, Intervention, and On-Level/ Advanced Activities T332
- ELL Targeted Support T332
- Conferring T333

INDEPENDENT/COLLABORATIVE
- Independent Reading T333
- Literacy Activities T333

  BOOK CLUB T333 SEL ►

WRITING WORKSHOP

MINILESSON
- Opinion Essay T456
  - » Assessment
  - » Share Back

INDEPENDENT WRITING
- Assessment T457
- Conferences T438

WRITING BRIDGE
- Spelling: Homophones T458

  ☑ **Assess Understanding** T458

  FLEXIBLE OPTION ◄
- Language and Conventions: Standards Practice T459

Materials
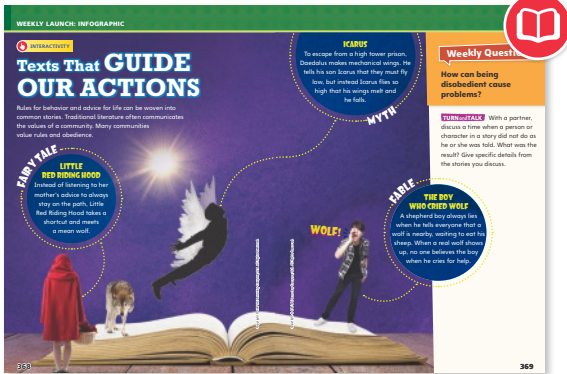
INFOGRAPHIC
Texts That Guide Our Actions
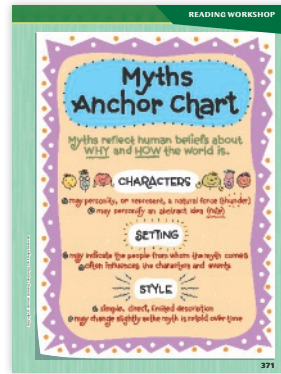
READING ANCHOR CHART
Myths
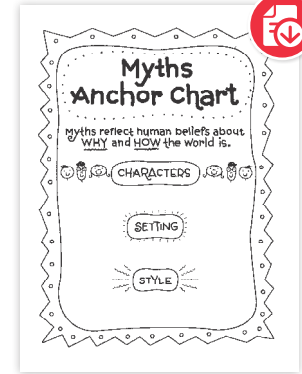
EDITABLE ANCHOR CHART
Myths
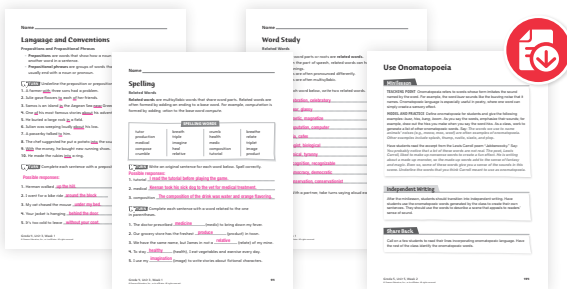
RESOURCE DOWNLOAD CENTER
Additional Practice
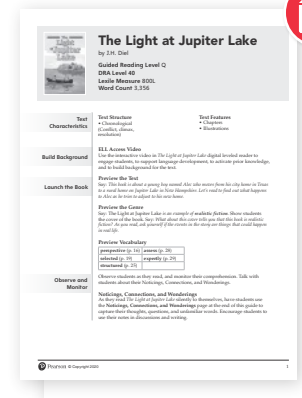
Leveled Readers

LEVELED READERS TEACHER'S GUIDE

Words of the Week

Develop Vocabulary

shrewd
ornate
temperaments
parapet
infernal

Spelling Words

break	peak
brake	peek
thrown	council
throne	counsel
pear	idle
pair	idol
past	steal
passed	steel
stair	soul
stare	sole

Challenge Spelling Words

principle
principal
colonel

Unit Academic Vocabulary

reveal
traditional
illustrate
interpret
predict

READ ALOUD
"Earth's Tears"

READ ALOUD TRADE BOOK LIBRARY

INTERACTIVE READ ALOUD LESSON PLAN GUIDE

SHARED READ
Pandora
Race to the Top
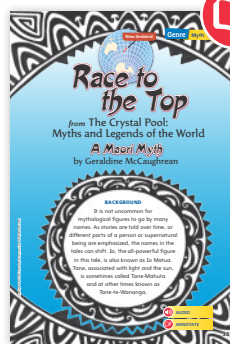
BOOK CLUB
Titles related to Spotlight Genre and Theme: T494–T495

Mentor STACK
Writing Workshop T437

LITERACY STATIONS

SCOUT

☑ Assessment Options for the Week

- Daily Formative Assessment Options

The following assessments are available on SavvasRealize.com:

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

ASSESSMENT GUIDE

Interact with Sources

Explore the Infographic

Remind students of the Essential Question for Unit 4: *How do our stories shape our world?* Point out the Week 5 Question: *How can being disobedient cause problems?*

Direct attention to the infographic on pp. 368–369 in the *Student Interactive*. Explain that the infographic is a multimodal text that combines words and pictures to provide information. Have students read the infographic and discuss how traditional literature, such as myths, offers useful wisdom and reflects cultural values. 🔴

Use the following questions to guide discussion:

- What is the moral of the fable "The Boy Who Cried Wolf"?
- What traits do fairy tales favor, and which do they frown on?
- How do myths and legends make sense of the world?

WEEKLY QUESTION Reread the Week 5 Question: *How can being disobedient cause problems?* Tell students they just considered how culture shapes traditional literature. Explain that they will read two myths about how disobedience brought on terrible consequences.

TURN, TALK, AND SHARE Encourage students to discuss the consequences faced by disobedient characters in any work of fiction or from movies and TV shows, comic books, and graphic novels.

ELL Targeted Support **Visual Support** Read the title and lead paragraph aloud. Reinforce that the open book represents literature—in this case, traditional stories. Then, starting on *Student Interactive* p. 368, read the genre labels and text across the spread.

Preview the visuals. Discuss how each figure represents a character from a circled story. Preview key vocabulary: *shortcut, believes.* Ask: Where did Red Riding Hood's shortcut take her? (through the woods) Why is a path better than woods? **EMERGING**

Preview the visuals. Discuss how they relate to literature's role in guiding our behavior. Preview key vocabulary: *behavior, nearby, escape.* Ask: Why did Icarus want to fly high? **DEVELOPING**

Preview the visuals. Discuss how each relates to the topic. Preview key vocabulary: *instead, obedience, advice, mechanical.* Ask: What might wolves represent in traditional literature? **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 368–369

WEEKLY LAUNCH: INFOGRAPHIC

👆 INTERACTIVITY

Texts That GUIDE OUR ACTIONS

Rules for behavior and advice for life can be woven into common stories. Traditional literature often communicates the values of a community. Many communities value rules and obedience.

FAIRY TALE

LITTLE RED RIDING HOOD

Instead of listening to her mother's advice to always stay on the path, Little Red Riding Hood takes a shortcut and meets a mean wolf.

ICARUS

To escape from a high tower prison, Daedalus makes mechanical wings. He tells his son Icarus that they must fly low, but instead Icarus flies so high that his wings melt and he falls.

MYTH

WOLF!

FABLE

THE BOY WHO CRIED WOLF

A shepherd boy always lies when he tells everyone that a wolf is nearby, waiting to eat his sheep. When a real wolf shows up, no one believes the boy when he cries for help.

WEEK 5

Weekly Question

How can being disobedient cause problems?

TURN and TALK With a partner, discuss a time when a person or character in a story did not do as he or she was told. What was the result? Give specific details from the stories you discuss.

368

369

Listening Comprehension

OBJECTIVES

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

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

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

ELL Language Transfer

Cognates Point out the Spanish cognates in "Earth's Tears."

- argument : *argumento*
- enrich : *enriquecer*

💬. **THINK ALOUD**
Analyze Myths I notice in the first paragraph that Earth and Sun are married like people. I know myths turn non-human things into humans. The next few paragraphs show more human qualities and plot events. Among the events are the origin of the continents and Earth's growing moodiness.

FLUENCY

After completing the Read-Aloud Routine, display "Earth's Tears." Model reading a short section aloud, and ask students to observe the rate of your reading. Invite partners to use a paragraph from the text to practice a fluent reading rate. Remind them that fluency is about understanding meaning, not going fast.

Myths

Tell students you are going to read aloud a myth called "Earth's Tears." Explain that they should listen actively for plot events, unrealistic details, and the myth's explanation of how or why something has come to be. 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 the myth's explanation of a human or natural condition.

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

REREAD the text aloud, pausing to model Think Aloud strategies related to the author's purpose.

Earth's Tears

Everyone knows Earth and Sun have been married longer than anyone can remember.

In the beginning, Earth and Sun had seven children, starting with Asia, the oldest and largest, and ending with Australia, the baby. Sun shone on them, and Earth poured forth food for their soil and made rivers and lakes to feed their souls.

In the first millions of years, Earth and Sun had nothing but kind words for each other. "The blue of you makes your corner of the heavens the prettiest in the galaxy," Sun said to his bride.

"Oh, you're sweet, Sunny, but there are others more beautiful," Earth said, and Sun gently disagreed.

A billion years later, Earth stared moodily at her blue oceans and the tall gray mountains of her children. She gazed too at their brown soil and sands, and she longed for new colors. Sensing this, Sun enriched Earth's oceans with emerald plants, orange corals, and silvery fish. But it did not help.

"Earth's Tears," continued

"We've been together so long," Earth said one day. "Perhaps you feel closer to the others now: Venus with her yellow heat, Saturn with her lovely rings." This was Earth's hidden color—the green of jealousy.

Sun said, "I have given you all I can, but you think it too little." And at that, he shifted the moon into an eclipse and darkened the day on his family.

It was new for the two to fight. Earth got angry and lava poured from her chest. Her children trembled in earthquakes. But after a while, she became sad. She thought to apologize to her husband, but her pride prevented it. Sun felt the same way, and the two stopped speaking.

A gloom of clouds gathered over all the children. And then Earth began to cry. She didn't know what was happening as the water flowed from her gray-eyed skies. It rained for days, soaking the soil of the land.

The children didn't know rain, but they saw it made their mother feel better. "Arguments must be natural," said Africa to her parents, as she felt green growth stir beneath her skin.

"Perhaps you're right," said Sun, smiling. "But I must learn to say I'm sorry."

"I must too," said Earth.

In the aftermath, grasses began to grow on all the lands Earth had raised. After another fight over glaciers, more tears flowed and trees grew this time. Many millennia later, Earth's tears bore fruit of all kinds. She felt relieved and grateful that her tears cleared the air. A multitude of greens filled the lands, and new animals came to be.

Sometimes pride or anger still plagues the old couple, and hard rains fall. But when Sun and Earth make up, the rain ends and the clouds vanish.

💬 THINK ALOUD

Analyze Myths As I reread this part of the myth, I notice a conflict between Earth and Sun. They fight, and the myth explains that Earth's anger is <u>why</u> we have volcanoes and earthquakes. Then the myth shows <u>how</u> we came to have rain. When Earth cries, rains come. That's <u>how</u> we got all the beautiful green of our plants and trees. The tears "clear the air" of disagreement between Sun and Earth and at the same time give the continents life.

ELL Access

Explain that although myths often use simple language, they also use distinctive words like *trembled* (eighth paragraph), which means "shook," and *gathered* (ninth paragraph), which means "came together."

In the thirteenth paragraph, read aloud the sentence with *aftermath* and define it as "the results of an unfortunate event." Then read aloud the sentence with *multitude* and ask students to define it ("lot" or "abundance").

FLEXIBLE OPTION
INTERACTIVE
Trade Book Read Aloud

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

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

➡ WRAP-UP

Earth's Tears	
Actions	**Words**

Use a Character Analysis graphic organizer to help students identify the theme of the myth by tracking the actions and words of its main character, Earth.

SPOTLIGHT ON GENRE
Myths

LEARNING GOAL

I can learn more about traditional literature by analyzing myths.

OBJECTIVES

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

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

LANGUAGE OF THE GENRE

After discussing the anchor chart, remind students to use these terms in their discussion.

- setting
- style
- personify
- plots
- characters
- beliefs
- themes

FLEXIBLE OPTION
ANCHOR CHARTS

- Display a blank poster-sized anchor chart in the classroom.
- Add to the class anchor chart as you explore the genre.

ELL Language Transfer

Letter Sounds Write *myth, why* and circle the letter *y* in each word. Explain that inside English words, the letter is usually pronounced like the letter *i,* with either the short or long *i* sound. Write *youth* and explain that at the beginning of a word, the letter *y* is pronounced /y/ and is often considered to be a consonant.

Minilesson

FOCUS ON STRATEGIES Remind students that myths are stories, and they have characters, a plot, and a theme. In myths, these elements help explain life or nature, reflect society's values, or highlight traits people dislike. Have students use these strategies:

- Ask yourself who the main characters are and what traits they have.
- Identify the central conflict and its consequences.
- Look for answers to *How?* or *Why?* questions.
- Notice how the myth's outcome affects the theme and reflects the values of both its culture of origin and modern society.

MODEL AND PRACTICE Model focusing on story elements in myth. In "Earth's Tears," Sun and Earth are personified as a married couple who get into arguments. Earth gets moody and bored, which leads to a conflict. After she and Sun fight, she cries, which is how rain comes to be. The rain helps their children, the continents. The resolution of the conflict shows how rain helped create life and how disagreement and sadness are natural parts of life.

Share the basic outline of the myth of Sisyphus with students. (The gods punish Sisyphus for his greed and deceit by making him push a giant boulder up a mountain only to have it roll down again and again.) Ask what the theme of this endless struggle might be.

ELL Targeted Support **Question** Help students articulate a *Why* question that is answered by the myth of Sisyphus or "Earth's Tears."

Provide a sentence frame and have students respond orally: *The myth _____ answers the question, "Why _____?"* **EMERGING/DEVELOPING**

Provide a sentence frame and have students write their responses. **EXPANDING/BRIDGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use these options to identify myths.

OPTION 1 **TURN, TALK, AND SHARE** Have students work with a partner on the Turn and Talk activity on p. 370 of the *Student Interactive.* Circulate to see if students can think of myths or mythlike stories.

OPTION 2 **Use Independent Text** Have students use sticky notes to mark places in the text where they notice a characteristic of myth. Have them use a different-colored sticky note for each element or identify the element on each note.

☑ QUICK CHECK

Notice and Assess Can students identify myths?

Decide
- **If students struggle,** revisit instruction about myths in Small Group on p. T284.
- **If students show understanding,** have them continue practicing strategies for reading myths using the Independent Reading and Literacy Activities in Small Group on p. T285.

STUDENT INTERACTIVE, pp. 370–371

GENRE: MYTH **READING WORKSHOP**

Learning Goal

I can learn more about traditional literature by analyzing myths.

Spotlight on Genre

Myths

Myths are a form of traditional literature that often answer the question "Why?" Some myths explain aspects of nature, such as the changing seasons.

Myths
- are based on the folk **beliefs** of a particular group.
- feature **characters** with few traits.
- have simple **plots**.
- can be brief retellings about important **themes**.

TURN and TALK With a partner, make a list of stories that answer "Why?" Use the anchor chart to explain why each story is or is not a myth.

My NOTES

Tell me why!

Myths Anchor Chart

Myths reflect human beliefs about WHY and HOW the world is.

CHARACTERS
- may personify, or represent, a natural force (thunder)
- may personify an abstract idea (fate)

SETTING
- may indicate the people from whom the myth comes
- often influences the characters and events

STYLE
- simple, direct, limited description
- may change slightly as the myth is retold over time

370

371

Academic Vocabulary

Parts of Speech

I can use language to make connections between reading and writing.

OBJECTIVES

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

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

ELL Language Transfer

Similarities Encourage Spanish speakers to use their native vocabulary to understand the meanings of English words. The Academic Vocabulary words have highly similar relatives in Spanish.

- reveal : *revelar*
- traditional : *tradicional*
- illustrate : *ilustrar*
- interpret : *interpretar*
- predict : *predicer*

WEEKLY STANDARDS PRACTICE

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

Minilesson

FOCUS ON STRATEGIES Parts of speech are the categories by which we describe how words work together in a sentence. For example, in the sentence *Recently, I wore a dark green hat on my head*, there are several parts of speech:

- *Hat* and *head* are nouns, which show persons, places, or things.
- *Dark* and *green* are adjectives, which describe nouns or pronouns.
- *Recently* is an adverb, which describes a verb. Adverbs can also describe adjectives and other adverbs.
- *Wore* is a verb, which is something one does or is.
- *On* is a preposition, which shows a relationship between nouns.

MODEL AND PRACTICE To change a word's part of speech, it may be necessary to change its form by adding a suffix.

Point out the verb *reveal* in the chart on p. 397 of the *Student Interactive*. Explain that, to find its other parts of speech, you can look up the word in a dictionary. Show the part of the dictionary entry that lists related forms and the labels that show their parts of speech. Point out the word *revelation*. Have a volunteer identify its part of speech. Write *revelation* in the Noun column. Have a volunteer find an adjective form. Have another volunteer find an adverb form.

ELL Targeted Support **Academic Vocabulary** As students learn to modify words' parts of speech, they may struggle with adjusting the spelling accordingly.

Display sentences such as the following: *Light <u>reveals</u> what is hidden. We see the <u>revelation</u> of new details.* Read them aloud and help students distinguish the verb and noun forms. **EMERGING**

Have students work in pairs to look up the adjective form of each academic vocabulary word. **DEVELOPING**

ASSESS UNDERSTANDING

Apply

My TURN Have students follow the same strategy as they complete the chart on p. 397. Remind students they will use these academic words throughout this unit.

STUDENT INTERACTIVE, p. 397

VOCABULARY   **READING-WRITING BRIDGE**

Academic Vocabulary

Learning Goal

I can use language to make connections between reading and writing.

Parts of speech are categories of words. They include nouns, verbs, adjectives, adverbs, and prepositions.

- **Nouns** name people, places, and things.
- **Verbs** name actions and states of being.
- **Adjectives** describe nouns and pronouns.
- **Adverbs** describe verbs, adjectives, and other adverbs.
- **Prepositions** relate nouns to other words.

Flowers in gardens look very pretty.

With changes in spelling, many words can be used as different parts of speech.

My TURN For each bold word,

1. **Find** the entry in an online or print dictionary.

2. **Locate** other parts of speech the word can become.

3. **Write** the forms of the word as other parts of speech in the chart.

Noun	Verb	Adjective	Adverb
revelation	reveal	revealing	revealingly
illustration	illustrate	illustrative	illustratively
interpretation	interpret	interpretive	interpretively
prediction	predict	predictable	predictably
tradition	*none*	traditional	traditionally

397

Word Study Homophones

OBJECTIVES

Identify and explain the meaning of homophones such as *reign/rain.*

Correctly use frequently confused words.

LESSON 1

Teach Homophones

FOCUS ON STRATEGIES Explain that homophones sound the same but are spelled differently and have different meanings. Say to. Ask: Is it spelled t-o, t-o-o, or t-w-o? All these spellings are correct! Repeat this process with the homophones *there, they're*, and *their*. Point out that the homophones *to, too*, and *two* and *there, they're,* and *their* are frequently confused, so it is important to learn how to spell and use these words correctly.

Now say I will go to the store. Can you come too? I must buy two apples. There is a supermarket near my parents' house. We can drive their car to the store.

MODEL AND PRACTICE Write *She has (to, too, two) pencils.* Now that I can see the words, I know which one is correct. Underline *two*. Explain that *two* is the correct spelling to express a number. Then write these sentences: *He has a pencil (to, too, two). Can you give one pencil (to, too, two) me? (There, Their) is the pencil I was looking for today. (There, They're, Their) pencils need sharpening.* Have students identify the correct homophones and explain their meanings.

ELL Targeted Support

Homophones Have students spell familiar English words to develop basic sight vocabulary. Help them distinguish between the routine vocabulary words *to/too/two and they're/their/there.*

Provide sentence frames: *We talked __ her. I would like ___ sandwiches. He likes soccer ___.* Have students work together to determine which word fits in each sentence. **EMERGING**

Provide a sentence frame: *___ over ___ with ___ friends.* Have students work with a partner to determine which word fits in each place. Then have partners say another sentence for each word. **DEVELOPING**

Have students write a sentence for *to, too*, and *two*. Then have them read their sentences aloud. **EXPANDING**

Have students write a sentence for *they're, there*, and *their*. Then have them read their sentences aloud. **BRIDGING**

LESSON 1

Teach Homophones

LESSON 2

Apply Homophones

FLEXIBLE OPTION ↰
LESSON 3

More Practice

FLEXIBLE OPTION ↰
LESSON 4

Spiral Review:
Prefixes *im-, in-, ir-*

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.

GRANDPA BILL'S TALL TALES
Judi Laman
Art by Evan Piccirillo

LEVEL P

Genre Traditional Literature

Text Elements
- Dense text layout
- Multiple characters to understand

Text Structure
- Chronological

LEADERS of CHANGE
Sheri Doyle

LEVEL R

Genre Informational Text

Text Elements
- Words with complex spelling patterns
- Complex ideas on a variety of topics

Text Structure
- Description
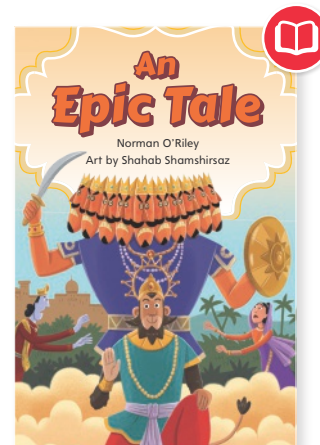
An Epic Tale
Norman O'Riley
Art by Shahab Shamshirsaz

LEVEL S

Genre Traditional Literature

Text Elements
- New vocabulary derived from context
- Figurative language

Text Structure
- Chronological

Guided Reading Instruction Prompts

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

Identify Myths
- How can you tell this story is a myth?
- Who are the main characters and what do they want?
- What *How* or *Why* question does the myth answer?

Develop Vocabulary
- What context clues help reveal the meaning of the word _____?
- What does the word _____ tell us about the conflict in the myth?
- What new or interesting words did the author use to describe a character?

Analyze Myths
- What is the central conflict in the myth?
- How does the plot resolve the conflict?
- What is the theme, and what beliefs or values does it reflect?
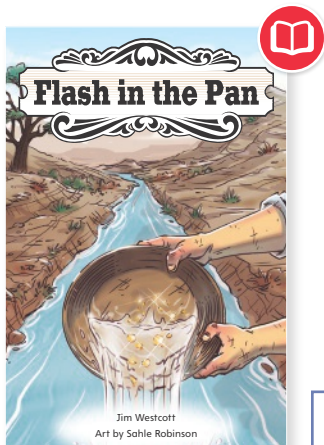
Flash in the Pan

Jim Westcott
Art by Sahle Robinson

LEVEL T

Genre Historical Fiction

Text Elements
- Wide range of sentence types
- Words with affixes

Text Structure
- Chronological

GREAT AMERICAN SPEECHES
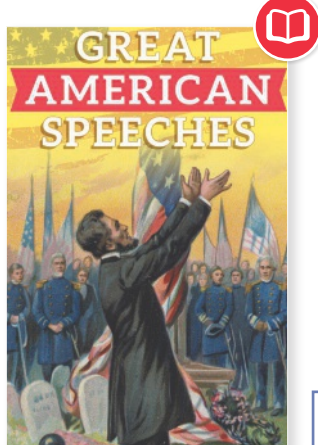
LEVEL T

Genre Informational Text

Text Elements
- Wide range of sentence types
- Multiple topics and subcategories

Text Structure
- Compare and Contrast

The Simuteller's Last Tale

LEVEL T

Genre Traditional Literature

Text Elements
- Wide range of sentence types
- Words with affixes

Text Structure
- Chronological

Evaluate Details

- What details are most important to the myth or story?
- How effective are these details at advancing a simple plot?
- What do the key details reveal about nature or people?

Compare Texts

- How do the characters in the texts compare?
- How do beliefs in the texts compare and contrast?

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.

The Light at Jupiter Lake
by J.M. Diel
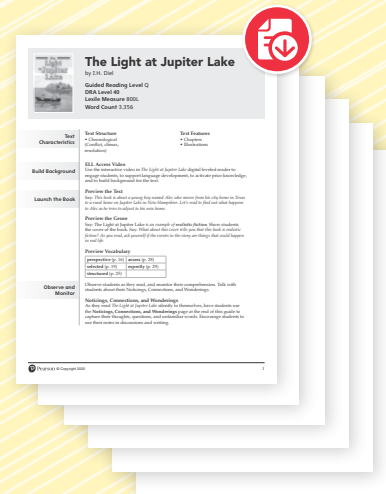
Use the ☑ **QUICK CHECK** on p. T277 to determine small group instruction.

Teacher-Led Options

Strategy Group

IDENTIFY MYTHS

Teaching Point When you read a story that might be a myth, think about the way it explains how or why something came to be. If you can state the story's theme in a way that expresses a belief—for example, "Patience can save your life"—the story may be a myth. Review the anchor chart on p. 371. Ask students to identify the elements of "Earth's Tears" common to myths.

ELL Targeted Support

Remind students that a myth uses a simple plot to relate a theme. Often a myth reveals in an imaginative way how or why something came to be.

Use a T-chart and have students help you list elements of myths on one side. Provide strips with definitions and have students place each definition next to the corresponding element. Then have students echo-read the chart with you. **EMERGING**

Ask students to track elements of myth in "Earth's Tears" by completing these sentence starters: *I know this is a myth because _____. The conflict in this myth involves _____. This myth explains how _____.* **DEVELOPING**

Have students briefly explain how the outcome of "Earth's Tears" reflects beliefs that some people may hold about ways to get along. **EXPANDING/BRIDGING**

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

Intervention Activity 🔺 📥

READING MYTHS

Use Lesson 16, pp. T103–T108, in the *myFocus Intervention Teacher's Guide* for instruction on the characteristics of myths.

LEVEL E • READ

Lesson 16   **Genre: Traditional Tales**

DIRECTIONS Read each traditional tale. Think about the characters, settings, and events.

The Legend of John Henry

1   John Henry was a powerful man for sure. He was born a slave in the 1800s, but was freed when President Abraham Lincoln issued the Emancipation Proclamation. In John Henry's day, the United States was building a great railroad. Mighty men were needed to drive the big steel spikes that would secure the new railroad tracks to the ground. Seeing as John Henry was the mightiest man east of the Mississippi, he got the job easy.

2   John Henry showed up at work that first day with his trusty fourteen-pound hammer. His first task was to drive a steel spike straight into a solid rock. *Smack!* That rock was no match for big John Henry. If other steel drivers laid six feet of track in a day, John Henry laid twelve. He was the best on the team.

3   With John Henry's help, that new railroad moved along ahead of schedule. But then came the biggest challenge of all—Big Bend Mountain. There was no way to go over it. So a tunnel was drilled straight through. Laying tracks in the tunnel was dark and dangerous work for the men.

4   That's when a slick salesman showed up at Big Bend. He showed the foreman a new-fangled machine. It was a steam-powered drill. He claimed it could work through rock faster than any man. The railroad could save money. One steam-powered drill could do the job of *many* workers.

5   Surely the new machine couldn't work faster than big John Henry! It was decided there would be a contest. John Henry pulled out not *one*, but *two* twenty-pound hammers. When the whistle blew, John Henry began swinging first one hammer and then the other against the rock. Meanwhile, the foreman drove the smoking, sputtering machine. At the end of 35 minutes the machine had drilled a nine-foot hole. But John Henry had drilled *two* seven-foot holes, one with each hammer. The men cheered and hooted in victory.

6   The celebration was such that no one noticed when John Henry dropped one hammer to the ground and then the other. He collapsed into the dust. The mighty man had beat the machine, but at the cost of his life.

7   Some say that to this day, when you pass through Big Bend Tunnel, you can still hear the sound of John Henry's mighty hammers echoing through the darkness.

Reading Literature T • 103

On-Level and Advanced 🔴 📥

INQUIRY

Question and Investigate Have students use the infographic on pp. 368–369 to generate questions about traditional literature. Throughout the week, have them conduct research about the questions. See *Extension Activities* pp. 170–174 in the *Resource Download Center.*

Conferring
3 students / 3–4 minutes per conference

IDENTIFY MYTHS

Talk About Independent Reading Ask students to share what they have learned about myths. Then ask how knowing that myths use narrative elements helps them better understand themes.

Possible Conference Prompts
- What is the myth about?
- Who or what is involved in the story's conflict?
- What does the myth explain?

Possible Teaching Point How is a myth like a fable? (Both kinds of literature communicate the beliefs or values of a society.)

Leveled Readers

IDENTIFY THEME

- For suggested titles, see "Matching Texts to Learning," pp. T282–T283.
- For instructional support on how to identify the characteristics of myths, see the *Leveled Readers Teacher's Guide*.
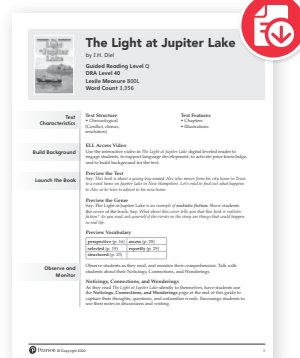
The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,256

Whole Group

Share Bring the class back together as a whole group. Invite two students to share work from their sticky notes or discussion. Reinforce the reading strategies students used and offer feedback on what the class has learned about myths.

Independent/Collaborative

Independent Reading

Students can
- read a self-selected trade book.
- reread or listen to a previously read text.
- read their Book Club text.

Centers

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

Literacy Activities

Students can
- write about their reading
- summarize a text to a partner.
- play the *myView* games.
- work on an activity in the *Resource Download Center*.

BOOK CLUB

See Book Club, pp. T494–T495, for
- teacher's summary of chapters in *Where the Mountain Meets the Moon*.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Introduce the Texts

Pandora

Compare Texts

Point out that students will read two texts in this lesson, "Pandora" and "Race to the Top." As they read, encourage students to think about the Week 5 Question: *How can being disobedient cause problems?*

Race to the Top

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. 372 of the *Student Interactive* and define them as needed.

  shrewd: clever; showing good judgment

  ornate: highly decorated; complex and fancy

- These words will help you understand key details about characters and the plot as you read "Pandora." Highlight the words when you see them in the text. Ask yourself what they contribute to your understanding of the myth.

Read 📖 🔊 ✏️ 📓

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

FIRST READ STRATEGIES

NOTICE Remind students to focus on ideas about human nature.

GENERATE QUESTIONS Encourage students to jot down questions about new information and about events or motivations that seem unclear.

CONNECT Have students try to connect ideas or events in the text to familiar books— including comics and graphic novels—or movies, or TV shows.

RESPOND Guide students to write a question that requires more than a yes-or-no answer. If they have trouble, prompt them to ask a "Why?" question.

Students may read the text independently, in pairs, or as a whole class. Use the First Read notes to help students connect with the text and guide their understanding. After reading the text, locate an appropriate video online of the story of *Pandora* and have students view it. Ask them to compare and contrast the two presentations of the story.

ELL Targeted Support **Rhyming** Tell students that combining rhyming strategies with context clues can help build their vocabulary.

Have student pairs take turns defining the meaning of *shrewd* and *ornate* and reading each other these rhymes: The clever dude is clearly shrewd. What does *shrewd* mean? As we decorate and decorate, the room is getting quite ornate. What does *ornate* mean? **EMERGING/DEVELOPING**

Direct students to create a rhyme strategy for the meaning of each vocabulary word. Give them an example, such as the following: The flatterer cooed, "My dear, you are shrewd." **EXPANDING**

Invite students to use context, synonyms, and rhymes to create a memorizing strategy for the two vocabulary words. If they falter, offer an example: It's pretty great | to be ornate | when you like to overdecorate. **BRIDGING**

ELL Access

Background Knowledge Tap students' prior knowledge to help them make meaning. Encourage students to share prior knowledge about mythic characters and origin stories.

STUDENT INTERACTIVE, pp. 372–373

Meet the Author

Cynthia Rylant, author and illustrator, has "always loved cats and dogs" and often includes her pets in her books. She has written award-winning books for many audiences, from toddlers up to middle grade students.

Pandora

Preview Vocabulary

As you read "Pandora," pay attention to these vocabulary words. Notice how they help you identify and analyze elements of myth.

shrewd	ornate

Read

Before you read "Pandora," establish a purpose for reading. Active readers of **myths** follow these strategies when they read a text the first time.

Notice big ideas that the myth explains.	**Generate Questions** before and during reading by skimming, scanning, and noting new information.
Connect events in this story with events you have heard about or read in other texts.	**Respond** by writing a question you would like to ask one of the characters in the myth.

First Read

Genre | Myth

PANDORA

from THE BEAUTIFUL STORIES OF LIFE

BY CYNTHIA RYLANT

Greece

BACKGROUND
The Greek pantheon, or gods and goddesses featured in myths and stories, is very well known today. You may have read other tales about Zeus, the god who ruled over all the other deities that lived with him on Mount Olympus. The tale of how Prometheus stole fire and gave it to mankind is so common that his name has become synonymous with boldness and creativity. This myth tells about what happened after that daring act.

AUDIO

ANNOTATE

372

373

First Read

Notice

💬 **THINK ALOUD** I notice that the myth begins by describing Zeus as the ruler of the universe. What other big ideas about Zeus will I find on this page? (Possible continuation: I see Zeus's control of fire, Prometheus tricking Zeus and stealing the secret of fire, and Zeus's feelings of vengeance.)

Close Read

Analyze Myths

Have students scan **paragraph 4.** Ask: What text evidence tells you that the myth will explain people's feelings? Underline the sentence that suggests the importance of the events thus far. **See student page for possible responses.**

Ask students to explain how **paragraph 4** shows that the events in myths have grand consequences.

Possible response: The words "the vengeance of the most powerful god in the universe" and "a story that would change the hearts of men forever" show that the outcome of the myth will be very significant.

DOK 2

OBJECTIVE

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

CLOSE READ

Analyze Myths

Underline text evidence that tells you what this myth is about.

1   Zeus was ruler of the universe, and if there were only one thing to remember about him, it was this: Never cross him. But someone did.

2   Zeus had always controlled fire. Men could have all the water, all the air, all the earth they wanted. But fire would remain with the gods, for it was the source of all creation. Without it, men would never find their genius, their passion, their own gods within. This was precisely what Zeus intended.

3   But a heroic—and some say foolhardy—man named Prometheus tricked Zeus. He stole fire from the god of gods, and as always happens in the stories of life, action creates consequences.

4   Prometheus not only drew the vengeance of the most powerful god in the universe upon his head. He also set in motion a story that would change the hearts of men forever.

5   When Zeus discovered he had been tricked by a mere mortal—a *man*—the god's anger was so searing, it might have destroyed Earth had Zeus allowed its release.
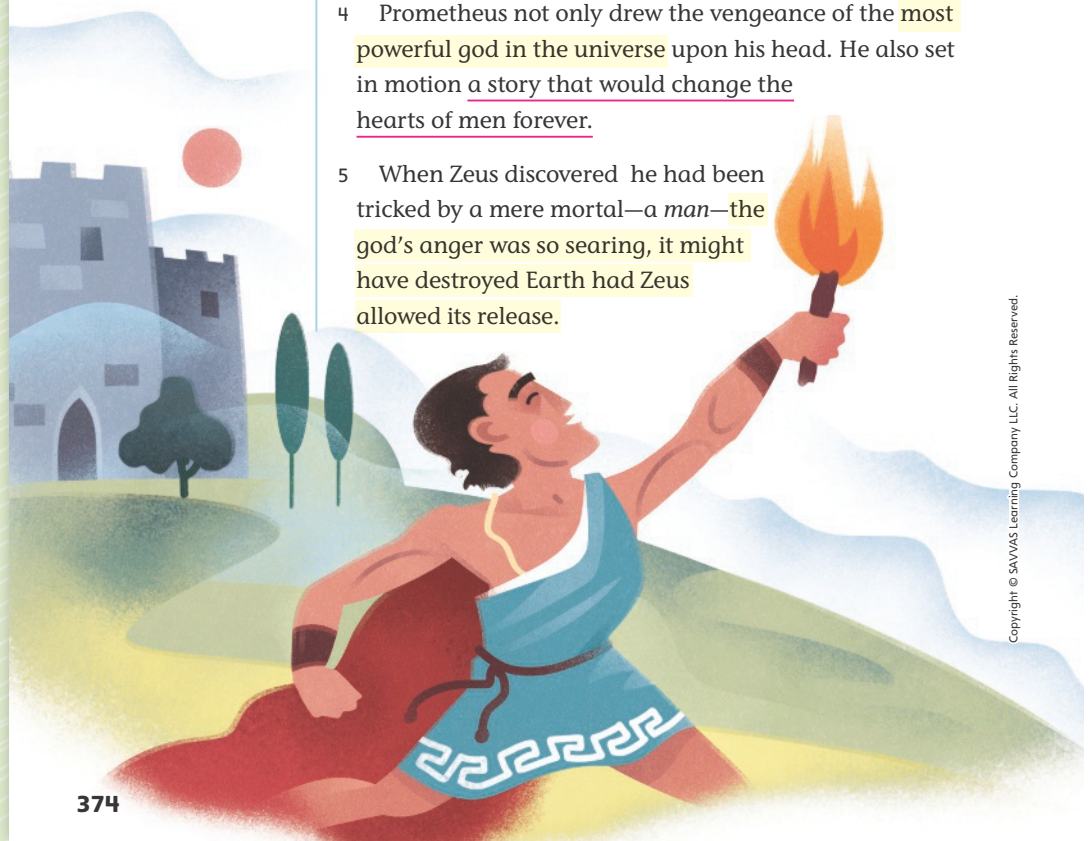
374

CROSS-CURRICULAR PERSPECTIVES   **Social Studies**

Remind students that the ancient Greeks worshipped many gods and that the gods, though more powerful than humans, felt and acted like people. Point out that aside from different religious beliefs, many ideas of our society stem from ancient Greece, including democracy, literature, sports, and various values and ideals. Invite students to draw inferences about how ancient Greek practices have survived to the present day. Suggest that they think about influences on theater, story ideas, sports competitions, and ideas about heroes.

📖 🔊 ✏️ 📕

6   But Zeus was not only powerful. He was shrewd. He understood that true vengeance takes place quietly, intelligently, and with a plan. He swallowed his rage and made one.

7   Zeus took a good long look at men. He was searching for their greatest weakness, for that would be the target of his revenge.

8   Zeus found man's greatest weakness by first finding man's greatest strength: It was Love.

9   Those who get what they want—both gods and men—rarely attempt taking it outright. A blatant grab for power is not nearly as effective as a subtle one.

10   Prometheus, thief of fire, had a brother named Epimetheus. Epimetheus was not as cunning as his sibling. In fact, Epimetheus was naive, gullible beyond belief.

11   He was also lonely—but for what or whom, he did not know. There was simply a hunger in him, which had never been fulfilled.

CLOSE READ

Evaluate Details

Closely examine the illustration. Highlight details in paragraphs 1–11 that describe the characters in the myth.

shrewd clever; showing good judgment
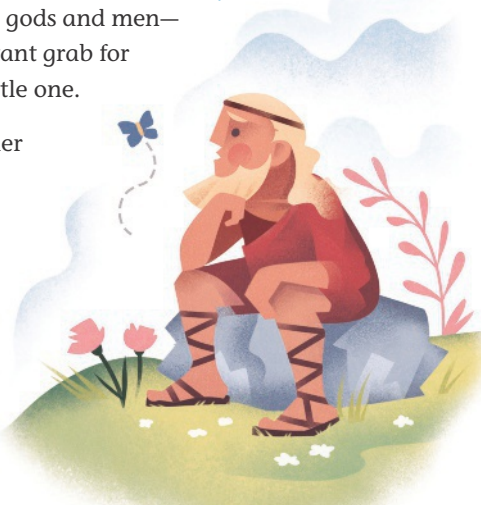
375

First Read

Generate Questions

💬 **THINK ALOUD** Here I read that Prometheus was a human who upset Zeus by stealing fire. The background on page 373 said Prometheus represents boldness and creativity. I ask myself, what does fire have to do with creativity? Could it be that fire represents human inventiveness?

Close Read

Evaluate Details

Tell students to highlight any text that describes characters' feelings, traits, or personalities. **See student page for possible responses.**

Have students note the adjectives that describe the characters, and explain how they are depicted in the illustrations.

DOK 2

OBJECTIVE

Evaluate details to determine key ideas.

·····: **Possible Teaching Point** 🌉

Academic Vocabulary | **Parts of Speech**

Use the Academic Vocabulary lesson on pp. T278–T279 in the Reading-Writing Workshop Bridge to show how some words have more than one meaning or can be used as different parts of speech. Point out the following words and have students provide multiple meanings and possible parts of speech for each: *cross* (paragraph 1); *stories* (paragraph 3); *drew*, *set* (paragraph 4); *target* (paragraph 7); *attempt*, *grab* (paragraph 9).

First Read

Connect

💬 **THINK ALOUD** I see that this myth might tell why love and marriage came to be such a big part of people's lives. I'm going to think about other stories, movies, or songs that connect to this idea about love.

Close Read

Evaluate Details

Have students scan **paragraph 15** to find a well-known quality of human nature. **See student page for possible responses.**

Ask students how details in the text support a key idea about human nature.

Possible response: The myth explains that being 'stirred up' is an essential part of human nature by pointing out that "it was inevitable" that humans would "create" and "grow."

DOK 2

OBJECTIVE

Evaluate details to determine key ideas.

CLOSE READ

Evaluate Details

What element or feature of human nature does this part of the myth help to explain? <mark>Highlight</mark> words and phrases that support a key idea.

12   The god of gods knew what that hunger was. It was what most men on Earth hungered for without knowing so.

13   What Epimetheus wanted was the love of a woman.

14   Up until this time in the universe, only men had lived on the earth. There were female goddesses in the heavens, but Earth was deprived of the feminine. Zeus had seen no reason to create woman. Men were both useful and uninteresting to Zeus. Why stir them up with women?

15   But when fire was suddenly in men's hands, <mark>and it was inevitable that they would use it to create, to grow beyond their animal natures,</mark> the question of stirring them up became moot. With fire, the stirring had begun.

16   Zeus loathed this situation. But he had a plan.

376

CROSS-CURRICULAR PERSPECTIVES   **Social Studies**

Have students focus on a main idea of this myth: the creation of the first woman, Pandora. Give additional examples, such as the myth of the Potawatomi, a Native American tribe. In it, Earthmaker molded a clay figure and baked the figure in a hearth. He breathed life into the figure, and it became the Potawatomi people. Ask students to share other creation stories they know of, such as other "first women" Eve and Hawwa. Have students discuss how they know that creation is a common theme in mythology.

📖 🔊 ✏️ 📓

17 Zeus would create a mortal woman. He put a great deal of thought into what she would be like, and he asked the other gods and goddesses to assist in her making. Zeus invited them to contribute their best qualities to the molding of this first woman so that she would be magnificent. Naturally they all accepted the invitation. Vanity has never been in short supply among the gods.

18 Aphrodite gave her beauty. Apollo gave her intelligence. Hermes gave her cleverness. And so it went, god by goddess, until finally the first mortal woman was complete and she took her first breath of life.

19 Her name was Pandora.

20 Pandora would be a gift from Zeus to Epimetheus, brother of Prometheus, thief of fire. Zeus would send Pandora with all her beauty, intelligence, cleverness, and rare femininity to Epimetheus, who was both innocent and desperate enough to accept an unearned gift from the most powerful god in the universe. Epimetheus would accept that gift in spite of the warnings from his brother, who was certain Zeus was up to something.

CLOSE READ
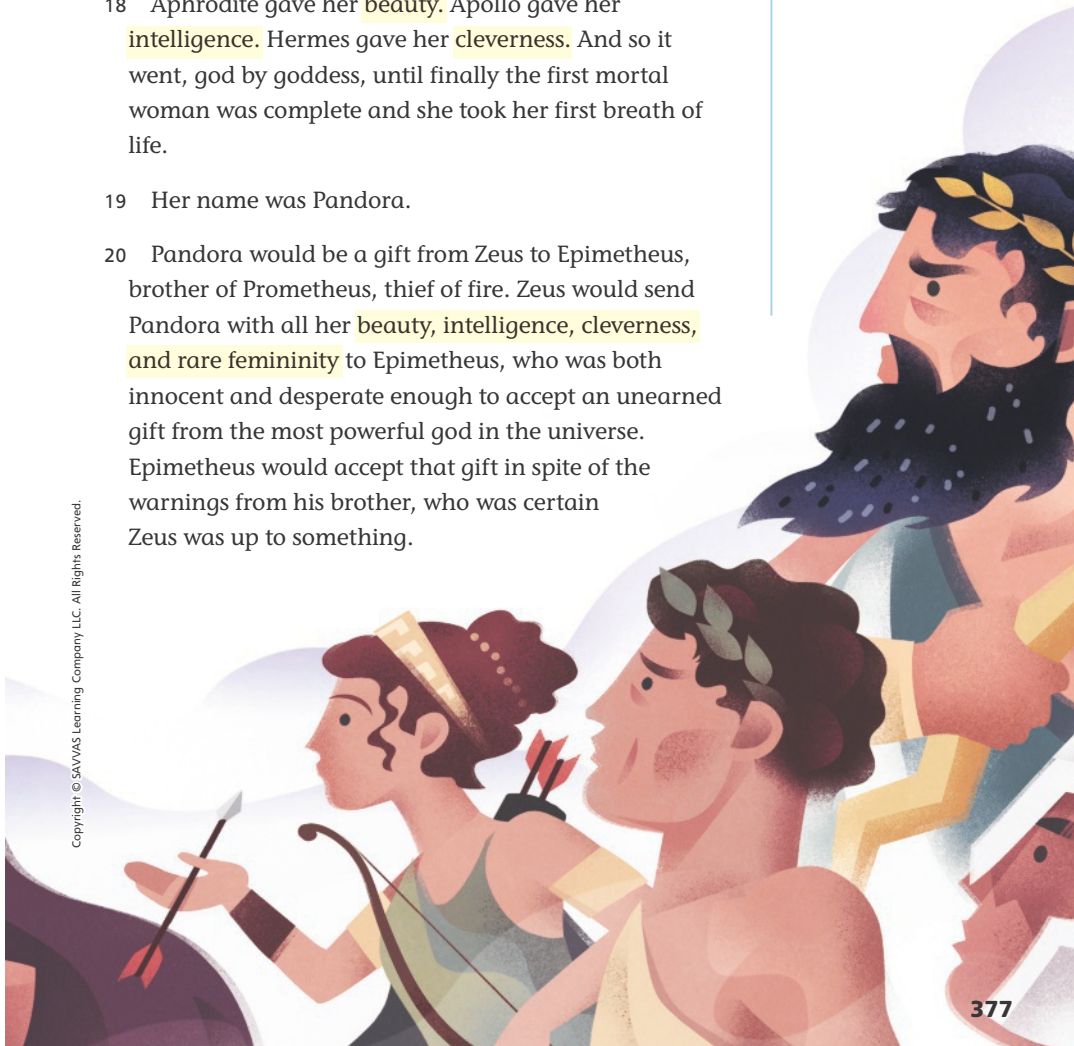
Evaluate Details

Details in the text and illustration tell what traits were given to Pandora by the gods. Highlight those details in the text.

377

First Read

Notice

💬 **THINK ALOUD** I notice that Zeus wanted the first woman to be "magnificent." So he asks the help of other gods. This is a big idea because they all have to cooperate to give the woman all these qualities.

Close Read

Evaluate Details

Direct students to scan **paragraphs 18–20** and highlight any traits that the gods gave Pandora. **See student page for possible responses.**

Ask students what these three traits suggest about the values of ancient Greece.

Possible response: The Greeks valued physical beauty, intelligence, and cleverness.

[DOK 2]

OBJECTIVE

Evaluate details to determine key ideas.

⋯ Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Text Structure Ask students to identify the topic of p. 377 (the creation of Pandora). Then choose four volunteers and have each read a paragraph aloud. Have a student identify the sentence that states the main idea of the paragraph. Discuss how the author's text structure conveys information about Pandora.

First Read

Generate Questions

💬. **THINK ALOUD** We learn that the box is beautiful, ornate, and mysterious. Why isn't Epimetheus curious about the box? The picture shows him looking only at Pandora. He doesn't really see the box at all!

Close Read

Evaluate Details

Point out that myths often have conditions set by gods or other supernatural beings and that characters in them differ in why they obey or disobey these conditions. Have students scan **paragraphs 21–29** and highlight text details about the gift Zeus gave to Pandora. **See student page for possible responses.**

Discuss with the class what the highlighted details reveal about why Zeus gave Pandora the box. Ask students what character traits led Pandora to think too much about opening the box.

Possible responses: intelligence, curiosity, and impatience

| DOK 2 |

OBJECTIVE

Evaluate details to determine key ideas.
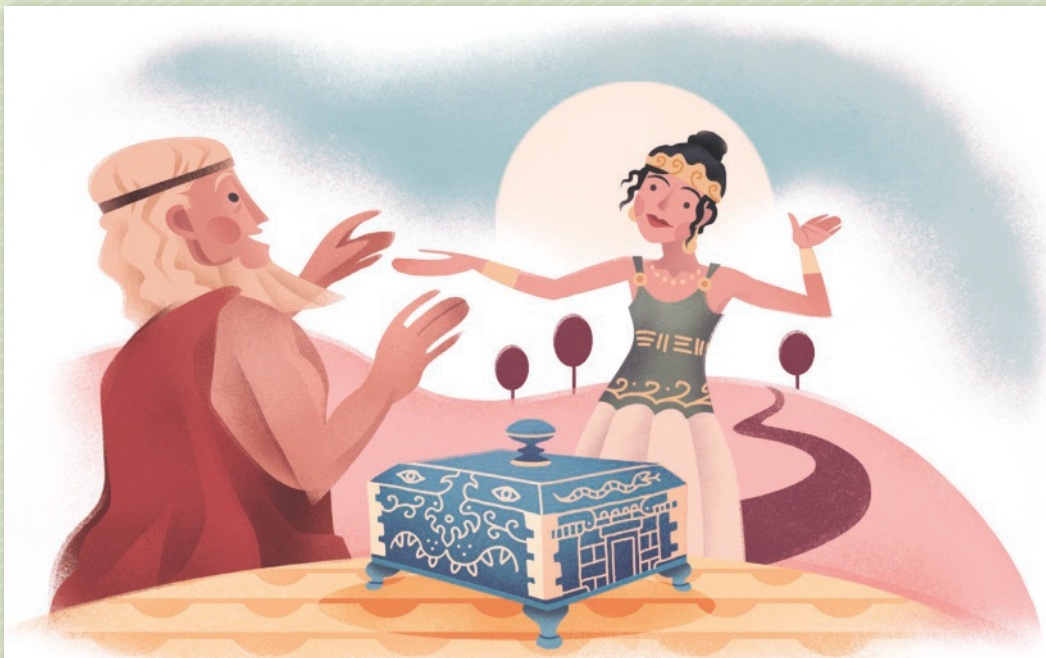
CLOSE READ

Evaluate Details

Analyze the illustration. Highlight information in paragraphs 21–29 that helps you understand the gift Zeus gave to Pandora.

ornate highly decorated; complex and fancy

21 Pandora did not arrive empty-handed. She was delivered to Epimetheus along with a beautiful, ornate box, which came with a specific instruction from Zeus: The box was not to be opened.

22 Epimetheus accepted this condition without question. He did not care what was in the box. He had what he wanted and was lost in his love for her. He had Pandora.

23 And beautiful Pandora loved Epimetheus in return. Of course she would. She was the essence of femininity, and she instinctively gave her heart and soul to her husband. With her beauty, she pleased him. With her intelligence, she understood him. With her cleverness, she delighted him.

24 Pandora was everything Epimetheus had ever wanted, and he no longer hungered for anything in the world.

378

ELL Targeted Support **Expressions** The myth of Pandora is ancient and has been changed over time by retelling. However, the expression "It is best not to open a Pandora's box" has survived for a long time. Explain that the meaning of this expression will become clear as the story continues.

Help students create sentences that tell what is special about this box. Use these sentence frames: *Because the box arrived with Pandora, it is called _____ box. It might not be a gift, because it is not to be _____.*
EMERGING/DEVELOPING

Have students scan p. 378 and describe Pandora and Epimetheus. Offer these sentence starters: *When he saw Pandora and the box, Epimetheus _____. Pandora was _____.* **EXPANDING/BRIDGING**

📖 🔊 ✏ 📓

25   Pandora, as well, was deeply satisfied with her lot. She loved being a woman and wanted nothing more than to give her husband anything that might make him happy.

26   This is why she could not stop thinking about the box.

27   Surely, thought Pandora, whatever was inside the box was meant for Epimetheus, just as she was meant for him. Surely something wonderful was in there, a wedding gift from Zeus, perhaps, meant to tease them awhile until the time came to lift up the lid.

28   Pandora waited for word from Zeus, but it did not come. Her husband was not troubled. He was too content. Epimetheus was a man of small mind and not one to care about finding answers to mysteries.

29   But Pandora was made of the gods, and she cared. She cared about why things were as they were and what might be found inside a forbidden box.

30   Being made of the gods, Pandora was perfect in every way, perfect in all ways, except one. She lacked one quality that none of the gods ever needed and so could not have given her.

31   Pandora lacked patience.

32   Waiting for something requires a strength unknown to the gods, for they have their own magic and they concoct their own stories.

33   Patience is a purely human strength, sustained by hope. And if it is inspired by deep love, patience can be in its own way invincible.

34   Beautiful Pandora could not even imagine such a quality.

379

CLOSE READ

Analyze Myths

What does this myth tell you about patience? Underline details in paragraphs 29–33 that refer to the benefits of patience.

First Read

Respond

💬 **THINK ALOUD** We know that Zeus has a dark plan, but Epimetheus and Pandora do not know that. Still, Zeus is chief god, and he said the box was not to be opened. Knowing these things, what would be a good question to ask Pandora? I would ask her, "Why can't you just enjoy life and forget about the box? Do you realize that the box could have something bad in it?"

Close Read

Analyze Myths

Point out that people are sometimes impatient when they need something or want something. Discuss the fact that Pandora thinks that because the box came with her, it must include a gift for Epimetheus, but that Epimetheus himself is not interested in the box at all. Then have students scan the pages and underline details about patience. **See student page for possible responses.**

Ask students whether Zeus knew Pandora's lack of patience would cause her to open the box. Tell them to support their responses with text details.

Possible responses: Yes, because Zeus oversaw her creation and knew she lacked patience; No, because Zeus let Apollo give Pandora intelligence and Hermes give her cleverness, which could help her avoid a trap.

DOK 2

OBJECTIVE

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

⋯ Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Text Structure Point out that in paragraph 19 on p. 377, Cynthia Rylant uses a one-sentence paragraph to announce Pandora's name after she "took her first breath of life." Ask students to read the three single-sentence paragraphs (26, 31, 32) on p. 379. Then have pairs discuss what information these paragraphs convey and why Rylant might want to stress that information. (Possible response: The paragraphs tell about traits of Pandora, which show how hard it is for her to not open the box.) For more on Author's Craft, see pp. T314–T315 in the Reading-Writing Workshop Bridge.

First Read

Notice

💬 **THINK ALOUD** Pandora looks horrified, and the text says *Horrified* in a one-word sentence. I remember that the gods did not give her patience because none of the gods had patience. That makes me realize that she didn't want to release all these sufferings into the world. She just didn't have a way to stop herself.

Close Read

Evaluate Details

Instruct students to highlight text that describes the nature and actions of the winged creatures. **See student page for possible responses.**

Ask students why the myth gives the creatures the faces of demons.

Possible response: because they represent terrible problems that hurt people and cause troubles

`DOK 2`

Vocabulary in Context

Tell students that *human anguish* is a state of being caused by something. Have students underline context clues that suggest a definition of the phrase *human anguish.* **See student page for possible responses.**

`DOK 2`

OBJECTIVES

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

Evaluate details to determine key ideas.

CLOSE READ

Evaluate Details

Read the text closely and examine the illustration. **Highlight** specific descriptions that connect to what you see in the image.

Vocabulary in Context

Skilled readers use **context clues** to determine the meaning of unknown phrases.

Read paragraph 39 to determine the meaning of *human anguish.* Underline clues that support your definition.

---

35   So one day she grew tired of waiting. And she opened the box.

36   Pandora first thought they were butterflies, the dozens of winged creatures that flew from inside. She reached for them.

37   Then she caught her breath. Horrified.

38   Each winged creature had the face of a demon. Pandora was paralyzed with disbelief as they flew from the box, hovered a moment so she might look into their empty eyes, then disappeared through the window, out into the world.

39   Pandora began to weep. She now knew what Zeus had done. She knew what she had done. Together they had unleashed a multitude of sufferings upon mankind: disease, war, starvation, depravity, insanity. Whatever might create human anguish.

380

CROSS-CURRICULAR PERSPECTIVES   **Social Studies** 🌎

Note that good and evil are opposites. Discuss what causes people to mistreat others and why, at the same time, people want to do good. If appropriate, discuss with students whether they think good and evil have always existed and whether they think "good" and "evil" qualities occur naturally or are learned. Point out that cultures have long pondered these essential questions. Ask students to draw a conclusion about why this myth about good and evil has remained popular for more than 3,000 years. (It creatively answers the question of why evil and hope exist.)

40   Pandora wept. But then, impulsively, as the last winged creature exited the box, this woman created of the gods reached out her hand, caught the creature, and put it back inside.

41   And with that one small act, Pandora changed the fate of mankind. For what she caught and returned to the box was Hope.

42   Zeus had put hope in the box, along with the pestilence and the cruelty, believing that hope would not survive in a world so filled with suffering. And he knew mankind could not survive without hope.

43   But Pandora reached out and she captured it and did not let it go. Because she did so, and placed it back inside the box, hope is alive today. It lives in darkness.

44   And in darkness man finds it.

381

CLOSE READ

Analyze Myths

How does this myth connect to the topic of "conflict between opposites"? Underline text evidence that supports your answer.

First Read

Respond

💬 **THINK ALOUD** I think that Pandora catching the Hope creature is a cool way to explain why people still have hope despite the problems Zeus created. If I could, I would ask Pandora how she felt after she was able to capture Hope.

Close Read

Analyze Myths

Direct students to scan **paragraph 42** and look for opposites within a sentence. **See student page for possible responses.**

Briefly discuss the conflict of opposites common to myths and other traditional literature—for example, good vs. evil and small vs. large. Ask students how the idea of opposites has come into other kinds of literature and media.

Possible response: Stories, plays, and films use the idea of opposites to create their plot conflicts, such as the evil power against the good hero.

DOK 2

OBJECTIVE

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

⸴⸴ **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Author's Message Remind students that Cynthia Rylant uses one-sentence paragraphs to emphasize ideas. Ask them to find the only one-sentence paragraph on p. 381 (paragraph 44). Have students reread paragraphs 43 and 44, and ask them why the author chooses to emphasize the last sentence. (Possible response: so readers will keep this idea in mind) Have students paraphrase this sentence to articulate the myth's message. (Possible response: People can find a ray of hope in the darkest times.)

Introduce the Texts

Pandora

Compare Texts

Before students read "Race to the Top," tell them that afterward, they will compare its theme and characters to those in "Pandora."

Race to the Top

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. 382 of the *Student Interactive* and define them as needed.

  temperaments: personalities; usual attitudes or behaviors

  parapet: a low wall at the edge of a structure, such as a bridge

  infernal: unpleasant; related to the underworld

- These words will help you understand the characters and events in "Race to the Top." As you read, highlight the words when you see them in the text. Ask yourself what they contribute to your understanding of the myth.

Read and Compare

Compare Texts Prepare students to compare and contrast myths. We just read "Pandora," and now we will read another myth. As we read "Race to the Top," look for similarities and differences between the two texts. Discuss the First Read Strategies.

FIRST READ STRATEGIES

NOTICE Remind students to focus on big ideas about good, evil, and humanity.

GENERATE QUESTIONS Encourage students to jot down questions about anything that is unclear or that sparks their curiosity.

CONNECT Remind students that big ideas about good, evil, and the human condition will likely connect to ideas in society.

RESPOND As they read, have students jot down passages that call to mind the characters, events, and theme of "Pandora" and of any other myth or story.

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

ELL Targeted Support **Drawing** Tell students that drawing pictures to illustrate word meanings can help them build their vocabulary.

Have students create a drawing called "The Beast at the Castle." Tell them to show soldiers and others expressing various <u>temperaments</u> at a tower <u>parapet</u> while an <u>infernal</u> beast attacks. Have them label each element with the correct vocabulary word. **EMERGING/DEVELOPING**

Have students write a sentence for each vocabulary word. When they are done, have them draw a picture to illustrate each word. Finally, have pairs exchange drawings and guess the words they illustrate. **EXPANDING**

Direct students to write and illustrate a one-paragraph story that uses each vocabulary word. When they are done, have partners exchange and label each other's drawings with the vocabulary words. **BRIDGING**

ELL Access

Background Knowledge Tap students' prior knowledge to help them make meaning. Encourage students to share prior knowledge about myths, heroes, and mythological themes.

STUDENT INTERACTIVE, pp. 382–383

Meet the Author

London author **Geraldine McCaughrean** has written well over one hundred books, including multiple volumes of mythology for young readers. Her novel *Peter Pan in Scarlet*, a New York Times bestseller, is the official sequel to J. M. Barrie's classic book.

382

Race to the Top

Preview Vocabulary

As you read "Race to the Top," pay attention to these vocabulary words. Notice how they help you identify and analyze elements of myth.

| temperaments | parapet | infernal |

Read and Compare

Before you read "Race to the Top," establish a purpose for reading. Active readers of **myths** follow these strategies when they read a text the first time.

Notice how the myth answers the question "Why?"

Generate Questions before and during reading to increase your comprehension.

First Read

Connect ideas in this myth to important ideas in society.

Respond by noting parts of this myth that are similar to or different from other myths you know.

New Zealand   Genre Myth

Race to the Top

from The Crystal Pool:
Myths and Legends of the World
A Maori Myth
by Geraldine McCaughrean

BACKGROUND
It is not uncommon for mythological figures to go by many names. As stories are told over time, or different parts of a person or supernatural being are emphasized, the names in the tales can shift. Io, the all-powerful figure in this tale, is also known as Io Matua. Tane, associated with light and the sun, is sometimes called Tane-Mahuta and at other times known as Tane-te-Wananga.

🔊 AUDIO
✏️ ANNOTATE

383

First Read

Respond

💬 **THINK ALOUD** I notice that Papa Io, unlike Zeus, wants to help humans. Is he a kinder god than Zeus?

Close Read

Evaluate Details

Have students scan **paragraphs 1–3** to find information that connects to what the illustration on p. 385 shows. **See student page for possible responses.**

Ask students to describe details in the image that the text clarifies.

Possible response: The image shows three small objects on top of the tower, but the text explains what those objects are: Papa Io's three baskets of gifts for humans.

DOK 2

OBJECTIVE

Evaluate details to determine key ideas.

CLOSE READ

Evaluate Details

Look closely at the image. Highlight text that is closely connected to what you see.

Analyze Myths

How does this myth connect to the topic of "conflict between opposites"? Underline text evidence in paragraphs 1–3 that supports your answer.

temperaments personalities; usual attitudes or behaviors

parapet a low wall at the edge of a structure, such as a bridge

---

1   In the very Highest Heaven, Papa Io prepared three presents for the Human Race. He took three baskets and into one put Peace and Love. Into the second he put Songs and Spells. Into the third he put Help and Understanding. The people of Earth would need all these if they were to get along with one another successfully. And Papa Io knew all about the importance of getting along. He had two sons, Tane and Whiro, who could no more agree than fire and water. He had put Tane in charge of light, Whiro in charge of darkness. The jobs suited their temperaments perfectly, he thought. For Tane was all brightness, kindness, and goodness, while Whiro (although Io wept to admit it) was gloomy, evil, and dangerous.

2   Naturally, when the three baskets were ready, it was easy to choose which son should deliver them. Io stuck his head out over Heaven's parapet and called through his speaking trumpet, "Tane! Come up here! I need you to take these gifts to Humankind!"

3   Now Whiro knew full well that whoever delivered such fine presents to the people of Earth would win them, heart and mind. They would never stop thanking or praising the messenger. The thought of praise appealed to Whiro. So, while Tane climbed the Great Tower of Overworlds, story by story, up the ladders that led from one floor to the next, Whiro set off to climb the outside of the Tower. Like ivy, like a fat black spider creeping silently up a wall, he raced his brother skyward, determined to reach the top first. In his pockets were all the tools of his trade, all the tricks that would give him the advantage. . . .

384

CROSS-CURRICULAR PERSPECTIVES **Social Studies**

Share that Papa Io is the supreme god in Maori myths. Tell students that the Maori are natives of New Zealand. A nineteenth-century Maori chief said that Io, or Io Matua (*Matua* means "parent") "caused all the gods to appear." As in ancient Greece, the lesser Maori gods got up to mischief and dabbled in human affairs. Challenge students to make a generalization about the roles different gods play in myths. (Possible response: gods are supernatural beings who determine events on Earth.)

385

First Read

Generate Questions

💬. **THINK ALOUD** I see the tiny figures of Tane and Whiro climbing up the levels of heaven. I wonder why the author describes Whiro as being like "a fat black spider creeping silently up a wall." Could she be trying to show how creepy and cunning Whiro is?

Close Read

Analyze Myths

Have students scan **paragraphs 1–3** to find information on the opposite qualities of the two brothers, Tane and Whiro. **See student page for possible responses.**

Ask students to identify and explain the battle that the myth sets up in **paragraph 3.**

Possible response: It sets up a battle of good vs. evil between Tane and Whiro, who will now race to reach the baskets of helpful things for humanity.

DOK 2

OBJECTIVE

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

.... **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Language and Voice Remind students that the words an author chooses shape his or her voice. Have students read Papa Io's shout to his son in paragraph 2 and discuss his probable tone of voice. Guide them to compare it to a parent assigning a chore. Ask students how this voice compares with what they would expect of a god.

First Read

Respond

💬 **THINK ALOUD** The last page mentioned that Whiro had tricks in his pockets. I see here that the "tricks" are bugs and bats. This is similar to the "sufferings" that flew out of the box Pandora opened. I will make a note of this similarity.

Close Read

Analyze Myths

Reinforce that myths have narrative patterns, types of events or actions that surface in different stories. Explain that a race between opposing characters and the villain's use of dirty tricks are among these patterns. Have students underline a pattern of events. **See student page for possible responses.**

Ask: In the myths and tales you know, what usually happens in a race between good and evil?

Responses will vary.

DOK 2

OBJECTIVE

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

CLOSE READ

Analyze Myths

The repetition of similar actions, often building to a climax, is a typical element of myths and traditional tales.

Underline words and phrases in paragraphs 4–8 that establish a pattern of events.

4 It was slow going. But by the time he reached the second story, Whiro found Tane was already on the third. So, out of his pocket he pulled handfuls of mosquitoes, sand flies, and bats. "Kiss my brother for me, my dearios," he said, and flung them in the air.

386
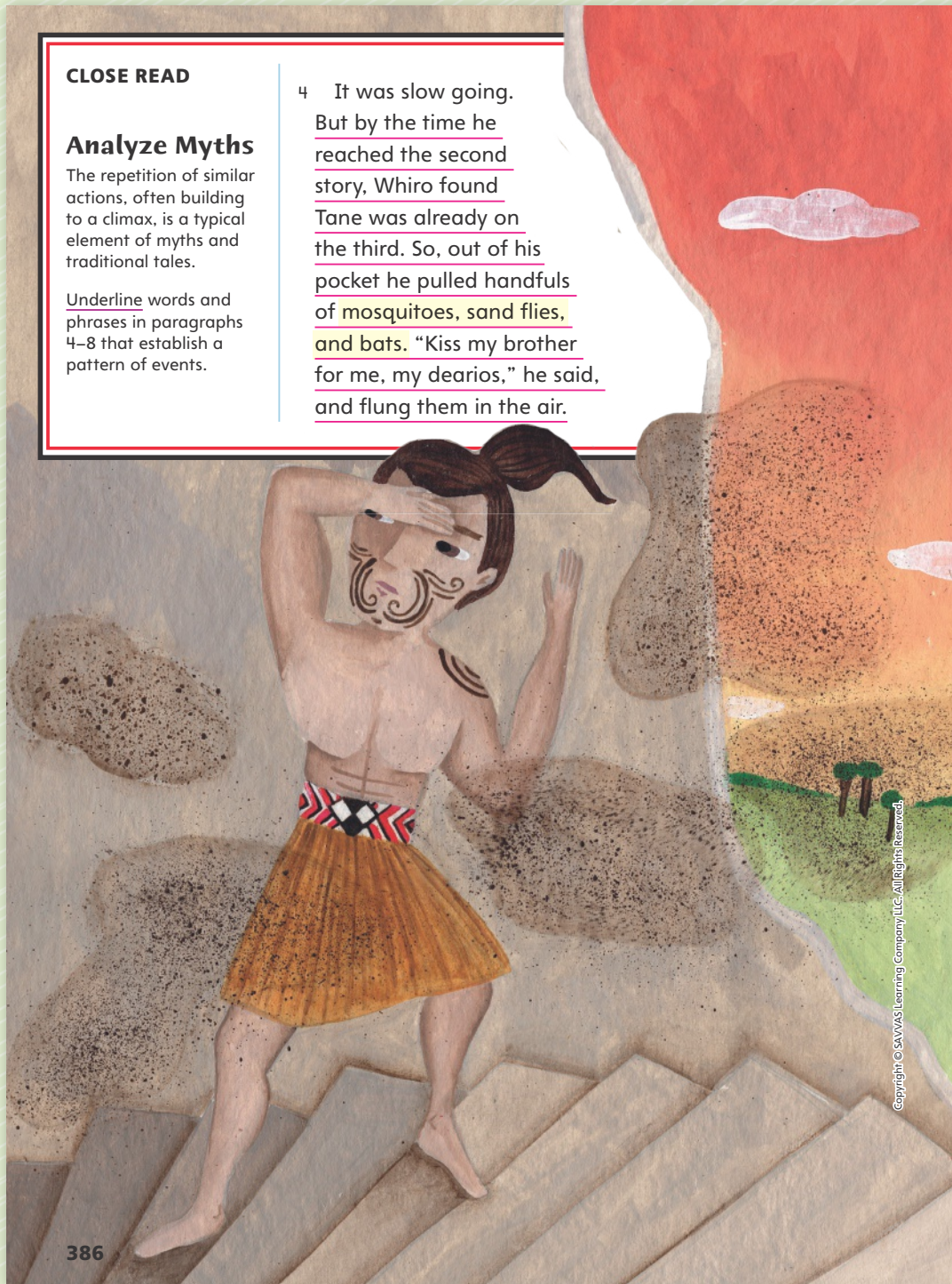
CROSS-CURRICULAR PERSPECTIVES **Social Studies**

Point out that Tane and Whiro represent light and dark, opposing forces common to many religious myths. Share that a religious scholar (J. Estlin Carpenter) said this: "The oppositions of light and darkness belong to every zone all around the world. . . ." In Maori myth, darkness is often called Whiro the Destroyer, the personification of evil. While Io is a moral god, his son Whiro resembles dark figures in other myths that explain why evil exists. Have students analyze this information to infer why a good mythological god might have a child that is not so good.

5   Unsteadily balanced on the ladder between worlds, Tane was suddenly engulfed in a cloud of flying black particles. They flew in his eyes, his ears, his mouth, and up his nose. He bent his head down against the swarm, clinging to the ladder with one hand while, with the other, he fumbled in his pocket. At last he tugged out a twist of North Wind as big as a towel, and waved it around his head. The insects and bats were swept by a frosty gusting gale miles out to sea.

6   So, when Whiro, climbing the outside of the Tower, reached the third story, Tane was already well on his way to the fourth. Whiro put his hand in his other pocket and drew out, like a fisherman's maggots, a handful of ants, centipedes, hornets, spiders, and scorpions. "Say hello to my brother from me, sweetlings," he said, and threw them in the air.

7   Halfway up the next tall ladder, Tane heard a crackling, and was suddenly, vilely beset by creepy-crawlies. They swarmed through his hair, infested his clothing; they stung his bare arms and cheeks and calves. Feeling in his pocket, he found no rags of wind, nothing at all to swat them away. There was nothing he could do but shut tight his eyes and mouth and go on climbing — higher and higher — from the eighth to the ninth to the tenth story.

8   Gradually, the air became thinner, purer. The holiness emanating from the magic realms above filled the upper stories with a glorious perfume. The disgusting crawling creatures began to fall away, overcome, like mountaineers succumbing to altitude sickness.

CLOSE READ

Evaluate Details

Reread paragraphs 4–8. How are descriptions of characters and events reflected in the image? Highlight text that supports your answer.

387

First Read
Generate Questions

💬. **THINK ALOUD** Since Tane is a god that can probably defeat bugs and bats, I wonder what Whiro hopes to achieve with his nasty trick? I'm going to make a note of this question, since it seems that Whiro just wants to make Tane fail, but he won't be able to.

Close Read
Evaluate Details

Before students highlight text, have them examine the illustration on p. 386 and describe what it shows. Then remind students to focus on highlighting text that refers to the bugs and bats and their attack on Tane. **See student page for possible responses.**

Ask students what language the author uses to describe how the swarm of pests instantly gathers around Tane.

Possible response: "Tane was suddenly engulfed in a cloud of flying black particles."

DOK 2

OBJECTIVE

Evaluate details to determine key ideas.

⋯ Possible Teaching Point 🌉

Read Like a Writer | Author's Craft

Voice Read paragraph 8 aloud. Have students use context clues to define *emanating* (issuing, flowing) and *succumbing* (yielding, giving in). Ask how this language contributes to the narrator's voice. (Possible response: It is a smart voice.) Then have students identify other descriptive words and images in the paragraph. Explain that altitude sickness, brought on by the less oxygen-rich air at great heights, causes painful headaches and loss of appetite.

First Read

Generate Questions

💬 **THINK ALOUD** Why doesn't Tane tell Io about the troubles he had on the way up? Did he know Whiro was behind it? I try to think about brothers I know. Some would tell on each other as fast as they could! I'm going to read more to see if the text will answer my question.

Close Read

Vocabulary in Context

Tell students that the verb *flag* as it is used in paragraph 9 is not related in meaning to the noun *flag*. Have them underline context clues to the meaning of the verb. **See student page for possible responses.**

Ask students to analyze the effect of the use of *flag* as a verb on the reader.

Possible response: The careful and precise word choice contributes to the reader's interest and enjoyment of the myth.

[DOK 2]

OBJECTIVE

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

CLOSE READ

Vocabulary in Context

Look at paragraph 9. *Flag* is commonly used as a noun, but here it is a verb. Determine the meaning of the word as it is used here.

Underline context clues that support your definition.

infernal unpleasant; related to the underworld

9   Outside, on the wall of the Great Tower of Overworlds, even Whiro began to flag. His arms and legs <u>ached</u>. His fingers could <u>barely grip</u>. When he looked down, his <u>head swam</u> at the dizzying drop. <u>He would never make it</u> as far as the eleventh story before Tane.

10   Spotting a small window in the side of the Tower, Whiro slipped through it, feetfirst, and found himself on the ninth floor. Very well. If he could not catch Tane on the way up, he would ambush him on the way down. Hiding himself in the shadows behind the ladder, he settled down to wait. . . .

11   In the uppermost Overworld, welcoming hands helped Tane from the ladder and led him before Papa Io. And there, while pink evening clouds drifted between the white pillars of Highest Heaven, Io entrusted his three precious presents into Tane's keeping. "Give them to Humankind with my love and blessing," said Io. "And tell them to watch out for that infernal brother of yours. He's a tricky one, that Whiro, though I weep to say it about my own son."

12   Carefully, carefully, Tane started back down, the baskets balanced neatly on top of one another. The perfumes of Highest Heaven were heady, and he was feeling a little light-headed as he stepped onto the ladder from tenth to ninth Overworld. He had only one hand free to grasp the rungs now, and he could not properly see where to place his feet.

13   Suddenly a hand grabbed his ankle and wrenched him off the ladder. He fell, the baskets tumbling on top of him, on top of Whiro, who was just then sinking his teeth deep into Tane's thigh.

388

CROSS-CURRICULAR PERSPECTIVES   **Social Studies**

Explain that just as ancient humans worshipped the sun and loved light, they associated night's darkness with evil. Point out that high and low offer another mythic set of opposing forces. From the earliest stories, the sky was viewed as pure, while the ground got messy and evil. Explain that in "Race to the Top," this theme is seen in the levels of the Overworld. The highest is where Io lives. And in Maori myth, as in myths of other cultures, the underworld is where evil lives.

14   There in the darkness they fought, good and evil, sparks and foulness spilling from the folds of their clothing. Their panting breaths sped the clouds across the evening sky. Against a blood-red sunset, the Tower of Overworlds trembled and rocked, while the birds screamed around its shaken frame: "Help! Murder! Ambush!"

CLOSE READ

Analyze Myths

How does this myth connect to the topic of "conflict between opposites"? Underline text evidence that supports your answer.

389

First Read

Connect

💬 **THINK ALOUD** Does the fight between good and evil, like the one in this myth, still take place in the real world? This myth tells readers a lesson about life, but I need to think about whether it applies mostly to people's actions, or to their thoughts and ideas, or both.

Close Read

Analyze Myths

Direct students to scan **paragraph 14** for the text that states the forces in the conflict. **See student page for possible responses.**

Discuss once more the common mythic conflict between opposites—good vs. evil, light vs. dark, heavens vs. the underworld. You might turn this discussion to heroes and superheroes prevalent in movies and other mass media. Point out that the creators of these modern myths looked to ancient myths for patterns, themes, and topics.

DOK 2

OBJECTIVE

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

∴ **Possible Teaching Point** 🌉

Read Like a Writer | Author's Craft

Imagery Have partners identify imagery in paragraph 14 and tell what sense each image appeals to ("Panting breaths sped the clouds across the evening sky"–hearing, sight; "blood-red sunset"–sight; "Tower of Overworlds trembled and rocked"–sound, touch; "birds screamed"–sound).

Ask students what purpose the author's imagery achieves. (Possible response: It shows how awesome and earth-shaking the conflict is.)

First Read

Notice

💬 **THINK ALOUD** One brother likes to inflict pain and the other is a gentle soul. This could answer the question of why fighting happens in the world: People can be very different, and not everyone just wants to be kind to other people.

Close Read

Analyze Myths

Guide students to underline text that explains what is at stake in this fight, or what Tane is trying to prevent. **See student page for possible responses.**

Ask students what "Why?" question the myth aims to answer. Then have them write a one-sentence answer the myth offers—that is, its theme—to this point.

Possible responses: The myth aims to answer the question, Why does the world have good and evil? The answer is: A struggle between good and evil gods sets up the struggle of good and evil on Earth.

DOK 2

OBJECTIVE

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

CLOSE READ

Analyze Myths

What is a possible theme of this myth? Underline text evidence in paragraph 15 that tells you about a message of this myth.

15 Whiro was rested. He liked a fight, liked to inflict pain, whereas his brother was naturally a gentle soul. But Tane knew, as his brother's hands closed around his throat to throttle him, that if Whiro once got hold of the baskets, he would either spill them or use them to take control of Earth and its people. He slapped feebly at his brother's chest, but there was no pushing him away. He reached out a hand across the creaking floor; his fingers brushed a fallen basket; the lid came off and rolled away into the darkness. A wordless song and a single magic spell spilled into Tane's open palm.

390
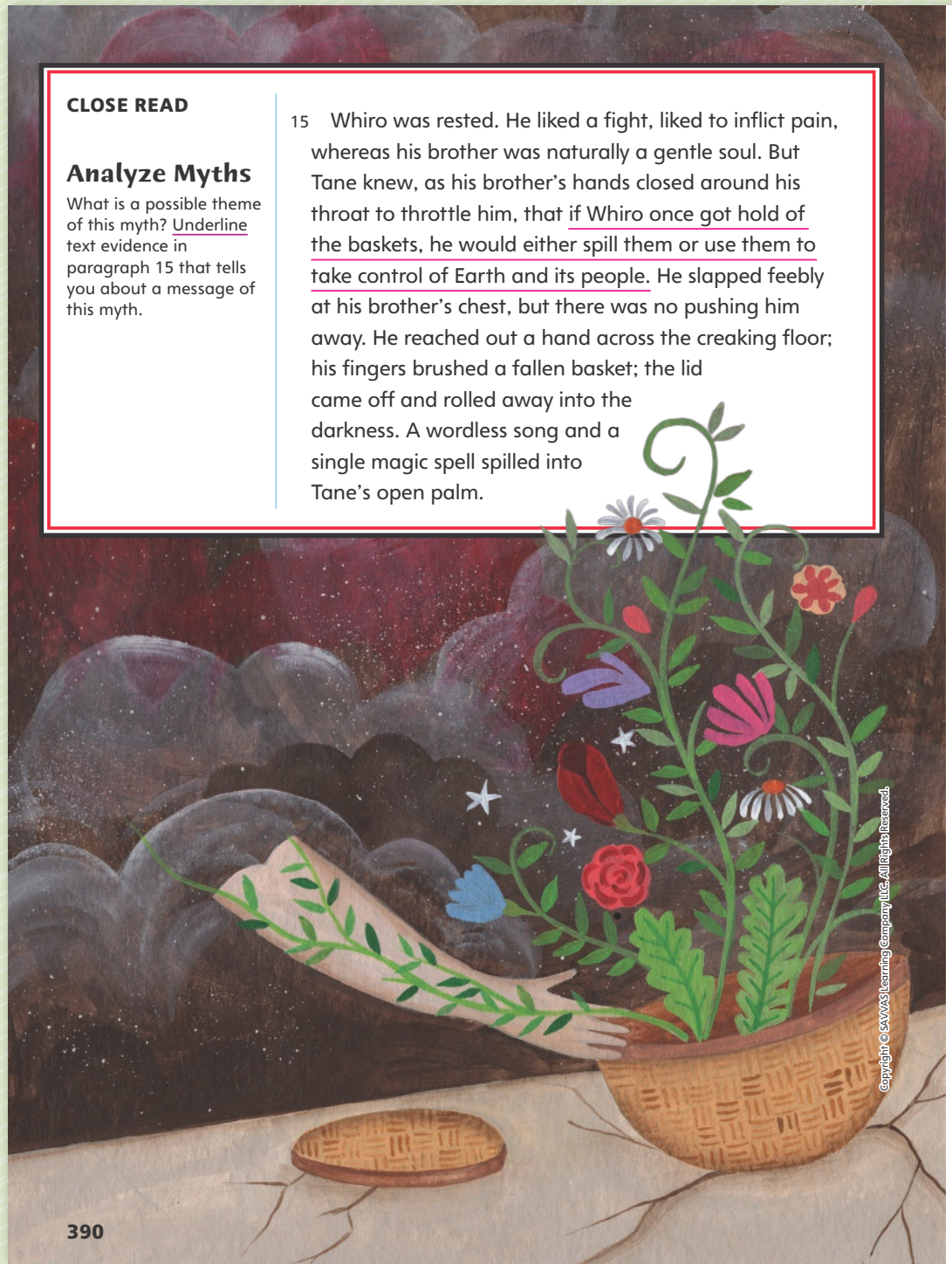
CROSS-CURRICULAR PERSPECTIVES   **Social Studies**

Remind students that all cultures have created myths that address why good and evil exist. Prompt students to compare "Pandora" and "Race to the Top."

Ask: In "Pandora," who is to blame for the existence of evil? (Possible response: Pandora and perhaps Zeus) Who is to blame for evil in "Race to the Top"? (Whiro) If Pandora was human but of the gods, what responsibility does humanity have for evil and suffering on Earth? (Responses will vary.) In Maori myth, what if any responsibility do humans have for the suffering on Earth? (Responses will vary.)

📖 🔊 ✏️ 📔

16   Suddenly a sacred, magic warmth crept up his wrist and arm, into his aching muscles, inspiring him to one last effort. Pushing Whiro backward, Tane toppled him over the edge of the hatchway and — *thud* — down into Overworld Eight; *crash* — down into Overworld Seven; *bang* — down into Six . . . and Five and Four and so, by painful stages, all the way down to the stony Earth.

17   He was not killed: immortals don't die. And the whole episode did not serve to sweeten his nasty temper. Picking himself up, Whiro snarled, "Not deliver the baskets? Well, then, I shall make Humankind some presents of my own! Sickness for one! Crime for another! DEATH for a third!" And he slouched away to find baskets big enough for all the miseries he had in store.

18   Tane delivered the three baskets safely to the people of Earth. So after that, they were armed against anything Whiro could hurl at them. The only lasting damage was to the Tower. Shaken and rocked by the titanic struggle on the ninth floor, its rickety structure teeters now, condemned, on the world's edge. It would not carry the weight of the smallest child, let alone the great bulk of Papa Io climbing down from the sky. So Humankind are on their own now. They will have to make do as best they can with what the gods gave them.

391

CLOSE READ

Analyze Myths

How does this myth address the question of "why good things and suffering are part of life"? Underline text evidence that supports your answer.

Possible Teaching Point 🌉

Word Study | Homophones

Point out the word *soul* in the second sentence of paragraph 15. Ask students to name a homophone of *soul* (*sole*). Display the following and have volunteers choose the correct homophones: *Tane (past/passed) Whiro on the way up the Overworld Tower. Io gave the baskets to Tane when he reached the (peek/peak). Whiro tried to (steal/steel) the baskets from Tane on the way down.*

For more on homophones, see pp. T280–T281 in the Reading-Writing Workshop Bridge.

First Read

Respond

💬 **THINK ALOUD** I find that in this myth and in "Pandora," evil may never have been if not for a god's mean trick. I find too that both myths have evil disguised as a gift. The beautiful box in "Pandora" contained hardships, and Whiro gives humankind the "presents" of sickness, crime, and death.

Close Read

Analyze Myths

Direct students to underline in **paragraphs 16–18** all text that describes how good and evil each won their victories. **See student page for possible responses.**

Ask students what the ending of the myth suggests for the fate of humankind.

Possible response: It suggests that human life will forever have times of well-being and suffering.

Ask: How does an opposing force of good come to be in each myth?

Possible response: In "Pandora," Zeus includes hope in the box, and Pandora catches it; in "Race to the Top," Io provides forces of good, and Tane delivers them to humankind after defending them from Whiro.

DOK 3

OBJECTIVE

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

Respond and Analyze

Compare Texts
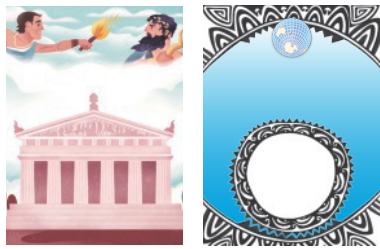
• *Pandora*
• *Race to the Top*

OBJECTIVES

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

Make inferences and use evidence to support understanding.

Use text evidence to support an appropriate response.

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

Respond using newly acquired vocabulary as appropriate.

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

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

My View

After reading the selections, ask students: What did you like most about the myths? Would you recommend either or both of them to another reader?

- **Brainstorm** How are the myths alike in their stories about the consequences of disobedience?

- **Discuss** What conflicts between opposites are in the myths, and how do the conflicts relate to life?

Develop Vocabulary

Minilesson

FOCUS ON STRATEGIES Tell students that authors who retell myths choose words that shape strong images. The adjectives *shrewd, ornate,* and *infernal* help describe characters and objects in both myths. Ask these questions when you encounter well-chosen words:

- What is the meaning of this word?

- How does this word serve the author's purpose?

MODEL AND PRACTICE Have students turn to p. 375 and analyze the portrayal of Zeus as a character by zeroing in on the word *shrewd*.

- In paragraph 5, the author describes Zeus's anger as "searing" and says its release "might have destroyed Earth."

- In paragraph 6, the author describes another quality of Zeus, using the word *shrewd*. The word, which means "clever," shows how Zeus can craft such a cunning plan to get revenge on humans for Prometheus's trick.

ELL Targeted Support **Vocabulary** Display the vocabulary and read it aloud with students.

Have students pronounce the words. Invite pairs to create a five-panel comic strip about the two myths called "Double Trouble." In each of the five panels, they can draw a picture and write dialogue that showcases one of the vocabulary words. **EMERGING/DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for developing vocabulary.

OPTION 1 **My TURN** Guide students to include context clues in their sentences to complete the chart on p. 392 of the *Student Interactive*.

OPTION 2 **Use Independent Text** Have students find and list unfamiliar words from their independent reading texts. Have them look for context clues to determine each word's meaning and use a dictionary to confirm definitions.

☑ QUICK CHECK

Notice and Assess Can students identify how the vocabulary words relate to characters and setting in the two myths?

Decide

- **If students struggle,** revisit instruction for developing vocabulary in Small Group on p. T310.

- **If students show understanding,** extend instruction for developing vocabulary in Small Group on p. T311.

Check for Understanding **My TURN** Have students complete p. 393 of the *Student Interactive.*

STUDENT INTERACTIVE, pp. 392–393

VOCABULARY

Develop Vocabulary

The individuals in myths often stand for recognizable types of people. In addition, myths often contain vocabulary that expresses strong contrasts and emotions. These features help listeners and readers relate to the lesson of the myth.

My TURN Find a word in the Word Bank that could be used in each example sentence. Then write your own sentence using the same word.

Word Bank

shrewd ornate temperaments parapet infernal

Example Sentence	Word	My Sentence
The stork stands guard on the highest rim of the castle roof.	parapet	The queen looked down at the crowds from the parapet.
A duck waits until the fox is asleep to lead her ducklings to the pond.	shrewd	The shrewd woman used all her resources to succeed.
The unpleasant storm raged with rain, sleet, and even hail.	infernal	The infernal puzzle tormented her for years.
The twins look alike, but one always smiles and the other smirks.	temperaments	Both have sunny temperaments.
The palace was filled with richly detailed, delicate artwork.	ornate	The cottage was covered with ornate decorations.

392

COMPREHENSION   **READING WORKSHOP**

Check for Understanding

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

1. What characteristics of myths do the stories share?
DOK 2 Possible response: The plots of both stories explain how suffering entered the world. Characters stand for good and evil, and there is one all-powerful figure.

2. Compare and contrast Zeus and Papa Io based on their personalities, how they treat people, and what they want for people.
DOK 2 Possible response: Sneaky, angry Zeus wants to destroy mankind. In contrast, Papa Io is loving and thoughtful. He sends people good things that will help them get along with one another.

3. Which brother in "Race to the Top" is more like Pandora? Use text evidence to support your opinion.
DOK 2 Possible response: Tane is more like Pandora because he is "all brightness, kindness, and goodness." Pandora saves hope at the last minute, and Tane gives Papa Io's gifts to people so that "they were armed against anything Whiro could hurl at them."

4. When someone today says that a person or event has "opened a Pandora's box," what does the phrase mean? If Whiro from "Race to the Top" said this, what would he be talking about? Cite text evidence to support your responses.
DOK 3 Possible response: This phrase means that our curiosity may lead us to do things that have unexpected and troublesome outcomes. Pandora cried because she had "unleashed a multitude of sufferings upon mankind." If Whiro said this, he would be talking about his fight with Tane. That, too, left the world with a lot of problems.

393

Word Study Homophones

OBJECTIVES

Identify and explain the meaning of homophones such as *reign/rain.*

Correctly use frequently confused words.

LESSON 2

Apply Homophones

APPLY My TURN Have students work in pairs to complete the activities on *Student Interactive* p. 398.

too	two	to
there	their	
lead	led	
rain	reign	
affect	effect	

STUDENT INTERACTIVE, p. 398

WORD STUDY

Homophones

Homophones are words that sound the same but are spelled differently and have different meanings. For example, *one* and *won* sound the same. However, their spelling and context reveal that *one* means a single thing, and *won* is a past-tense verb for being first in a competition.

My TURN Underline the correct homophone in each sentence. Then explain the meaning of each underlined word. On a separate sheet of paper, write 2–3 sentences using pairs of homophones.

He was (<u>too</u>, two, to) content.

The jobs suited (there, <u>their</u>) temperaments perfectly, he thought.

In the uppermost Overworld, welcoming hands helped Tane from the ladder and (lead, <u>led</u>) him before Papa Io.

Amazingly, people survived the floods caused by the (<u>rain</u>, reign) that fell because of the god's anger.

His anger does not (<u>affect</u>/effect) me.

Possible responses:

1. *Too* means "very."

2. *Their* means "belonging to them."

3. *Led* is the past tense of the verb "to lead."

4. *Rain* means "drops of water that fall from clouds."

5. *Affect* means "to cause a response."

398

LESSON 2

Apply Homophones

LESSON 1

Teach Homophones

FLEXIBLE OPTION ↰
LESSON 3

More Practice

FLEXIBLE OPTION ↰
LESSON 4

🗒 **Spiral Review:**

Prefixes *im-*, *in-*, *ir-*

FLEXIBLE OPTION ↰
LESSON 5

☑ **Assess Understanding**

Use the ☑ **QUICK CHECK** on p. T307 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

DEVELOP VOCABULARY

Teaching Point *It's interesting to think about the words an author uses to achieve a purpose. By understanding these words, you will better grasp the author's message.* Have students look back at "Pandora" and "Race to the Top" to find words the authors use to describe setting, characters, and events.

ELL Targeted Support

Tell students they can understand a myth better by looking for words that relate to characters and events. Have students use visual and context clues to enhance their understanding of the vocabulary.

Have students write the correct vocabulary word for each of these synonyms or related words: short wall (*parapet*), clever (*shrewd*), fancy (*ornate*), personality (*temperament*), unpleasant (*infernal*). **EMERGING**

Have student pairs draw and write captions for five pictures. Each caption should be a complete sentence that uses one of the vocabulary words. **EXPANDING**

Have student pairs use the vocabulary words in a brief myth or story. Suggest origin ideas, such as how dogs became pets, how sports came to be, or how a holiday started. **BRIDGING**

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

Intervention Activity 🔺 📥

myFOCUS READER

Read pp. 50–51 in the *myFocus Reader* with students. Use the teaching support online at SavvasRealize.com to provide additional insight for students on how myths can guide people's actions.

Provide instructional support for comprehension and word study—Homophones and Academic Vocabulary.
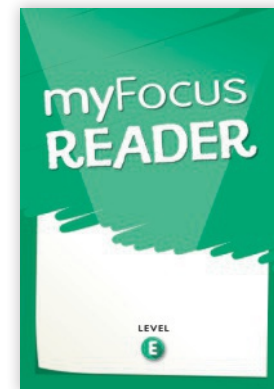
myFOCUS
READER

LEVEL
E

Fluency | Assess 2–4 students 📖 📥 ☑

PROSODY

Have students choose a short passage from the text or a leveled reader. Ask pairs to take turns reading the passage with appropriate phrasing. Tell them to pause for punctuation and to make their reading sound like talking. If needed, model reading with proper phrasing.

ORAL READING RATE AND ACCURACY

Use pp. 115–120 in Unit 4 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

DEVELOP VOCABULARY

Talk About Independent Reading Ask students to tell you about some of the words the author used to describe events and experiences and how they figured out unfamiliar words as they read.

Possible Conference Prompts

- What word did the author use to describe an important detail, event, or character trait?
- Why do you think the author chose that word?
- What helped you understand the word?

Possible Teaching Point Readers take note of words authors use to describe important details in myths. They might pause and ask, "Why did the author choose this word?"

Leveled Readers

DEVELOP VOCABULARY

- For suggested titles, see "Matching Texts to Learning," pp. T282–T283.
- For instructional support on how to develop vocabulary, see the *Leveled Readers Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 2,356

Independent/Collaborative

Independent Reading

Students can

- reread or listen to "Pandora," "Race to the Top," or the *myFocus Reader* text.
- read a book or their Book Club text.
- partner-read a text; ask each other questions.

Centers

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

Literacy Activities

Students can

- complete the graphic organizer on p. 392.
- work with a partner to discuss and answer the questions on p. 393.
- play the *myView* games.
- take turns reading a passage at a fluent rate and with appropriate phrasing.

SUPPORT INDEPENDENT READING

Encourage students to set weekly goals for their reading. Tell them they should track progress toward their goals.

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!
4
myView LITERACY

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share some new vocabulary words they learned from their reading, what the words mean, and why the author may have chosen those words.
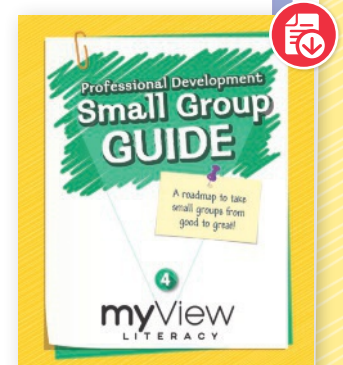
Analyze Myths

Compare Texts

• *Pandora*
• *Race to the Top*

OBJECTIVE

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary words to analyze myths. Give students sentence starters, such as

• The misbehavior of characters in myths can reveal _____.
• If you can interpret a myth's message, you can learn _____.

ELL Access

Ask students to explain how myths help readers understand real life. Elicit details, text evidence, and examples in your discussion.

Minilesson

FOCUS ON STRATEGIES Readers analyze myths by recognizing story patterns, noticing characters' traits, identifying opposing forces, and determining a theme that offers insight into human nature. Use these strategies as you read:

• Identify plot events and traits of characters, whether human, animal, or supernatural.

• Think: "What conflict do the events set up, and what is at stake?"

• What question does the myth answer about how or why something came to be?

• How does the myth reflect the values of the culture or society?

MODEL AND PRACTICE Use the Close Read note on p. 374 to model how to analyze myths.

• What information can I find on this page about events and character traits? I read that you should not cross Zeus and that Prometheus did just that, so that sets up a conflict. This story "would change the hearts of men forever," so I know the myth will tell why people are how they are.

• Have partners underline a passage in paragraphs 1–5 that supports the purpose you identified in this model.

ELL Targeted Support **Find Text Evidence** Tell students that finding text evidence about characters and events will help them analyze myths.

Have pairs work together to locate and discuss two details about a character on pp. 374–375. **EMERGING/DEVELOPING**

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

"Even one minute of targeted instruction has value. You are going to have students whose reading abilities are below grade-level expectations. The challenge is how to support those students. One way to do that is to realize the value of one-minute lessons. For example, you could pull two or three students for one minute of practice in reading high frequency words both in isolation and in context. There is a big pay off for just that one minute per day."

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

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use these strategies for analyzing myths.

OPTION 1 **My TURN** Have students annotate the text using the other Close Read notes for Analyze Myths and then use the text evidence from their annotations to complete the chart on p. 394.

OPTION 2 **Use Independent Text** Have students use sticky notes to mark places where they notice text that helps them analyze the myth. For noting these details, direct them to identify on the sticky note what aspect of the myth the detail sheds light on.

☑️ QUICK CHECK

Notice and Assess Can students use text evidence to analyze myths?

Decide

- **If students struggle,** revisit instruction about analyzing myths in Small Group on p. T318.

- **If students show understanding,** extend instruction on analyzing myths in Small Group on p. T319.

STUDENT INTERACTIVE, p. 394 ✏️ 📕

CLOSE READ

Analyze Myths

Analyzing means studying the parts of something to understand how it works. When you analyze myths, you study their patterns of events and infer their themes.

1. **My TURN** Go to the Close Read notes in the stories and underline the parts that help you analyze patterns of events and the theme of good versus evil.

2. **Text Evidence** Use the parts you underlined to paraphrase in logical order three events from each myth. Demonstrate your knowledge about myths by comparing the patterns of events. Then write a theme that both patterns imply.

Possible responses:

Common Theme

Pandora	Race to the Top
1. Zeus gives Epimetheus Pandora with a box that should not be opened.	1. Io puts his good son, Tane, in charge of delivering good gifts to people.
2. Pandora is curious and impatient, and she opens the box.	2. Tane's jealous evil brother, Whiro, tries to stop Tane but fails.
3. Many monsters fly out, but Pandora puts Hope back into the box and shuts the lid.	3. Whiro gives people sickness, crime, and death, but Tane's gifts protect them.

The myths share the common theme

Goodness protects people from the many evils in the world.

394

Read Like a Writer

OBJECTIVE

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

Analyze Allusions

Minilesson

FOCUS ON STRATEGIES Authors may include allusions, or references to well-known stories, myths, or history, in their writing. By doing so, authors can

- Provide readers with a more comprehensive understanding of a story in just a word or two.
- Help readers picture story events more vividly.
- Assist readers in developing a deeper personal connection to a text.

For an allusion to be effective, it needs to be a reference that most readers are likely to know. If an allusion is too obscure, most readers will not understand it, and it will not have its intended effect.

MODEL AND PRACTICE Write *I could tell Shelley had the Midas touch because her dog-walking business was very successful.* Point out *Midas touch.* This is an allusion to the well-known myth of King Midas, who could turn anything into gold by just touching it. The allusion emphasizes the point that Shelley's business is very successful.

Have a volunteer read the first passage on p. 399. Have students work in pairs to discuss the analysis of the allusion.

ELL Targeted Support **Allusions** Help English language learners use personal connections to grasp the concept of allusions.

Guide students in identifying characters from traditional tales they know. List the names of these characters on the board. Choose two characters from the list and use each one as an allusion in a written sentence. Help students determine the meaning of each allusion. **EMERGING/DEVELOPING**

ASSESS UNDERSTANDING

Apply

MyTURN Direct students to go back to "Pandora" and review the section where Pandora opens the box. Then have them identify and analyze the allusion by completing the activities on p. 399.

STUDENT INTERACTIVE, p. 399

ANALYZE AUTHOR'S CRAFT   READING-WRITING BRIDGE

Read Like a Writer

Authors include **allusions,** or references to well-known stories, myths, or history, in their stories. For example, the phrase *that was a Herculean effort* is an allusion to the Greek myth of Hercules, who had to complete twelve difficult tasks.

Model! Read the text.   *allusion*

In a display of Promethean cunning, the baby escaped her crib so she could play with her favorite toy.

1. **Identify** The author includes an allusion to Prometheus.
2. **Question** What does the allusion to Prometheus tell me about the story?
3. **Conclude** Because I know that Prometheus was well-known for his bravery and slyness, I know that the baby must be sneaky and clever to have escaped the crib.

Read the text.

"I just wanted to see what would happen!" Luce said as she tried to scrub permanent marker off of the couch.

Mom sighed. "You just had to open that Pandora's box, huh? Our living room may never look the same!"

MyTURN Follow the steps to analyze the text.

1. **Identify** The author includes an allusion to Pandora's box.
2. **Question** What does the allusion tell me about the story?
3. **Conclude** Because I know that Pandora's curiosity caused trouble and pain, I understand that Luce's curiosity has also caused trouble.

399

Word Study Homophones

OBJECTIVES

Identify and explain the meaning of homophones such as *reign/rain.*

Correctly use frequently confused words.

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that homophones sound the same but have different spellings and meanings.

MODEL AND PRACTICE Display *main, mane, Maine.* Say: Joe lives in the state of Maine. Point to the correct spelling. Rapunzel was known for her long mane of hair. Have students identify the correct spelling. After the opening act, it's time for the main event. Have a volunteer identify the correct spelling.

APPLY Have students complete *Word Study* p. 137 from the *Resource Download Center.*

Name _____

Word Study

Homophones
Homophones are words that sound exactly the same but are spelled differently and have different meanings.

MyTURN Write a short definition for each pair of words.
Possible responses:
1. ball _a round object to play with_
   bawl _to cry_
2. dual _having two parts_
   duel _a fight_
3. foul _an unfair play in a game_
   fowl _a bird_
4. arc _a curve_
   ark _a kind of boat_
5. knew _was aware of something_
   new _just beginning_
6. plain _not decorated_
   plane _a flying vehicle_
7. rap _a kind of music_
   wrap _to cover in paper_
8. night _the dark part of a day_
   knight _a soldier in the Middle Ages_

TURNandTALK Pair with a partner, and use four of the words above in oral sentences.

Grade 4, Unit 4, Week 5
© Pearson Education, Inc., or its affiliates. All rights reserved.   137

***Word Study,* p. 137**

FLEXIBLE OPTION ◀

LESSON 3

More Practice

LESSON 1

Teach Homophones

LESSON 2

Apply Homophones

FLEXIBLE OPTION ◀
LESSON 4

📚 **Spiral Review:**

Prefixes *im-, in-, ir-*

FLEXIBLE OPTION ◀
LESSON 5

☑️ **Assess Understanding**

Use the ✅ **QUICK CHECK** on p. T313 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖 📕

ANALYZE MYTHS

Teaching Point Understanding the meaning of myths gives you insight into our deepest story traditions and therefore into human nature. When you get the myth, you'll know more about people and the power of stories. Work with students to complete the graphic organizer on p. 394.

ELL Targeted Support

Help students analyze myths by comparing "Pandora" and "Race to the Top." If possible, pair ELLs with native speakers for the partner activities.

As a class, fill out word webs for "Pandora" and "Race to the Top." Complete each web with details about characters (including their misbehavior), the conflict, and the outcome/theme. **EMERGING**

Have partners complete word webs for "Pandora" and "Race to the Top," focusing on specific details about characters (including their misbehavior), the conflict, and the outcome/theme. Monitor pairs as they work, providing help and support as needed. **DEVELOPING**

Have partners use discussion and a four-column chart to compare the ideas and actions each myth uses to explain why good and evil exist. The columns left to right should be labeled *Characters, Conflict, Outcome,* and *Theme.* Remind students to include storytelling patterns, such as opposite forces, in their charts. **EXPANDING/BRIDGING**

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

Intervention Activity 🔺 📲

ANALYZE MYTHS

Use Lesson 16, pp. T103–T108, in the *myFocus Intervention Teacher's Guide* for instruction on analyzing myths.

LEVEL E • READ

Lesson 16 **Genre: Traditional Tales**

DIRECTIONS Read each traditional tale. Think about the characters, settings, and events.

The Legend of John Henry

1 John Henry was a powerful man for sure. He was born a slave in the 1800s, but was freed when President Abraham Lincoln issued the Emancipation Proclamation. In John Henry's day, the United States was building a great railroad. Mighty men were needed to drive the big steel spikes that would secure the new railroad tracks to the ground. Seeing as John Henry was the mightiest man east of the Mississippi, he got the job easy.

2 John Henry showed up at work that first day with his trusty fourteen-pound hammer. His first task was to drive a steel spike straight into a solid rock. *Smack!* That rock was no match for big John Henry. If other steel drivers laid six feet of track in a day, John Henry laid twelve. He was the best on the team.

3 With John Henry's help, that new railroad moved along ahead of schedule. But then came the biggest challenge of all—Big Bend Mountain. There was no way to go over it. So a tunnel was drilled straight through. Laying tracks in the tunnel was dark and dangerous work for the men.

4 That's when a slick salesman showed up at Big Bend. He showed the foreman a new-fangled machine. It was a steam-powered drill. He claimed it could work through rock faster than any man. The railroad could save money. One steam-powered drill could do the job of *many* workers.

5 Surely the new machine couldn't work faster than big John Henry! It was decided there would be a contest. John Henry pulled out not *one,* but *two* twenty-pound hammers. When the whistle blew, John Henry began swinging first one hammer and then the other against the rock. Meanwhile, the foreman drove the smoking, sputtering machine. At the end of 35 minutes the machine had drilled a nine-foot hole. But John Henry had drilled *two* seven-foot holes, one with each hammer. The men cheered and hooted in victory.

6 The celebration was such that no one noticed when John Henry dropped one hammer to the ground and then the other. He collapsed into the dust. The mighty man had beat the machine, but at the cost of his life.

7 Some say that to this day, when you pass through Big Bend Tunnel, you can still hear the sound of John Henry's mighty hammers echoing through the darkness.

Reading Literature T • 103

Fluency | Assess 2–4 students 📖 📲 ✅

PROSODY

Have partners practice reading a brief passage with fluent phrasing.

ORAL READING RATE AND ACCURACY

Use pp. 115–120 in Unit 4 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

ANALYZE MYTHS

Talk About Independent Reading Ask students to look back at their sticky notes and share what they learned about analyzing myths.

Possible Conference Prompts

- Is there a conflict between opposites?
- Does the myth explain why something came to be?
- Does the myth offer guidance on how to behave?

Possible Teaching Point Readers of myths note details about character and plot to analyze the myth's meaning and lessons. They might pause and think, "What values and behavior does this myth support?"

Leveled Readers

ANALYZE MYTHS

- For suggested titles, see "Matching Texts to Learning," pp. T282–T283.
- For instructional support on how to analyze myths, see the *Leveled Readers Teacher's Guide.*

Independent/Collaborative

Independent Reading

Students can

- reread or listen to "Pandora," "Race to the Top," or a previous selection.
- read a book or their Book Club text.
- partner-read a text; ask each other questions.

Centers

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

Literacy Activities

Students can

- complete the graphic organizer on p. 394.
- play the *myView* games.
- take turns reading a passage at a fluent rate and with appropriate phrasing.
- complete an activity from the *Resource Download Center.*

SUPPORT PARTNER READING

Students will need to practice discussing texts with a partner throughout the unit. Provide discussion prompts to keep their conversations on track.

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

Whole Group

Share Bring the class back together in whole group. Invite one or two students to share ideas about analyzing myths that they learned from their reading. As a class, discuss how details in the myths reveal their meaning and theme.
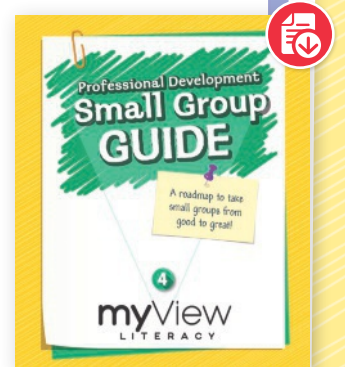
Evaluate Details

• *Pandora*
• *Race to the Top*

OBJECTIVES

Evaluate details to determine key ideas.

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

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit academic vocabulary words by having them restate the words in responses to questions about text details.

- How can details help you predict the direction a plot will take?
- What can details about a character reveal about how she or he will respond to a conflict?
- What details in traditional literature, such as myths, appear across cultures?

Minilesson

FOCUS ON STRATEGIES Readers evaluate the importance of a detail to find the key ideas in a text. They focus on the details about characters and plot events that, taken together, express a theme, or message. To evaluate details, ask yourself these questions as you read:

- Does this detail tell me something important about a main character?
- Is this detail important in explaining a conflict?
- How does this detail reflect the ideas that shape the work's theme?

MODEL AND PRACTICE Use the Close Read note on p. 375 of the *Student Interactive* to model how to evaluate details.

- I read in paragraph 3 that a man named Prometheus tricked the great god Zeus and stole the secret of fire for humankind. This can't be good, since it says in paragraph 1 that Zeus should never be crossed.
- I read in paragraph 6 that Zeus was planning to get revenge. The story will probably be about how he gets or tries to get revenge.
- I read in paragraphs 10–11 that Prometheus's brother Epimetheus is easy to trick and lonely too. I think these details will be important in Zeus's revenge.
- Have partners read pp. 374–375 together, alternating paragraphs. Then have them discuss the importance of details about characters and events.

ELL Targeted Support **Evaluate Details** Tell students that evaluating details will help them understand the key ideas in a text.

Have peer-learning partners reread paragraphs 17–20 on p. 377. Ask them to identify the qualities that Zeus orders other gods to provide to create the first woman on Earth. (Possible response: "beauty, intelligence, cleverness, rare femininity.") Then ask each partner to tell *why* Zeus does this. (Possible responses: to trick Epimetheus; to give Pandora traits that will be like the gods; to make Pandora do what he wants.) **EMERGING/DEVELOPING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use these strategies for evaluating details.

OPTION 1 **My TURN** Have students annotate the text using the remaining Close Read notes for Evaluate Details. Then have them apply the text from their annotations to complete the chart on p. 395.

OPTION 2 **Use Independent Text** Have students use sticky notes to mark places where they find important details that help them determine key ideas.

✓ QUICK CHECK

Notice and Assess Can students evaluate details as they read a myth?

Decide

- **If students struggle,** revisit instruction for evaluating details in Small Group on p. T326.

- **If students show understanding,** extend instruction for evaluating details in Small Group on p. T327.

STUDENT INTERACTIVE, p. 395

READING WORKSHOP

Evaluate Details

Readers can determine key ideas in a text by noticing details. They evaluate the details to decide which are important to meaning and to figure out what the author is telling them about a character, setting, or topic.

1. **My TURN** Go back to the Close Read notes and highlight details about Zeus, Papa Io, evil, and good.

2. **Text Evidence** Use the details you highlighted to fill in the chart. Then evaluate the details to help you answer the question that follows.
Possible responses:

Zeus and Papa Io	Evil	Good
Zeus is ruler of the universe. Never cross Zeus. He gets angry. Papa Io sends gifts to help people get along.	Each winged creature had the face of a demon. Mosquitoes, sand flies, and bats surround Tane.	Hope is alive but lives in darkness. People have to do the best they can with what the gods gave them.

Question: What key idea do the authors communicate by using winged creatures to represent evil and suffering?

Possible response: Flying things can go anywhere. This implies that evil and suffering can go anywhere, too.

395

Write for a Reader

OBJECTIVES

Use genre characteristics and craft to compose multiple texts that are meaningful.

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

Use Allusions

Minilesson

FOCUS ON STRATEGIES Writers develop their craft by reading and thinking about the work of other writers. Authors may include allusions, or references to well-known stories or myths, in their writing. Thinking about how authors use allusions in their works can help students make decisions in their own writing.

Remind students that they just analyzed some allusions to significant characters found in mythology.

MODEL AND PRACTICE Explain that, as a writer, you can choose allusions that will help your readers better understand a story character or event. Say: I could use an allusion to help readers better understand a character I'm writing about. For example: *Jaime was a tortoise when doing his homework; he worked very slowly and steadily, but always finished first.* This allusion to the fable "The Tortoise and the Hare" helps my readers better understand what Jaime is like. Have students develop an allusion using another character from a familiar fable or myth.

ELL Targeted Support **Create Allusions** Use these supports to help students practice creating allusions.

Review with students the characters described in the infographic on pp. 368–369 of the *Student Interactive.* Help students craft simple allusions featuring these characters by providing sentence frames for students to complete. For example: *The puppy became _____, tumbling down the small hill after ignoring its owner's command to stay.* **EMERGING/DEVELOPING**

Help students brainstorm familiar characters from traditional literature, including myths. Have partners select one of the characters and use it as an allusion in a written sentence. Provide help and support as needed. Then have pairs read their sentence aloud and discuss it with the class. **EXPANDING/BRIDGING**

ASSESS UNDERSTANDING

Apply

MyTURN Have students refer to the allusions in the passages on p. 399 as examples for their own writing. Then guide students to complete the exercise on p. 400.

Writing Workshop

Have students identify and include allusions in their pieces from the Writing Workshop. During conferences, support students' writing by helping them identify appropriate places in their writing where they could include relevant allusions.

STUDENT INTERACTIVE, p. 400

DEVELOP AUTHOR'S CRAFT

Write for a Reader

Allusions add more levels of meaning to your writing.

Allusions are references to well-known stories or myths. Authors who use allusions show their understanding of history and literature. They add depth to their stories through these references.

MyTURN Think of the mythological characters you read about in *Pandora*. Choose one character, conduct more research if needed, and identify how you could use an allusion to his or her story in your own writing.

1. What mythological figure did you choose? What aspect of his or her story will you allude to in your own writing?

   Responses will vary but should show an understanding of the myth, such as "The sunlit garden was brighter and more beautiful than Aphrodite's smile."

2. Now write a short story that features the allusion you chose.

   Responses will vary but should include the allusion set into a proper context.

400

Word Study Spiral Review

OBJECTIVES

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

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

FLEXIBLE OPTION

LESSON 4

Spiral Review: Prefixes *im-, in-, ir-*

FOCUS ON STRATEGIES Review the strategies from the previous week about using the prefixes *im-, in-,* and *ir-.*

MODEL AND PRACTICE State and write *possible*. I want to write a word that means "not possible." I'm going to use a prefix. Write *impossible* and circle *im*. Point out that *impossible* and *possible* have opposite meanings.

Write *correct.* I want to write a word that means "not correct." What prefix can I use? Guide students to the prefix *in-* and write the new word (*incorrect*). Write *regular*. Have a volunteer write the prefix that would make a word meaning "not regular."

APPLY Have students work in pairs to review the prefixes *im-, in-, ir-*. Challenge them to come up with as many words as possible using these prefixes. Remind them to be careful—some words begin with these letter combinations but do not actually use these prefixes (*important, irascible*). Students should look up any word about which they are unsure.

ELL Targeted Support

Prefix Pronunciation Display the prefixes *im-, in-*, and *ir-*. Read aloud a list of words that begin with these prefixes.

Provide students with flash cards for the prefixes. As you read aloud, have students repeat the words and hold up the card that correctly identifies the sound they heard in the word. **EMERGING**

Explain to students that the prefixes *im-, in-*, and *ir-* add the meaning "opposite of" to base words. Say: The word *responsible* means "able to choose between right and wrong." Ask: What does *irresponsible* mean? Have students respond orally. Repeat with the words *impossible* and *inactive*. **DEVELOPING**

FLEXIBLE OPTION
LESSON 4

FLEXIBLE OPTION
LESSON 3

FLEXIBLE OPTION
LESSON 5

LESSON 1

LESSON 2

Teach Homophones

Apply Homophones

More Practice

Spiral Review:
Prefixes *im-, in-, ir-*

☑ Assess Understanding
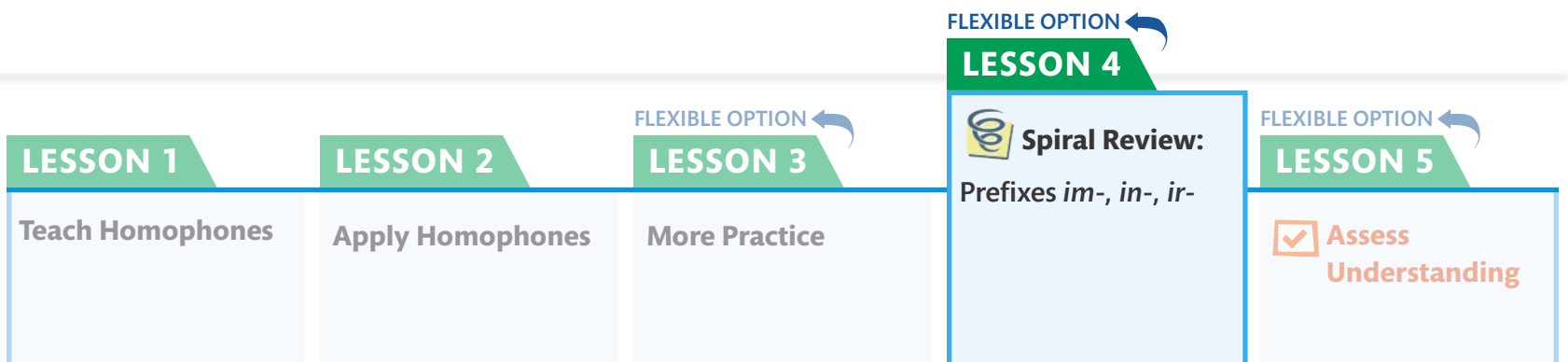
Use the ☑ **QUICK CHECK** on p. T321 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖 📕

EVALUATE DETAILS

Teaching Point When you evaluate details in a text, you realize what it is about. Evaluate details by paying attention to events and characters. Grasp the details that are important and you'll understand the text. Guide students to evaluate and compare details in "Pandora" and "Race to the Top."

ELL Targeted Support

Encourage students to read a brief passage of text supported by a Close Read note on p. 384. Then guide them to use the illustration on p. 385 to help them connect to the central idea of this passage.

Ask: Who is standing at the top of Heaven? (Papa Io) What is on the floor next to him? (three baskets containing Peace and Love, Songs and Spells, and Help and Understanding) Who is climbing up inside the tower? (Tane) Who is climbing outside the tower? (Whiro) **EMERGING**

Have students reread this passage and write a sentence telling what moment the picture illustrates. (Possible response: Whiro secretly follows Tane to steal the baskets of goodness Io has asked Tane to deliver.) Then have them list the key details that preceded this moment. (Possible response: Io prepares the baskets of goodness; Io calls Tane to deliver them to humankind; Whiro overhears Io's call; Tane climbs the ladder of heaven to get the baskets.) **DEVELOPING/EXPANDING**

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

Intervention Activity 🔺 📥

EVALUATE DETAILS

Use Lesson 21, pp. T135–T140, in the *myFocus Intervention Teacher's Guide* for instruction on generating questions.

LEVEL E • READ

Lesson 21 Monitor Comprehension

DIRECTIONS Read the following stories. As you read, take notes about any words or ideas you don't understand.

The Birthday Dinner

1 For weeks, Sarah had been planning a special birthday meal for her little sister. Sarah knew Rebecca would be thrilled.
2 Now it was the day before Rebecca's birthday. Sarah asked her father to take her grocery shopping. Sarah wove through aisle after aisle. By the time she reached the checkout, her cart was full. "That's a lot of food," Sarah's dad laughed.
3 "Well, it's better to be safe than sorry," Sarah explained.
4 The next day, Rebecca went to a friend's house to play. Sarah quickly set to work cooking and baking. Unfortunately, something went wrong. The cake came out of the oven lopsided.
5 "Oh dear!" Sarah cried. "What should I do?" Sarah's mother looked at her sympathetically. Then she smiled and winked. "Frosting solves a lot of problems." Sarah and her mother got to work. They frosted the cake in the fanciest way they could think of. It didn't even matter that the cake was crooked.
6 When Rebecca came home, she shrieked with glee. She was so happy to see all her favorite foods—and a beautiful cake! Sarah beamed with pride. She had given her sister a birthday she would never forget.

The Rec Center

1 Hector couldn't remember the last time he'd had such a tough day. First, he missed the bus, and his father had to drive him to school. Then Hector realized that he had forgotten his homework. Then there was a pop quiz in science!
2 "This day has been horrible," Hector told his sister, Anna. "I really need to figure out how to turn this day around."
3 "I hear you, and I have just the solution," Anna replied. "Let's go to the rec center." Hector and Anna walked to the large, modern building. Once inside, they played basketball until they were exhausted. "Do you feel better?" asked Anna.
4 "I DO!" Hector nodded. "But now I'm really hungry!"
5 That night, Hector and Anna piled their plates high with food. Hector laughed as he shared his rough day with his family. He realized just how far in the past it all seemed now.

Reading Literature T • 135

Copyright © Pearson Education, Inc., or its affiliates. All Rights Reserved.

Fluency | Assess 2–4 students 📖 📥 ☑

PROSODY

Have partners practice reading a brief passage with fluent phrasing.

ORAL READING RATE AND ACCURACY

Use pp. 115–120 in Unit 4 Week 5 *Cold Reads* to assess students. Have partners practice reading the passage. Use the *Fluency Progress Chart* to track student progress.

Conferring

3 students / 3–4 minutes per conference

EVALUATE DETAILS

Talk About Independent Reading Ask students to reread their sticky notes and then talk with a partner about the details they noted.

Possible Conference Prompts

- What information led you to note these details?
- How do these details help you grasp key ideas?

Possible Teaching Point It's a great idea to evaluate details as you read. After you do, you can use these details and the ideas they reveal to get a solid understanding of the text's theme or message.

Leveled Readers

EVALUATE DETAILS

- For suggested titles, see "Matching Texts to Learning," pp. T282–T283.
- For instructional support on how to evaluate details, see the *Leveled Readers Teacher's Guide.*
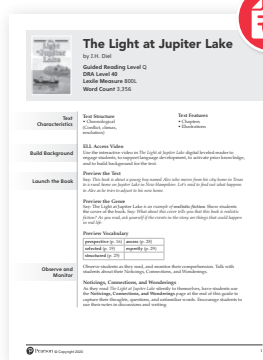
The Light at Jupiter Lake
by J.H. Diel
Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 3,250

Text Characteristics	Text Structure	Text Features

Whole Group

Share Bring the class back together in whole group. Invite two students to share the details they used to determine key ideas in "Pandora" and "Race to the Top."

Independent/Collaborative

Independent Reading

Students can

- reread or listen to another text they have previously read.
- read a book or their Book Club text.
- practice fluent reading with a partner by reading dialogue as if they are having an ordinary conversation.

Centers

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

Literacy Activities

Students can

- complete the chart on p. 395.
- write about the myth in their reading notebook.
- play the *myView* games.
- choose a passage from the text and with a partner take turns reading the passage at a fluent rate and with appropriate phrasing.

SUPPORT INDEPENDENT READING

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

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

Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!

4
myView
LITERACY
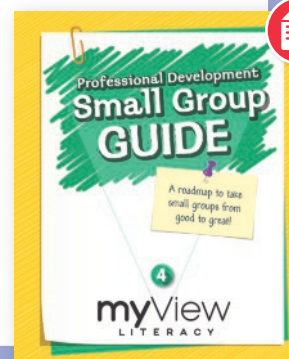
Reflect and Share
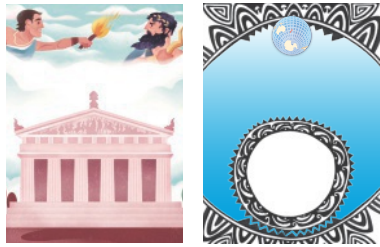
OBJECTIVES

Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, setting descriptions, dialogue, stage directions) when writing or speaking about a text.

Come to discussions prepared, having read or studied the required material; draw on that preparation and other information known about the topic to explore ideas under discussion.

Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

ACADEMIC VOCABULARY

Integrate Offer students oral practice using the unit Academic Vocabulary words to reflect on the text, the unit theme, and the Essential Question. Ask:

- How can traditional literature suggest ways to behave?

- What do myths reveal about the cultures they sprang from?

Talk About It

Minilesson

FOCUS ON STRATEGIES Remind students that in discussions with fellow readers, they should use accurate information to support their points.

- Before the discussion begins, make sure you understand the topic and have an idea of what you want to say.

- Mark or copy text details that support your ideas.

MODEL AND PRACTICE Model using accurate information using the Talk About It prompt on p. 396.

- First, I'll recall the character in each myth who determines the fate of all the others. I need to determine whether these characters are humans or gods. In one story, the character is Pandora, a human being. In the other story, the character is Whiro, who is the son of a god.

- Next, I'll reread and note details from the texts so I can use accurate information to support my comments about why authors included such characters in traditional literature.

- Finally, I'll make sure I know what the key characters do and say and how their disobedience causes problems.

- Instruct students to gather text evidence from this week's myths and other stories and drama they have read before discussing the texts. Have them take notes on each text, using paragraph, act, scene, or line numbers to indicate the location of the evidence. Remind students to ask relevant questions and make pertinent comments during discussion. After the discussion, ask students to consider how their classmates' points of view might have changed their thinking.

ELL Targeted Support **Vocabulary** Guide students in using both academic and selection vocabulary to write about sources.

Help students use these words in sentences about the consequences of disobedience: *reveal, temperaments, infernal.* **EMERGING**

FORMATIVE ASSESSMENT OPTIONS

Apply

Have students use the strategies for making connections between texts.

OPTION 1 **Use the Shared Read** Have students use evidence from this week's texts to support an opinion about why authors include disobedient characters in myths.

OPTION 2 **Use Independent Text** Students should use their self-selected independent reading to find characters similar to those in "Pandora" and "Race to the Top."

✓ QUICK CHECK

Notice and Assess Can students use text evidence from myths?

Decide
- **If students struggle,** revisit instruction on text comparisons in Small Group on p. T332.
- **If students show understanding,** extend instruction for making text comparisons in Small Group on p. T332.

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

STUDENT INTERACTIVE, p. 396

RESPOND TO TEXT

Reflect and Share

Talk About It Think about the myths you read this week. Which character in each story determines the fate of all the others? What does the character do? Is the character a god or a human being? What other stories or drama have you read with similar characters? Use examples from the texts to discuss why authors include such characters in traditional literature.

Use Accurate Information During a discussion, especially one in which people have different opinions, make sure to use accurate information to support your views. You can prepare for this discussion by reviewing what characters actually do in the stories and drama. Use these steps:

1. Decide which characters you want to discuss.
2. Reread the stories and drama, and take notes to make sure you know what the characters really do.
3. Based on your notes, record accurate information about how each character determines the fate of others.
4. Use paragraph, act, scene, or line numbers to show where you found your evidence.

At the end of the discussion, consider whether your classmates' points of view changed your own opinions. Explain how your thinking changed.

Weekly Question

How can being disobedient cause problems?

396

Word Study Homophones

OBJECTIVES

Identify and explain the meaning of homophones such as *reign/rain*.

Correctly use frequently confused words.

WEEKLY STANDARDS PRACTICE

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

FLEXIBLE OPTION

LESSON 5

☑ **Assess Understanding**

To assess students' understanding of homophones, provide them with the following words and sentences:

| heard | herd | rite | write | right |

Yellowstone is home to a ___ of buffalo.

I ___ a song I loved.

You have the ___ to free speech.

___ me a letter.

Graduation is a ___ of passage.

Have students use their knowledge of homophones to place the correct word in each sentence.

Develop Language Awareness

For additional practice with homophones, complete the activity on p. 50 of the *Language Awareness Handbook*. In this practice activity, students will use phonic support to identify homophones.

Language Awareness HANDBOOK

Scaffolded strategies, routines, and activities to help English Language Learners unlock
• Reading Workshop
• Reading and Writing Bridge
• Writing Workshop

4

myView LITERACY

FLEXIBLE OPTION ◀
LESSON 5

LESSON 1

LESSON 2

FLEXIBLE OPTION ◀
LESSON 3

FLEXIBLE OPTION ◀
LESSON 4

✓ **Assess Understanding**

Teach Homophones

Apply Homophones

More Practice

📄 **Spiral Review:**

Prefixes *im-*, *in-*, *ir-*

Use the ✅ **QUICK CHECK** on p. T329 to determine small group instruction.

Teacher-Led Options

Strategy Group 📖

COMPARE TEXTS

Teaching Point To grasp a big idea like "the influence of stories," think about the themes, or messages, our oldest stories have—themes that different cultures share and that resurface and shape our lives. Have students track evidence across texts in a web diagram with the hub label *Disobedience*. In four radiating spaces, have students label subtopics that inform theme: *Characters, Causes, Conflict, Consequences.*

ELL Targeted Support

To help support critical analysis, encourage students to identify how traditional literature shapes our views on disobedience. Ask students: What does the selection teach you about the consequences of disobedience? How is the message similar to or different from another text you have previously read?

Define *disobedience* and have pairs complete the sentence frame: *In the myths, disobedience causes _____.* **EMERGING/DEVELOPING**

Have pairs discuss and write two sentences in response to the questions you posed. **EXPANDING**

Have student pairs discuss and write a paragraph in response to the questions you posed. **BRIDGING**

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

Intervention Activity 🔺 📥

myFOCUS READER

Reread pp. 50–51 with students. Use the teaching support online at SavvasRealize.com to engage students in a conversation that shows what they have learned this week. Focus discussion on how the texts support their understanding of the way traditional literature shapes our conduct. Encourage students to use the Academic Vocabulary words.
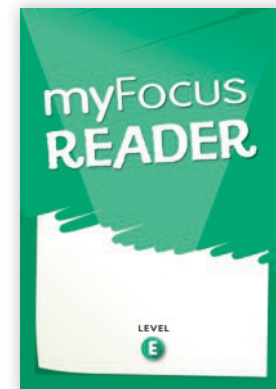
Intervention Activity 🔺 📥

WORD STUDY

For students who need support, Word Study lessons are available in the *myFocus Intervention Teacher's Guide*, Lessons 1–12.

On-Level and Advanced 📥

INQUIRY

Organize Information and Communicate Students should organize their findings on traditional literature into an effective format.

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

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

Conferring
3 students / 3–4 minutes per conference

COMPARE TEXTS

Talk About Independent Reading Ask students to share what they learned by comparing myths.

Possible Conference Prompts
- Which "Why" question does each myth answer?
- What is the consequence of disobedience in each myth?
- How would you retell one of these myths using the words *clever, disobedient, pride, love, jealousy, suffering,* and *revenge*?

Possible Teaching Point Readers of traditional literature notice and evaluate words and details that help them determine key ideas about characters, plot, conflict, and theme.

Leveled Readers

COMPARE TEXTS
- For suggested titles, see "Matching Texts to Learning," pp. T282–T283.
- For instructional support on how to compare texts, see the *Leveled Readers Teacher's Guide.*

The Light at Jupiter Lake
by J.H. Diel

Guided Reading Level Q
DRA Level 40
Lexile Measure 800L
Word Count 1,356

Text Characteristics	Text Structure • Chronological (Conflict, climax, resolution)	Text Features • Chapters • Illustrations
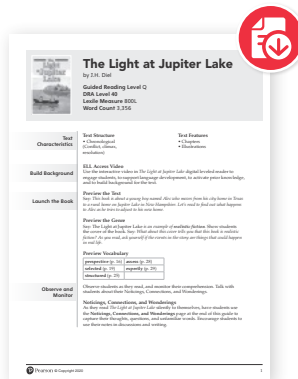
Whole Group

Share Bring the class back together as a whole group. Invite one or two students to share information from other texts on how disobedience has consequences. Encourage students to compare the effects of disobedient behavior.

Independent/Collaborative

Independent Reading

Students can
- reread or listen to the infographic "Texts That Guide Our Actions" 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 another notable myth to further explore the subject of disobedience.
- play the *myView* games.
- complete an activity in the *Resource Download Center.*

BOOK CLUB

See Book Club, pp. T494–T495, for
- teacher's summary of chapters.
- talking points to share with students.
- collaboration prompts and conversation starters.
- suggestions for using the Discussion Chart.
- alternate texts to support the unit theme and Spotlight Genre.

Resources

Stacks of Mentor Texts Mentor STACK	• Mentor texts, the foundation for each unit, provide students with a vision of the type of writing they will produce. • Five to eight mentor texts are recommended for each unit.
myView Literacy Student Interactive	• Students use the *myView Literacy Student Interactive* to practice their learning from the minilessons. • Students reference the *myView Literacy Student Interactive* to deepen their understanding of concepts taught in Writing Workshop.
Stapled Books *(Kindergarten and Grade 1)*	• Students in Kindergarten and Grade 1 will write in stapled books. • Primary students create the types of books they are reading, which are mostly picture books.
Writing Notebook *(Grades 2-5)*	• Students in Grades 2-5 will need a writing notebook. • Students use the writing notebook for writing drafts. Final copies may be written in their writing notebooks, or teachers may ask students to keyboard their final copies.
Portfolio	• Students may store final copies of their writing in their portfolios. • At the end of every unit, students will be asked to share one piece of writing in the Celebration.

Student authors learn to
▶ reflect on mentor texts.
▶ write in different genres and styles.
▶ apply writing conventions.

Conferences

Conferences are a cornerstone of the Writing Workshop. They provide an opportunity for the teacher to work one-on-one or in small groups with students to address areas of strength and areas of growth.

Conference Pacing 30–40 minutes

- Consider a rotation where every student is conferred with over one week.
- Use the provided conference prompts for each lesson to guide conversations.
- Determine three possible teaching points for the conference based on student work.
- Come to the conference with stacks—published, teacher written, and student models.
- Use a note-taking system to capture pertinent details (Conference Notes Templates are available on SavvasRealize.com).

> *The focus of conferences should be on providing students with transferable writing skills and not solely on improving the current piece of writing.*

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 1

Prompt

Write an essay in which you give your opinion about whether nations should cooperate or compete as they engage in future space explorations. Use information from the sources in your essay.

Sources

- The "Space Race" Is On
- Diary
- Why Cooperate on the International Space Station?
- Astronauts by Country, 2018

ONLINE OPTION 2

Prompt

Write an article for the school newspaper in which you give your opinion about whether individual sports or team sports are more beneficial. Use information from the passages in your article.

Sources

- Run for It
- Join the Local Soccer Team

Download a performance-based assessment from SavvasRealize.com for students to demonstrate their understanding of the reading and writing skills from the unit.

Writing Assessment

WEEK 5 • LESSON 5 OPTION

- The Writing Workshop Assessment is on Day 5 of Week 5 of every unit. Teachers may choose how to assess their students.
- Collect students' compositions after the Celebration and use the designated rubric to grade the writing.
- Give students an on-demand prompt that will require them to synthesize their understanding of the genre, author's purpose and craft, and writing conventions in one succinct piece of writing without the support of a teacher.
- Assessment prompts and writing rubrics can be found in the Writing Workshop of *myView Literacy Teacher's Edition* on Day 5 of Week 5, or they may be accessed on SavvasRealize.com.

Units of Study
This Unit: Opinion Writing

UNIT 1
NARRATIVE:
PERSONAL NARRATIVE

Students will

- read personal narratives
- focus on introduction and sequence of events
- use adjectives, adverbs, and pronouns correctly
- write personal narratives

UNIT 2
INFORMATIONAL TEXT:
TRAVEL ARTICLE

Students will

- review and develop elements of effective travel articles
- focus on headlines and multimedia elements
- use linking words and phrases accurately
- write engaging travel articles

UNIT 3
NARRATIVE:
REALISTIC FICTION

Students will

- learn characteristics of realistic fiction and read realistic stories
- learn how to create descriptions of characters and settings
- use dialogue effectively
- write realistic fiction

UNIT 4
OPINION WRITING:
OPINION ESSAY

Students will

- read opinion essays
- learn how to support an opinion with reasoning, details, and facts
- edit for complete sentences
- write opinion essays

UNIT 5
POETRY:
POEM

Students will

- study elements of poetry
- use alliteration, assonance, and rhyme
- learn how to use line breaks and arrange stanzas
- write poetry

Your Writing Workshop
for Standards Success

UNIT 4

OPINION WRITING: OPINION ESSAY

WEEK 1 **INTRODUCE AND IMMERSE**	**Minilessons:** • Analyze an Opinion Essay • Plan Your Opinion Essay
WEEK 2 **DEVELOP ELEMENTS**	**Minilessons:** • Develop a Topic and Opinion • Develop Supporting Details and Facts • Compose a Concluding Statement • Compose Using Technology
WEEK 3 **DEVELOP STRUCTURE**	**Minilessons:** • Compose the Introduction and Conclusion • Organize Reasons • Organize Supporting Details • Use Transition Words and Phrases • Use Technology to Collaborate
WEEK 4 **WRITER'S CRAFT**	**Minilessons:** • Peer Edit • Edit Nouns
WEEK 5 **PUBLISH, CELEBRATE, ASSESS**	**Minilessons:** • Incorporate Peer and Teacher Suggestions • Publish a Final Draft • Assessment

Weekly Overview

Students will

- learn what makes an opinion essay unique.
- read a variety of opinion essays to see how authors write in this genre.
- begin writing their own opinion essays.

WEEK	WRITING PROCESS	FLEXIBLE PATH
▶ 1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

Minilesson Bank

Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

FAST TRACK

|	LESSON 1	LESSON 2	LESSON 3
MINILESSON 5–10 min.	Analyze an Opinion Essay T344	Understand Point of View T348	Understand Reasons and Information T352
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T345	Independent Writing and Conferences T349	Independent Writing and Conferences T353
SHARE BACK FOCUS 5–10 min.	Elements of Opinion Writing T345	Point of View T349	Reasons and Information T353
READING-WRITING WORKSHOP BRIDGE 5–10 min.	FLEXIBLE OPTION ◀ • **Spelling** Assess Prior Knowledge T346 FLEXIBLE OPTION ◀ • **Language & Conventions** Spiral Review: Auxiliary Verbs T347	• **Spelling** Teach Spell Greek and Latin Word Parts T350 FLEXIBLE OPTION ◀ • **Language & Conventions** Oral Language: Pronouns T351	FLEXIBLE OPTION ◀ • **Spelling** More Practice T354 • **Language & Conventions** Teach Pronouns T355

Mentor STACK

- *I Want a Dog* by Darci Pattison
- *I Wanna New Room* by Karen Kaufman Orloff
- *Katie Woo* by Fran Manushkin
- *Pick a Picture, Write an Opinion!* by Kristen McCurry

Use the following criteria to add to your opinion essay stack:
- The length of the opinion essay is approximately the same length as the student's opinion essay should be.
- The opinion essay has a clear point of view.
- Authors use reasons and information to support the point of view.

Preview these selections for appropriateness for your students. Selections are subject to availability.

FAST TRACK

LESSON 4	LESSON 5
Brainstorm a Topic and Opinion T356	Plan Your Opinion Essay T360
Independent Writing and Conferences T357	Writing Club and Conferences T360–T361
Ideas for Opinion Essays T357	Opinion Essay Outlines T360
FLEXIBLE OPTION • **Spelling** Spiral Review T358 • **Language & Conventions** Practice Pronouns T359	• **Spelling** Assess Understanding T362 **FLEXIBLE OPTION** • **Language & Conventions** Standards Practice T363

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Establish a Purpose	Establish an Audience
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Author's Purpose	Appeal to Audience
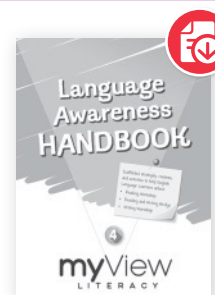
See the online *Language Awareness Handbook* for additional writing support.
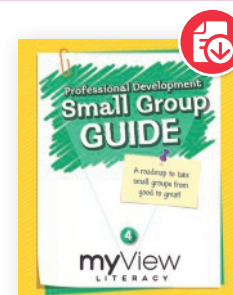
See the *Small Group Guide* for additional writing support.

Conferences Mentor STACK

During this time, assess for understanding of the basic characteristics of opinion essays to gauge where students may need support in their opinion essay writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT	Conference Prompts
Genre Immersion Lessons	
If students need additional support,	**Then** review elements of an opinion essay from the stack.
If students show understanding,	**Then** ask: What element do you most want to focus on in your writing?
Reasons and Information	
If students need additional support,	**Then** ask: What element are you having the most trouble understanding?
If students show understanding,	**Then** ask: What do you plan to keep in mind as you begin writing your essay?
Brainstorm a Topic and Opinion	
If students need additional support,	**Then** ask: What topics do you enjoy reading about?
If students show understanding,	**Then** ask: How will you build your topic into an opinion essay?
Plan Your Opinion Essay	
If students need additional support,	**Then** ask: Which element would you like to plan first?
If students show understanding,	**Then** ask: Which element will you spend the most time planning?

Conference Support for ELL

EMERGING

- Use a simple web graphic organizer to discuss an opinion and three reasons.
- Have students draw pictures to brainstorm a topic and points of view.
- Use modeled writing to help student plan an opinion essay.

DEVELOPING

- Use a web graphic organizer to help student identify an opinion and reasons. Add circles for information ideas.
- Allow students to substitute sketches for words in their opinion essays.
- Use shared writing to help student plan an opinion essay.

EXPANDING

- Give concrete examples when discussing how to use information in support of reasons.
- Think Aloud to model the elements in an opinion essay.
- Use guided writing to help student brainstorm and plan writing.

BRIDGING

- Use visuals from stacks to discuss the elements of opinion essays.
- Invite students to read and think about the reasons and information in the opinion essays in the stack.
- Use genre analysis to identify the features of a specific opinion essay.

Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **voice** and **pronouns**.

ELL Minilesson Support

Week 1: Introduce and Immerse

During the immersion week, your ELLs will benefit from additional writing support that expands their awareness of the genre and helps them make connections to their own motivations to write. These targeted supports were chosen to help students better understand writing with content vocabulary and the process of identifying a topic and opinion.

See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T352.

ELL Targeted Support

UNDERSTAND REASONS AND INFORMATION

Sharing their ideas is a good way for students to understand the connection between an opinion and a reason, as well as how information supports a reason. Talk with students about a topic, such as a favorite food. Help them identify reasons and information.

Work individually with students as they identify the reasons for their opinions. Discuss information that supports the reasons. You can list words they use in talking to help them in their writing. **EMERGING**

Have students work in pairs to identify opinions, reasons, and supporting information about a topic. Ask them to discuss whether or not a piece of information supports a reason and if the reasons are convincing. Have them list key words from their discussion. **DEVELOPING**

Challenge students to write key words for their opinions, reasons, and supporting information. Have students share their ideas in small groups and give one another feedback. **EXPANDING**

Challenge students to write a list of as many details as they can to support the reasons they have identified for their opinion essays. Remind them that details can be facts, definitions, examples, and quotations. **BRIDGING**
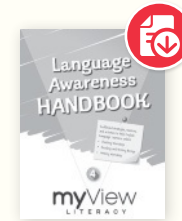
Use this note for the minilesson on p. T356.

ELL Targeted Support

BRAINSTORM A TOPIC AND OPINION

Students can use their special interests to identify topics and opinions. Have students brainstorm for ideas of favorite things, such as a favorite color, game, or sport. Then discuss with them different possible points of view about a few topics.

Read aloud an opinion essay from the stack. Model identifying the topic and the writer's opinion. Allow students to use sketches to illustrate their topic ideas, and encourage them to label their drawings. **EMERGING**

Read aloud an opinion essay. Have students work in pairs. Suggest that one student name a topic and opinion and the other name another point of view about the topic. Then have partners switch roles. **DEVELOPING**

Have students look at opinion essays in the stack and talk about the topics in small groups. Then ask the group to brainstorm other topics that the essays or the discussion suggests. **EXPANDING**

Have students silently read an opinion essay from the stack. Then have them complete this sentence frame: *The author's opinion is _____ because _____.* **BRIDGING**

FAST TRACK

Analyze an Opinion Essay

OBJECTIVE

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

STUDENT INTERACTIVE, p. 251

Minilesson

Mentor STACK

TEACHING POINT Writers express a point of view or make a claim in an opinion essay. The text is an argument that has

- An opinion about a topic.
- Reasons for the writer's opinion.
- Information that supports each reason.

MODEL AND PRACTICE Tell students they will be exploring opinion essays over the next two days to prepare them to write their own. Today, they will focus on the three things an opinion essay must have.

Read aloud an opinion essay from the stack. Pause to discuss the topic and the writer's point of view or claim about the topic. Use the following to prompt discussion:

- What is the writer's point of view?
- What reasons does the writer give? Do these reasons make sense?
- Does the writer include enough information to support the reasons?

Direct students to p. 251 in the *Student Interactive*. Model using the opinion essay you have just read together to complete the diagram. Then have students read another opinion essay from the stack and complete the activity.

Independent Writing

Mentor STACK

FOCUS ON OPINION ESSAYS After the minilesson, students should transition into independent writing.

- If students need additional opportunities to develop their understanding of opinion essays, they should read additional examples from the stack.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying an opinion about a topic.

- **Shared** Ask students to choose a stack text. Prompt them to identify the point of view in the text.

- **Guided** Use the stack texts to supply explicit instruction on identifying reasons that show why the writer has a certain point of view about the topic.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to writing their opinion essays in their writing notebook.

See the **Conference Prompts** on p. T342.

Share Back

Call on a few students to share the opinions, reasons, and information they have written in their diagrams for an opinion essay.

Spelling Spell Greek and Latin Word Parts

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

automobile	transaction
automatic	transect
autopilot	transform
automation	amphibian
autocracy	amphitheater
autonomous	amphibious
autoimmune	antidote
transparent	antiseptic
transit	antimatter
transfer	antibiotic

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T362, to assess students' prior knowledge of Greek and Latin word parts.

For students who understand that the spelling of word parts is the same, include the following Challenge Words with the spelling list.

Challenge Words

amphibolite

autoclave

transcendent

ELL Targeted Support

Spelling with Word Parts Tell students that knowing Greek and Latin word parts will improve their English writing.

Display the words *autoimmune* and *autopilot,* and have students copy the words on a sheet of paper. Say and spell the words. Have students repeat. Practice three times. **EMERGING**

Have students complete the Emerging activity. Then have partners spell the other vocabulary words starting with *auto-*. **DEVELOPING**

FLEXIBLE OPTION

LESSON 1

✓ Assess Prior Knowledge

LESSON 2	LESSON 3	LESSON 4	LESSON 5
Teach: Spell Greek and Latin Word Parts	**More Practice:** Spell Greek and Latin Word Parts	**Spiral Review:** Silent Letters	✓ **Assess Understanding**

FLEXIBLE OPTION (LESSON 3)

FLEXIBLE OPTION (LESSON 4)

Language & Conventions
Spiral Review

LESSON 1

Spiral Review: Auxiliary Verbs

FOCUS ON STRATEGIES Review auxiliary verbs. See Unit 3, T431.

MODEL AND PRACTICE Model an example: *The store manager _____ stock the shelves on Monday*. Ask a volunteer to fill in the phrase with an auxiliary verb. (Possible responses: *should* or *will*) Then have students complete the following sentences with auxiliary verbs.

1. The athlete _____ experience setbacks.

2. A puppy _____ need extra care.

(Possible responses: *will, may, can, shall*)

APPLY Have students write sentences of their own, using auxiliary verbs.

OBJECTIVES

Edit drafts using standard English conventions.

Use modal auxiliaries to convey various conditions.

ELL Targeted Support

Auxiliary Verbs Auxiliary verbs show how we feel about something: for example, whether we want or need it to happen or whether we believe it is possible.

Have students use guided writing and the sentence frame *I _____ go* to demonstrate the differences between *must* and *can*. **EMERGING**

Have students work with partners to write three simple sentences using auxiliary verbs. **DEVELOPING**

Have students work in pairs to write sentences correctly using *may* and *might, will* and *would*. If time permits, have them continue with *can* and *could, shall* and *should,* and *must* and *should*. **EXPANDING/BRIDGING**

LESSON 1

Spiral Review: Auxiliary Verbs	**LESSON 2** Oral Language: Pronouns	**LESSON 3** Teach Pronouns	**LESSON 4** Practice Pronouns	**LESSON 5** Standards Practice

FLEXIBLE OPTION (Lesson 2) · FLEXIBLE OPTION (Lesson 5)

Understand Point of View

OBJECTIVE

Compose argumentative texts, including opinion essays, using genre characteristics and craft.
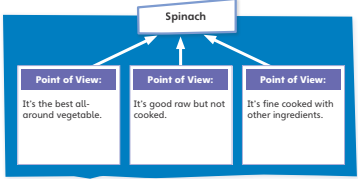
STUDENT INTERACTIVE, p. 252

OPINION ESSAY

Understand Point of View

An opinion is a stated preference or point of view on a topic. Your point of view is how you think or feel about a topic.

Spinach

Point of View:
It's the best all-around vegetable.

Point of View:
It's good raw but not cooked.

Point of View:
It's fine cooked with other ingredients.

People usually have different points of view about a topic. Your job in an opinion essay is to use strong reasons to support a point of view or a claim.

MY TURN Draw an empty copy of the diagram in your writing notebook. Then choose an opinion essay from your classroom library. Find the topic and point of view of the essay, and write them in the diagram. Then write two additional points of view a person might hold about the same topic.

Strong reasons may persuade readers to agree with your point of view.

252

Minilesson

Mentor STACK

TEACHING POINT A point of view is an opinion or stated preference about a topic. The point of view shows how the writer thinks or feels.

- Usually there is more than one point of view about a topic.
- Writers use strong reasons to support their opinions and persuade readers.

MODEL AND PRACTICE Review the three opinions about spinach on p. 252 in the *Student Interactive*. Explain that students will be reading opinion essays to identify the writer's point of view.

As you read an opinion essay from the stack together, ask students to identify the opinion. Ask: What is the writer's point of view about the topic? What is a point of view another person might have about this topic? Direct students to p. 252 in the *Student Interactive*. Have them choose an opinion essay and complete a new diagram for different points of view.

Possible Teaching Point

Writing Process

Prewriting | Diagramming Points of View

A diagram can help students identify and formulate different points of view about a topic. To create their own diagrams, have students

- identify three points of view about a given topic
- think about strong reasons to support each point of view
- evaluate each point of view and select one to write about

Independent Writing

Mentor STACK

FOCUS ON OPINION ESSAYS After the minilesson, students should transition into independent writing.

- If students need more opportunities to develop their understanding of opinion essays, they should read additional essays.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying the point of view in the opinion essay.

- **Shared** Ask students to choose a stack text. Prompt them to identify the writer's point of view.

- **Guided** Use the stack texts to provide explicit instruction on point of view and how to find it.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they should transition to writing their opinion essays in their writing notebooks.

See the **Conference Prompts** on p. T342.

Share Back

Invite a few students to share the points of view they found in the opinion essays they read. Ask them how they identified the point of view.

Spelling Spell Greek and Latin Word Parts

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

automobile	transaction
automatic	transect
autopilot	transform
automation	amphibian
autocracy	amphitheater
autonomous	amphibious
autoimmune	antidote
transparent	antiseptic
transit	antimatter
transfer	antibiotic

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that a word part can have a specific meaning. Creating a multisyllabic word with a Greek or Latin word part changes the word's meaning.

MODEL AND PRACTICE
Recognizing the prefix in front of a base word or root helps with spelling the word. Write or display *amphibian* and *amphitheater*. Say and spell the words twice. Point out that they share a word part. Knowing how to spell this word part will help when spelling words with the same word part.

APPLY My TURN
Have students complete p. 249.

SPELLING **READING-WRITING BRIDGE**

Spell Greek and Latin Word Parts

Understanding Greek and Latin word parts can help you better understand unfamiliar words.

- The word part *anti-* is **Greek** for "against."
- The word part *trans-* is **Latin** for "across," "through," or "beyond."
- The word part *amphi-* is **Greek** for "on both sides."
- The word part *auto-* is **Greek** for "self."

My TURN Read the words. Spell each one by writing it in the category that corresponds to the meaning of its word part. Use a print or online dictionary to confirm the full meaning of each word.

SPELLING WORDS

automobile	automatic	autopilot	automation
autocracy	transaction	transect	transform
amphibian	amphitheater	autonomous	autoimmune
transparent	transit	transfer	amphibious
antidote	antiseptic	antimatter	antibiotic

Self	Against	Across, Through, Beyond	On Both Sides
automobile	antidote	transit	amphibian
autopilot	antiseptic	transfer	amphitheater
autoimmune	antibiotic	transect	amphibious
automatic	antimatter	transparent	
automation		transaction	
autocracy		transform	
autonomous			

249

LESSON 2

Teach: Spell Greek and Latin Word Parts

LESSON 5

✓ **Assess Prior Knowledge**

More Practice: Spell Greek and Latin Word Parts

Spiral Review: Silent Letters

✓ **Assess Understanding**

Language & Conventions
Pronouns

FLEXIBLE OPTION ◀

LESSON 2

Oral Language: Pronouns

FOCUS ON STRATEGIES Introduce the concept of pronouns by giving oral examples, such as *Don and Michael went to the park and they played basketball. It was fun*. Explain that instead of listing the nouns every time, the pronoun *they* replaces "Don and Michael" as the subject, and *it* replaces "playing basketball."

MODEL AND PRACTICE Help students create a list of pronouns they know. Ask volunteers to choose a pronoun and make a sentence.

APPLY Have students work in pairs to create an oral sentence using two or more pronouns. Ask them to replace the pronouns with regular nouns and share that sentence with another pair. The other pair can then choose one of the nouns to replace with a pronoun.

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including reflexive.

FLEXIBLE OPTION ◀

LESSON 2

Oral Language: Pronouns

FLEXIBLE OPTION ◀

LESSON 1

📖 **Spiral Review: Auxiliary Verbs**

LESSON 3

Teach Pronouns

LESSON 4

Practice Pronouns

FLEXIBLE OPTION ◀

LESSON 5

Standards Practice

Understand Reasons and Information

OBJECTIVE

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

STUDENT INTERACTIVE, p. 253

Minilesson

Mentor STACK

TEACHING POINT An opinion essay includes reasons for the writer's point of view. Information supports the reasons. The information can be any type of detail, such as the following:

- Facts
- Definitions
- Examples
- Quotations

MODEL AND PRACTICE Review the opinion, reasons, and information in the paragraph on *Student Interactive,* p. 253. Remind students that information is a detail. Ask: From the opinion essays we have read so far, what are some of the reasons and information writers have used to support their opinions?

Pair students and direct them to the classroom library or stack texts. Say: With your partner, choose an opinion essay that neither of you have read before. Together, read the opinion essay and look for reasons and information. Have partners find the information, or details, in the text. Suggest they check for information that does not support a reason. Have partners complete p. 253.

·· **Possible Teaching Point**

Spelling | Greek and Latin Word Parts

Remind students that Greek and Latin word parts change the word's meaning. Knowing how to spell the word part will help students spell other words with that word part.

- The word part *auto-* means "self."
- Adding the word part *auto-* to the word *pilot* changes the meaning from "to steer or direct" to "self steered or directed."

Have students check their writing to make sure they spelled words with Greek and Latin word parts correctly.

Independent Writing

Mentor STACK

FOCUS ON OPINION ESSAYS After the minilesson, students should transition into independent writing.

- Direct students to begin writing ideas for their opinion essays. They should refer to the stack as they are writing to get ideas for topics, reasons, and information. Students may use the entire independent writing time to work on this.

WRITING SUPPORT

- **Modeled** Choose a stack text and do a Think Aloud to model identifying reasons and information.

- **Shared** Ask students to choose a stack text. Prompt them to identify the reasons and information as you transcribe responses on *Student Interactive* p. 253.

- **Guided** Use a stack text to provide explicit instruction on the connection between a reason and information that supports it.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students are ready to begin or continue writing a part of their opinion essays, they may do so in their writing notebooks.

See the **Conference Prompts** on p. T342.

Share Back

Ask partners to volunteer to share the reasons and information they found in the opinion essays they reviewed.

Spelling Spell Greek and Latin Word Parts

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

automobile	transaction
automatic	transect
autopilot	transform
automation	amphibian
autocracy	amphitheater
autonomous	amphibious
autoimmune	antidote
transparent	antiseptic
transit	antimatter
transfer	antibiotic

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that they can use their knowledge of Greek and Latin word parts to spell words.

MODEL AND PRACTICE Model by saying and spelling *anti-, trans-,* and *amphi-.* Read aloud the following words. Ask students to identify each Greek or Latin word part and correctly spell each word. *transit, amphibious, automobile.*

APPLY Have students complete *Spelling* p. 138 from the *Resource Download Center*.

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Greek and Latin Word Parts

FLEXIBLE OPTION

LESSON 1
☑ **Assess Prior Knowledge**

LESSON 2
Teach: Spell Greek and Latin Word Parts

FLEXIBLE OPTION

LESSON 4
Spiral Review: Silent Letters

LESSON 5
☑ **Assess Understanding**

Language & Conventions
Pronouns

Teach Pronouns

FOCUS ON STRATEGIES Say that a pronoun is a word that replaces a noun. There are different types of pronouns. A subjective pronoun is used as the subject, such as *I have a dog*. An objective pronoun is used as an object, such as *The dog likes me*. A possessive pronoun shows ownership, such as *My dog likes to play*. A reflexive pronoun reflects an action back onto the subject, such as *Miriam can do it herself*.

MODEL AND PRACTICE Give students the following sentences and work with them to change the underlined words to pronouns:

1. Mary bought a book yesterday. **(She; it)**

2. The father of Ted asked Ted to rake leaves. **(His father; him)**

Then ask students to identify each type of pronoun. **(subjective; objective; possessive)**

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including reflexive.

ELL Targeted Support

Pronouns Display sentences and have students edit them for pronoun agreement.

Display: *Simon went to the zoo. He went to the zoo.* Point out that the pronoun *he* replaces the subject. Then replace *Simon* with *Mya*. Have students record the sentence and replace *Mya* with a pronoun. **EMERGING**

Display: *I want to see her house for myself*. Ask students to circle the pronouns. Then have them rewrite the sentence,

replacing *I* with *They*. Have them revise the other pronouns and edit for agreement. **DEVELOPING**

Display: _____ *want to go to the movie theater*. Have you seen _____ *baseball bat?* **EXPANDING**

Direct pairs to write sentences with pronouns, and then trade sentences and edit for agreement. **BRIDGING**

FLEXIBLE OPTION ↰	FLEXIBLE OPTION ↰	LESSON 3		FLEXIBLE OPTION ↰
LESSON 1	**LESSON 2**	**Teach Pronouns**	**LESSON 4**	**LESSON 5**
Spiral Review: Auxiliary Verbs	Oral Language: Pronouns		Practice Pronouns	Standards Practice

Brainstorm a Topic and Opinion

OBJECTIVES

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

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

STUDENT INTERACTIVE, p. 254

OPINION ESSAY

Brainstorm a Topic and Opinion

A **topic** is what you will write about. For an opinion essay, you will need a topic about which you have a point of view or a preference. That point of view or preference will be your opinion.

Writers generate ideas as they begin to plan an opinion essay. One way to generate ideas is **brainstorming**.

My TURN Complete each sentence to brainstorm ideas for an opinion essay. Then highlight the opinion for which you have the strongest reasons.

In my opinion, _____ is the most entertaining sport to watch because

In my opinion, _____ is the best book I have read this year because

In my opinion, _____ is the best way to spend summer vacation because

Make sure you can support strong reasons with information your readers will understand.

254

Minilesson

Mentor STACK

TEACHING POINT Brainstorming can help writers generate ideas. Some strategies for finding a topic include

- Thinking of topics that interest you and why.
- Asking yourself which animal makes a good pet and why.
- Deciding how you feel about a book you have read.

MODEL AND PRACTICE Explain that students will be brainstorming topics for their own opinion essays. Model brainstorming:

- What topics do I care about? I can think of soccer, basketball, summer vacation, space travel, fairness, and freedom. I'm going to write all of those topics down.
- Now I ask myself, do I have a strong opinion about any of the topics? I know I feel strongly that choosing people for soccer teams should be fair. I'm going to circle soccer and fairness. What reasons could I give?

Direct students to p. 254 of the *Student Interactive*. Tell them to use the prompts to help them brainstorm ideas for their opinion essays. Have them highlight the opinion with the strongest reasons. Then have them write their own ideas in their notebooks.

⋯ Possible Teaching Point

Language & Conventions | Pronouns

Remind students that a pronoun is a word that replaces a noun in a sentence, and that there are different types of pronouns:

- subjective pronouns, such as *I, he,* and *she*
- objective pronouns, such as *me, him,* and *her*
- possessive pronouns, such as *my, his,* and *her*
- reflexive pronouns, such as *myself, himself,* and *herself*

Have students look for opportunities to use pronouns correctly in their writing.

Independent Writing

Mentor STACK

FOCUS ON FINDING A TOPIC After the minilesson, students should transition into independent writing.

- If students still need to find a topic, they may use this time to identify one.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model stating an opinion about a topic, such as a game or homework.

- **Shared** After they complete p. 254, ask students to choose a topic from the My Turn. Prompt them to identify an opinion about the topic and several reasons.

- **Guided** Use a web graphic organizer to help students brainstorm other sports, books, or summer vacation activities for finding a topic.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students have settled on a topic, they should continue identifying reasons and make any changes based on today's minilesson.

See the **Conference Prompts** on p. T342.

Share Back

Ask several volunteers to share the ideas they have for their opinion essays. Have the class suggest reasons they can use to write their opinion essays.

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge.

SPELLING WORDS

automobile	transaction
automatic	transect
autopilot	transform
automation	amphibian
autocracy	amphitheater
autonomous	amphibious
autoimmune	antidote
transparent	antiseptic
transit	antimatter
transfer	antibiotic

Writing Workshop

As students proofread their writing, remind them to check the spelling of words with silent letters.

FLEXIBLE OPTION ◀

LESSON 4

Spiral Review: Silent Letters

FOCUS ON STRATEGIES Review the spelling rule from the previous week about silent letters.

MODEL AND PRACTICE Give students the following sentence and ask them to identify and fix the misspelled words: *The sordfish swam past the reckage and saw debri*. Explain that some letter combinations produce silent letters, and knowing these will help them spell words correctly, such as *swordfish, wreckage,* and *debris*.

APPLY Have each student pick five words from the spelling list and write the words with the letters scrambled. Then have a partner unscramble the letters to correctly spell the words.

FLEXIBLE OPTION ◀

LESSON 4

Spiral Review: Silent Letters

FLEXIBLE OPTION ◀

LESSON 1

☑ **Assess Prior Knowledge**

LESSON 2

Teach: Spell Greek and Latin Word Parts

FLEXIBLE OPTION ◀

LESSON 3

More Practice: Spell Greek and Latin Word Parts

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Pronouns

Practice Pronouns

APPLY **My TURN** Have students complete p. 250 of the *Student Interactive*.

LANGUAGE AND CONVENTIONS

Pronouns

Pronouns are words that can replace nouns or groups of nouns.

Subjective	Objective	Possessive	Reflexive
used as the subject of a sentence or clause	used as the object of a verb or a preposition	used to show ownership	used to reflect an action back to the subject
I	me	my, mine	myself
you	you	your, yours	yourself
he	him	his	himself
she	her	her, hers	herself
it	it	its	itself
we	us	our, ours	ourselves
you	you	your, yours	yourselves
they	them	their, theirs	themselves

My TURN Edit this draft by replacing three nouns (and their articles, if present) with pronouns.

Possible response:

Joey let Raj borrow ~~Joey's~~ his truck. Later, Raj told Joey ~~the truck~~ it had broken. Raj said, "I ~~Raj~~ did not break it! My ~~Raj's~~ sister broke it." Joey wasn't so sure, so he said, "Let me ask her ~~herself~~ myself."

250

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including reflexive.

Writing Workshop

As students work on drafts during Writing Workshop, remind them that pronouns can reduce repetition and therefore streamline their writing. Note also that pronouns can cause confusion if used improperly. You may wish to have students trade drafts with a partner to check pronoun use.

FLEXIBLE OPTION ◀
LESSON 1
Spiral Review: Auxiliary Verbs

FLEXIBLE OPTION ◀
LESSON 2
Oral Language: Pronouns

LESSON 3
Teach Pronouns

LESSON 4
Practice Pronouns
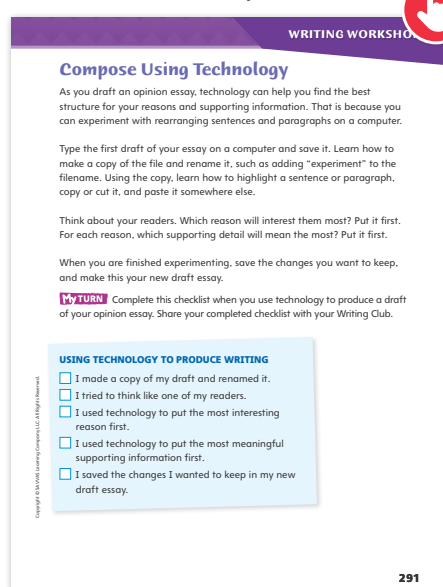
FLEXIBLE OPTION ◀
LESSON 5
Standards Practice

FAST TRACK

Plan Your Opinion Essay

OBJECTIVES

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

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

STUDENT INTERACTIVE, p. 255

WRITING WORKSHOP

Plan Your Opinion Essay

MY TURN Complete the checklist to plan your essay. Share your checklist with your Writing Club.

PLANNING AN OPINION ESSAY
- ☐ I chose a topic about which I have a strong point of view.
- ☐ I clearly stated my point of view, or my opinion.
- ☐ I mapped out the reasons I will use to support my opinion.
- ☐ I mapped out the information I will use to support each reason, using a mapping organizer similar to this one.

Reason 1	Reason 2	Reason 3
Supporting Information	Supporting Information	Supporting Information

- ☐ I reviewed my plan to make sure it will achieve my purpose.

255

Minilesson

Mentor STACK

TEACHING POINT Completing a checklist before drafting can be helpful in organizing ideas. Some key aspects of opinion essays to focus on are

- Opinion: What is my point of view on the topic?

- Reasons: Why do I feel this way about the topic?

- Information: What facts, examples, definitions, and quotations support my opinion?

MODEL AND PRACTICE Have students pick an opinion essay they've read from the stack. Say: Looking at this essay, ask yourself, *What is the writer's opinion?* Then ask yourself what reasons the writer gives and how the writer supports those reasons with information.

Inform students that today they will plan their opinion essays. Direct them to p. 255 in the *Student Interactive*. Say: Once you have an opinion you want to write about, determine how you will provide reasons and information. The checklist and chart can help you map, or plan, your writing.

Have students use the checklist and chart on p. 255 to plan their own opinion essays.

WRITING CLUB

Place students into Writing Club groups. See p. T361 for details of how to run Writing Club. See the **Conference Prompts** on p. T342.

Share Back

Ask for volunteers to share their planning strategies. Invite the class to ask questions about how the strategies helped clarify the organization of an opinion essay with reasons and information.

WRITING CLUB

What's Happening This Week? In this week's Writing Club, students will share ideas for their opinion essays.

As students are in new Writing Club groups, they should spend the first 5–10 minutes in their groups discussing the following:

- appropriate ways to pose and respond to questions
- process for taking turns during discussions
- role of audience when someone is reading aloud a draft

What Are We Sharing? Prior to sharing their opinion essay ideas, students should determine what element of opinion essays they would like feedback on in today's Writing Club. Students should inform their Writing Club of the element before they begin reading their plans. This will help direct the group's focus as students are sharing their writing.

How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussion in their Writing Club.

- How did you decide to write about the topic_____?
- Tell me about your opinion.
- What are the reasons for your opinion?
- Do you know what information you will use to support your reasons?
- Do you plan to use any examples, definitions, facts, or quotations?

Spelling Spell Greek and Latin Word Parts

OBJECTIVE

Spell words using knowledge of prefixes.

SPELLING WORDS

automobile	transaction
automatic	transect
autopilot	transform
automation	amphibian
autocracy	amphitheater
autonomous	amphibious
autoimmune	antidote
transparent	antiseptic
transit	antimatter
transfer	antibiotic

LESSON 5

✅ Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. The businessman completed his **transaction** smoothly.
2. Fred drives to work in an **automobile**.
3. I needed an **antibiotic** to treat an infection.
4. The green tree frog is an **amphibian**.
5. Windows are made of **transparent** glass.
6. Factories use **automation** to speed up production.
7. The nurse put an **antiseptic** ointment on the wound.
8. Prevent the **transfer** of germs by washing your hands.
9. An **amphibious** vehicle works on land and water.
10. **Autonomous** nations can act independently.

LESSON 5

FLEXIBLE OPTION ◄
LESSON 1

FLEXIBLE OPTION ◄
LESSON 2

FLEXIBLE OPTION ◄
LESSON 3

FLEXIBLE OPTION ◄
LESSON 4

LESSON 5

✅ Assess Prior Knowledge

Teach: Spell Greek and Latin Word Parts

More Practice: Spell Greek and Latin Word Parts

Spiral Review: Silent Letters

✅ Assess Understanding

Language & Conventions
Pronouns

LESSON 5

Standards Practice

Display the following sentence and have students respond:

His mother wants to bake herself a cake and not share it with anyone.

What best describes the order of pronouns in this sentence?

- (A) Possessive; reflexive; objective
- **B** Possessive; objective; objective
- **C** Subjective; reflexive; objective
- **D** Subjective; objective; reflexive

APPLY Have students complete *Language and Conventions* p. 143 from the *Resource Download Center*.

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including reflexive.

WEEKLY STANDARDS PRACTICE ✅

To assess student progress on Language and Conventions, use the Weekly Standards Practice on www.SavvasRealize.com.

Name _____

Language and Conventions

Pronouns

Pronouns are words that can take the place of nouns or groups of nouns.

MyTURN Rewrite each sentence below by changing the underlined word or words to a pronoun.

1. David went to the festival to meet me and Franklin.
   David went to the festival to meet us.

2. Mr. and Mrs. Jackson host a neighborhood yard sale every summer.
   They host a neighborhood yard sale every summer.

3. Jamie and I did not like the pizza.
   We did not like it.

4. Karen's book was wet from the sprinkler.
   Her book was wet from the sprinkler.

5. We do not need the teachers to help us prepare for the test.
   We do not need them to help us prepare for the test.

MyTURN Underline the correct pronoun to complete each sentence.

1. (I Me) am going on vacation next week.
2. Kevin is buying (he himself) a bike with his own money.
3. You should pick out a shirt for (yourself your).
4. Mrs. Janey and her husband are building a new garage for (they themselves).
5. I wanted to treat (myself me) to a special birthday breakfast.
6. The lawn can water (itself it) with automatic sprinklers.
7. No one knows yet, but that new jacket is (my mine).
8. (She Her) went down to the office to pick up a note.

Grade 4, Unit 4, Week 1   143

LESSON 5
Standards Practice

LESSON 1
📓 **Spiral Review:** Auxiliary Verbs

LESSON 2
Oral Language: Pronouns

LESSON 3
Teach Pronouns

LESSON 4
Practice Pronouns

Weekly Overview

Students will

- develop topics and points of view for opinion-based essays.
- support their opinions with reasoning, details, and facts.
- use a computer to edit their essays.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
▶ 2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
5	Publishing	Publish, Celebrate, and Assess

Minilesson Bank

Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

	LESSON 1 *FAST TRACK*	LESSON 2	LESSON 3 *FAST TRACK*	
MINILESSON 5–10 min.	Develop a Topic and Opinion T368	Develop Reasons T372	Develop Supporting Details and Facts T376	
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T369	Independent Writing and Conferences T373	Independent Writing and Conferences T377	
SHARE BACK FOCUS 5–10 min.	My Opinion T369	Reasoning for an Audience T373	Supporting Arguments T377	
READING-WRITING WORKSHOP BRIDGE 5–10 min.	**FLEXIBLE OPTION** ◀ • **Spelling** Assess Prior Knowledge T370 **FLEXIBLE OPTION** ◀ • **Language & Conventions** Spiral Review: Pronouns T371	• **Spelling** Teach Suffixes *-able, -ible* T374 **FLEXIBLE OPTION** ◀ • **Language & Conventions** Oral Language: Adjectives T375	**FLEXIBLE OPTION** ◀ • **Spelling** More Practice T378 • **Language & Conventions** Teach Adjectives T379	

myView
Digital ▷ 🔁 **DOWNLOAD**

Mentor STACK

The following criteria may be helpful in selecting texts from the stack to teach students the elements of opinion essays.

- Find appropriate topics and express their opinions on them.
- Use evidence to explain their positions to readers.
- Develop conclusions that restate the main argument of their pieces.

FAST TRACK

LESSON 4

Compose a Concluding Statement T380
Independent Writing and Conferences T381
Parsing Conclusions T381
FLEXIBLE OPTION ↶   • **Spelling** Spiral Review T382   • **Language & Conventions** Practice Adjectives T383

FAST TRACK

LESSON 5

Compose Using Technology T384
Writing Club and Conferences T384–T385
Opinion Excerpts T385
• **Spelling** Assess Understanding T386   **FLEXIBLE OPTION** ↶   • **Language & Conventions** Standards Practice T387

ADDITIONAL RESOURCES

|		
MINILESSON **5–10 min.**	Fact vs. Opinion	Change Your Opinion
INDEPENDENT WRITING AND CONFERENCES **30–40 min.**	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS **5–10 min.**	Fact and Opinion	Change Opinion
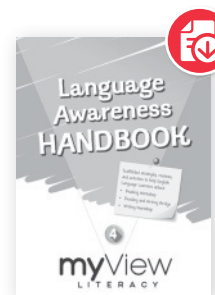
🔁 See the online *Language Awareness Handbook* for additional writing support.
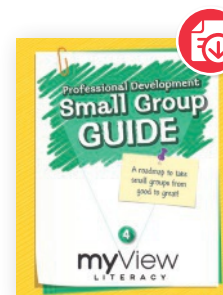
🔁 See the *Small Group Guide* for additional writing support.

Conferences 📥 Mentor STACK 📚

Engage students in discussion in order to evaluate their comfort with the minilessons of the week. Use stack texts and the *Student Interactive* to offer students additional support where necessary.

FORMATIVE ASSESSMENT	Conference Prompts
Develop a Topic and Opinion	
If students need additional support,	🔺 **Then** ask them about their interests to help find a topic.
If students show understanding,	**Then** ask: What points do you want to make in your essay?
Develop Reasons	
If students need additional support,	🔺 **Then** ask: Who will be the audience of your essay?
If students show understanding,	**Then** have them explain why they chose the reasons they did.
Develop Supporting Details and Facts	
If students need additional support,	🔺 **Then** ask: What experiences have you had related to this topic?
If students show understanding,	**Then** ask: Did you use quotations, examples, and facts in your writing?
Compose a Concluding Statement	
If students need additional support,	🔺 **Then** ask: What are the main points of your essay?
If students show understanding,	**Then** ask: Did you clearly restate your argument early on in your conclusion?
Compose Using Technology	
If students need additional support,	🔺 **Then** explain how to perform different computer functions.
If students show understanding,	**Then** ask: How else can technology help your writing?

🌉 Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **exaggeration** and **adjectives**.

Conference Support for ELL

EMERGING

- Encourage students to draw pictures that represent the topics and opinions about which they want to write.
- Use topics students have chosen and model brainstorming reasons with a Think Aloud.
- Provide sentence stems for students to help them form concluding statements.

DEVELOPING

- Ask students their opinions about a variety of topics to help them find ones to write about.
- Pose questions about students' selected topics to help them describe experiences that will support their reasons.
- Encourage students to practice editing with computers in their first languages.

EXPANDING

- Suggest topics to students based on what you know of their interests.
- Explicitly instruct students on how to clearly and coherently structure their concluding statements.
- Guide students on how to edit essays on computers.

BRIDGING

- Guide students to find supporting details and facts that will make sure their reasoning is strong.
- Explicitly offer vocabulary words that students can use to strengthen their writing.
- Instruct students to make their conclusions well-written and impactful in addition to being concise summaries.

ELL Minilesson Support

Week 2: Develop Elements

As students work on creating and crafting opinion essays, offer ELLs additional help using facts and details to support their writing and summing up their points in concise concluding statements. Use these targeted supports to help with the corresponding minilessons.

See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T376.

ELL Targeted Support

DEVELOP SUPPORTING DETAILS AND FACTS

Writers use reasons to express why they hold certain opinions, but reasons must be supported with facts. A strong opinion essay will attempt to convince readers of its main point by using details such as pieces of information, quotes, and examples of experiences.

Use a Think Aloud to model supporting a sample opinion with specificity and detail by drawing upon your own experiences. **EMERGING**

Guide students to draw on their own experiences to find facts and details related to their reason and opinion. Have students combine them to write increasingly specific, detailed sentences. **DEVELOPING**

Pick a specific reason that supports a sample opinion. Ask a volunteer to suggest details and facts that support the opinion, then write them in sentences. **EXPANDING**

Work with students to select the most relevant details and facts to develop an argument. Offer feedback on sentences students write. **BRIDGING**
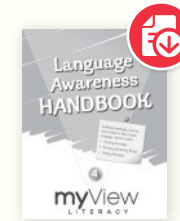
Use this note for the minilesson on p. T380.

ELL Targeted Support

COMPOSE A CONCLUDING STATEMENT

It is important for an essay to end with a concluding statement that repeats the main points made in the piece. In an opinion essay, the conclusion is a final opportunity for the writer to express their point of view to the reader.

Use a Think Aloud to model taking important points made throughout the opinion essay and rewording them for the concluding statement. **EMERGING**

Read an opinion essay without a concluding statement to students, then work with them to pick reasoning to include in a conclusion. Draft the conclusion with them. **DEVELOPING**

Explicitly identify points in students' essays that you think they should include in their concluding statements. **EXPANDING**

Give students explicit examples of phrasing that you think could make their concluding statements more concise or more impactful. **BRIDGING**

FAST TRACK

Develop a Topic and Opinion

OBJECTIVES

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

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

Provide reasons that are supported by facts and details.

STUDENT INTERACTIVE, p. 287

Minilesson

Mentor **STACK**

TEACHING POINT In order to construct an opinion essay, writers must first select a topic to write about and an opinion, or point of view, to support in their work. Students should be encouraged to pick a topic that they care about. When it comes to developing an opinion, students should base theirs on:

- Experiences they've had regarding the topic at hand.
- Information they can find during research.

Using experiences and information, students should be able to form a point of view regarding their chosen topic.

MODEL AND PRACTICE Refer students to stack texts to show how authors use opinion essays to share how they feel about a topic that is important to them. Explain that opinion essays typically focus on an issue with two sides, with the author supporting the side he or she prefers. For examples, give them a few potential ideas, such as:

- Chocolate ice cream is tastier than vanilla ice cream.
- Riding a bicycle is more fun than roller skating.
- Books are more entertaining than movies.

Refer students to p. 287 in the *Student Interactive* for a detailed look at the process of developing an opinion.

Independent Writing

Mentor STACK

FOCUS ON CHOOSING A TOPIC After the minilesson, students should transition into independent writing.

- Direct students to select topics and begin listing points that will help them develop opinions. If students are struggling with the task, refer them to stack texts for examples of topics writers have used in opinion essays.

WRITING SUPPORT

- **Modeled** Model picking a topic, and then list your thoughts to establish an opinion.

- **Shared** Read stack texts with students to identify essay topics, and then help them find appealing ones.

- **Guided** Explicitly state both sides of an argument for a given topic for students.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- Students who have picked topics and developed their opinions can move ahead with explaining why they feel the way they do.

See the **Conference Prompts** on p. T366.

Share Back

Ask students to share the topics they've picked and the opinions they've developed. Encourage other students to explain whether they agree or disagree with the volunteer's opinion.

Spelling Suffixes *–able, –ible*

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

valuable	horrible
lovable	sensible
favorable	divisible
understandable	gullible
excitable	responsible
sizable	collapsible
comfortable	eligible
measurable	audible
tolerable	reversible
excusable	plausible

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

Use the sentences from Lesson 5 Spelling, p. T386, to assess students' prior knowledge of suffixes *-able* and *-ible*.

For students who understand the general spelling rules for adding *-able* and *-ible*, include the following Challenge Words with the spelling list.

Challenge Words

illegible

irreparable

inevitable

ELL Targeted Support

Spelling with Suffixes Tell students that knowing suffixes *-able* and *-ible* will improve their English writing.

Display *excusable* and *favorable*, and have students copy the words. Say and spell the words. Have students repeat. Practice three times. **EMERGING**

Use the above activity, and then have students circle the suffix and write the base word. Explain that sometimes the *e* is dropped before adding the suffix. **DEVELOPING**

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

LESSON 2

Teach: Suffixes *-able, -ible*

FLEXIBLE OPTION

LESSON 3

More Practice: Suffixes *-able, -ible*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Spell Greek and Latin Word Parts

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Spiral Review

LESSON 1

Spiral Review: Pronouns

FOCUS ON STRATEGIES Review pronouns. See p. T355.

MODEL AND PRACTICE Share these sentences with students: *Donna greeted her friends. They like me. She fed herself.* Ask a volunteer to circle the pronouns. Ask another volunteer to replace the pronouns with nouns. Then, as a class, categorize the pronouns as *subjective*, *objective*, *possessive*, or *reflexive*. **(her, possessive; They, subjective; me, objective; She, subjective; herself, reflexive)**

APPLY Have students write sentences on their own to review each type of pronoun.

OBJECTIVE

Edit drafts using standard English conventions, including pronouns, including reflexive.

ELL Targeted Support

Pronouns Display sentences and have students edit them for pronoun agreement.

Display: *Simon went to the zoo*. *He went to the zoo.* Point out that the pronoun *he* replaces the subject. Then replace *Simon* with *Mya*. Have students record the sentence and replace *Mya* with a pronoun. **EMERGING**

Display: *I want to see her house for myself*. Ask students to circle the pronouns. Then have them rewrite the sentence, replacing *I* with *They*. Have them revise the other pronouns and edit for agreement. **DEVELOPING**

Display: _____ *want to go to the movie theater. Have you seen* _____ *baseball bat?* **EXPANDING**

Direct pairs to write sentences with pronouns, and then trade sentences and edit for agreement. **BRIDGING**

LESSON 1

Spiral Review: Pronouns	LESSON 2	LESSON 3	LESSON 4	LESSON 5
	Oral Language: Adjectives	Teach Adjectives	Practice Adjectives	Standards Practice

FLEXIBLE OPTION — LESSON 2 · FLEXIBLE OPTION — LESSON 5

Develop Reasons

OBJECTIVES

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

Provide reasons that are supported by facts and details.

STUDENT INTERACTIVE, p. 288

Minilesson

Mentor STACK

TEACHING POINT When developing reasons to support an opinion in an opinion essay, it is important that writers appeal to the widest possible audience. To do this, they must use different arguments in their writing that will convince different types of people of their opinions. Readers with different experiences have different points of view, so writers must appeal to them in individual ways.

MODEL AND PRACTICE Refer students to *Student Interactive* p. 288 to see how writers anticipate and plan for the experiences and pre-existing opinions of their readers. Then explain that a writer trying to argue that chocolate ice cream tastes better than vanilla ice cream would include reasons to persuade:

- People who can't decide which flavor is better.
- People who like vanilla ice cream better.
- People who have never tried either flavor.

Pick two or three stack texts and list examples of how authors appealed to readers with different experiences.

···· Possible Teaching Point

Spelling | Suffixes -able, -ible

Remind students that there are sometimes no spelling changes to a base word when the suffixes -able or -ible are added to the word (*breakable, flexible*). Other times, however, spelling changes, such as dropping the final e from a base word (*comparable*) or changing a final y to i (*reliable*), may be required.

Provide the following examples and have students determine the base word and whether or not spelling changes were made when the suffix was added:

- *remarkable* (no change)
- *adorable* (drop final e)
- *notable* (drop final e)
- *responsible* (drop final e)
- *convertible* (no change)

Independent Writing

FOCUS ON DIFFERENT POINTS OF VIEW After the minilesson, students should transition into independent writing.

- As students work on their independent writing, encourage them to think about the different opinions people who read their work might have so they can tailor reasons specifically for them. Students having trouble should be directed to the stack, where they can see how writers differentiate arguments.

WRITING SUPPORT

- **Modeled** Pick a topic and opinion and use a Think Aloud to model coming up with reasons that could appeal to readers with different points of view.

- **Shared** Pick a topic and opinion, and then work with students to brainstorm different points of view and corresponding reasons and arguments.

- **Guided** Explicitly tell students which types of readers they may have to convince with their opinion essays.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- Students who demonstrate understanding can move forward putting their arguments into the proper order for their essays.

See the **Conference Prompts** on p. T366.

Share Back

Have volunteers share the different reasons they've developed for different people. Ask other students to reply if they think any points of view have been left out.

Spelling Suffixes *–able, –ible*

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

valuable	horrible
lovable	sensible
favorable	divisible
understandable	gullible
excitable	responsible
sizable	collapsible
comfortable	eligible
measurable	audible
tolerable	reversible
excusable	plausible

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that *-able* and *-ible* both mean "capable of being" or "deserving." We must learn which spelling is appropriate when adding the suffixes to base words or when spelling words that include *-able* or *-ible*. Use a dictionary to confirm meanings and spellings.

MODEL AND PRACTICE Display the spelling words. Have volunteers point out how each base word has changed or stayed the same, or if there is no stand-alone base word (e.g., *tolerable*, *audible*).

APPLY **My TURN**
Have students complete p. 285.

SPELLING **READING-WRITING BRIDGE**

Spell Words with Suffixes

Suffixes *-able* and *-ible* have the same meaning: "capable of being" or "deserving." If the base word ends in *e*, often the *e* is dropped before adding the suffix. For example, the word *sensible* is spelled by dropping the *e* from the base word *sense* and adding *-ible*. Other words, such as *eligible*, do not have English base words. For those words, you must learn their meanings and spellings. Use a print or digital dictionary to determine whether a word uses *-able* or *-ible*.

My TURN Read the words. Then sort and spell the words in alphabetical order.

SPELLING WORDS

valuable	lovable	reversible	favorable
sensible	collapsible	eligible	audible
comfortable	horrible	divisible	measurable
gullible	tolerable	excusable	understandable
excitable	responsible	plausible	sizable

audible	lovable
collapsible	measurable
comfortable	plausible
divisible	responsible
eligible	reversible
excitable	sensible
excusable	sizable
favorable	tolerable
gullible	understandable
horrible	valuable

285

LESSON 2

LESSON 1

☑ **Assess Prior Knowledge**

Teach: Suffixes *-able, -ible*

LESSON 3

More Practice: Suffixes *-able, -ible*

LESSON 4

Spiral Review: Greek and Latin Word Parts

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Adjectives

FLEXIBLE OPTION ↰

LESSON 2

Oral Language: Adjectives

FOCUS ON STRATEGIES Introduce adjectives with oral examples, such as: *This is a <u>thin black</u> pen. Trees are <u>taller and more expansive</u> than shrubs. My sister is the <u>loudest</u> in my family.* Explain that two or more adjectives used in front of a noun should be put in a certain order, and comparative adjectives sometimes have a suffix and other times start with *more* or *most*.

MODEL AND PRACTICE Help students make a list of descriptive and comparative adjectives on the board. Write a simple sentence describing a classroom object, such as: *This is a ____ ____ pencil, and it is _____ than a ruler.* Then discuss how to modify the sentence. Make sure the descriptive adjectives added in front of the noun are in the correct order. For a comparative adjective, choose between adding the suffix *-er* or putting *more* in front.

APPLY Have students work in pairs to describe another object using descriptive and comparative adjectives. Ask pairs to share their sentences with another group and point out the adjectives they used.

OBJECTIVES

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

Order adjectives within sentences according to conventional patterns.

FLEXIBLE OPTION ↰

LESSON 2

Oral Language: Adjectives

FLEXIBLE OPTION ↰

LESSON 1
📖 **Spiral Review:** Pronouns

LESSON 3
Teach Adjectives

LESSON 4
Practice Adjectives

FLEXIBLE OPTION ↰

LESSON 5
Standards Practice

FAST TRACK

Develop Supporting Details and Facts

OBJECTIVES

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

Provide reasons that are supported by facts and details.

STUDENT INTERACTIVE, p. 289

WRITING WORKSHOP

Develop Supporting Details and Facts

A coherent opinion essay includes information that helps readers understand your reasons. The information consists of details such as facts, examples, and quotations. The details are **relevant**, meaning that they are directly related to the topic and focus of the essay.

MyTURN The writer's reasons are underlined in the paragraph. Highlight relevant details that support each reason. Cross out details that are not relevant in order to make the paragraph more coherent.

Possible responses:

In my opinion, the best thing to do over summer vacation is play outdoors as much as possible. For one thing, the weather is usually the best in summer. Summer is a sunny season. Even if it is hot, it is nicer to be outside than inside. Rain may fall, but it is good for crops. Another reason is that during the school year, there is not much time to play outdoors. Classes start early, by 8 a.m. When classes end, at 3 p.m., most students have to stay in programs until their parents can get them. I have to walk the dog. Then parents want you to eat dinner and do homework. As the year goes by, it gets dark by mid-afternoon. So people should take advantage of the nice weather and the free time during the summer. They should play outside as much as possible.

MyTURN Choose relevant supporting details as you compose the draft of an opinion essay in your writing notebook.

289

Minilesson

Mentor STACK

TEACHING POINT Writers of coherent opinion essays use arguments and reasons to try to convince readers of their points of view, but those arguments and reasons need to be supported with details and facts. Otherwise, the writer is simply stating his or her point of view.

In order to find supporting details and facts for their opinions, writers should find

- Pieces of information that prove the cases they're trying to build.
- Examples of real-life stories that support their points.
- Quotes from other people that agree with their opinions.

Using these tools, writers will have an easier time convincing their audiences of the validity of their opinions.

MODEL AND PRACTICE Pick two texts from the stacks and read them aloud with the class. Point out facts that the authors use to support the arguments that they make, showing how each one can work to convince people of their point of view. Then read aloud a third stack text and ask students to raise their hands when they come across a supporting detail or fact.

Instruct students to complete the exercise on *Student Interactive* p. 289 for practice understanding how details and facts support coherent arguments.

Possible Teaching Point

Language & Conventions | Adjectives

Remind students that adjectives

- are descriptive, such as *hard* or *yellow,* and can be comparative, such as *colder* or *more expensive*
- enhance the reader's ability to visualize a person, place, thing, or idea
- help to support a writer's opinion or point of view

Guide students to add clear, precise adjectives as they write to help persuade readers to support their opinions.

Independent Writing

Mentor STACK

FOCUS ON SUPPORTING DETAILS After the minilesson, students should transition into independent writing.

- Direct students to use their independent writing time to find information, examples, and quotes that support the reasons they've introduced for their opinions. Students having difficulty should use stack texts to notice how authors include details and facts in opinion essays.

WRITING SUPPORT

- **Modeled** Pick a specific argument, and then use a Think Aloud to model finding details and facts.

- **Shared** Display several arguments, and then call on students with experiences or ideas that support the arguments.

- **Guided** Offer students explicit examples of details and facts.

  ▲ **Intervention** Refer to the *Small Group Guide* for support.

- Students who demonstrate understanding should move forward in composing their essays.

See the **Conference Prompts** on p. T366.

Share Back

Ask students to share individual reasons and arguments from their essays, listing the supporting details and facts that they've included in their work.

Spelling Suffixes *-able, -ible*

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

valuable	horrible
lovable	sensible
favorable	divisible
understandable	gullible
excitable	responsible
sizable	collapsible
comfortable	eligible
measurable	audible
tolerable	reversible
excusable	plausible

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that adding a suffix can change the base word.

MODEL AND PRACTICE Write or display the following sentences. Have students work in pairs to fill in the blank with a spelling word, identify its base word, and explain how the base word changed.

1. Following doctor's orders is a _____ plan. **(sensible or responsible)**

2. Length and width are _____ criteria. **(measurable)**

APPLY Have students complete *Spelling* p. 139 from the *Resource Download Center.*

LESSON 3

More Practice:
Suffixes *-able, -ible*

LESSON 1	LESSON 2		LESSON 4	LESSON 5
☑ **Assess Prior Knowledge**	**Teach:** Suffixes *-able, -ible*		**Spiral Review:** Spell Greek and Latin Word Parts	☑ **Assess Understanding**

Language & Conventions
Adjectives

Teach Adjectives

FOCUS ON STRATEGIES Explain that adjectives are words that describe a noun or pronoun. An adjective is **comparative** if it compares two things, and **superlative** if it compares three or more things. We make these types of adjectives by adding the suffix *-er* or *-est* if it is a short adjective, like *icier*, and adding *more* or *most* in front of a long adjective, like *most* intelligent.

Adjectives usually go in front of the word they describe. When using two or more adjectives to describe one thing, they must be in a certain order. Color goes directly in front of the noun. Shape would be the next closest, then age, size, and opinion.

MODEL AND PRACTICE To show students how to add adjectives in front of a word, draw a small sun on the board. Draw a ring around the sun and write COLOR inside the ring. If desired, write color adjectives inside the circle. Then draw a second ring and write SHAPE. Repeat the process until there are five orbits in order: color, shape, age, size, and opinion. As a class, write a sentence describing the sun using at least two adjectives in the correct order.

OBJECTIVES

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

Order adjectives within sentences according to conventional patterns.

ELL Targeted Support

Adjectives Point out that adjectives are something we use every day. Understanding comparative and superlative adjectives will help build English language skills.

Ask students to get out a piece of paper and draw a circle and square. Have them point to the rounder shape. Then have them point to the larger shape. **EMERGING**

Write several comparative adjectives on the board, such as *longer, shorter, slower, faster, bigger, quieter, neater,* and *messier*. Have student pairs write short sentences using these adjectives. **DEVELOPING**

Ask students to write about a food they like, using comparative and superlative adjectives. Then have students present their description to a partner. **EXPANDING**

LESSON 3

FLEXIBLE OPTION ↰	FLEXIBLE OPTION ↰			FLEXIBLE OPTION ↰
LESSON 1	**LESSON 2**	**Teach Adjectives**	**LESSON 4**	**LESSON 5**
📔 **Spiral Review:** Pronouns	**Oral Language:** Adjectives		**Practice Adjectives**	**Standards Practice**

FAST TRACK

Compose a Concluding Statement

OBJECTIVES

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

Provide a concluding statement or section related to the opinion presented.

STUDENT INTERACTIVE, p. 290

OPINION ESSAY

Compose a Concluding Statement

The concluding statement in an opinion essay reminds readers of your opinion and reasons. In this example, the writer states a strong opinion and uses *First*, *Second*, and *Third* to make it easy to find reasons for the opinion.

In conclusion, a four-door car is much more useful than a two-door car for three reasons. First, experience tells us that people can get in and out of a four-door car quickly. Second, the individual doors are not as heavy in a four-door car as they are in a two-door car. Third, passengers in the back seat of a four-door car have their own door handles and window controls to use.

My TURN Read the reasons in the following concluding statement. Then write an opinion the reasons support.

Possible response: Pandas should not be kept in zoos outside of China.

Pandas are native to China, so they belong there. Furthermore, pandas often appear to be unhappy at zoos in countries other than China. In addition, many zoos cannot get enough bamboo to feed pandas.

My TURN Remind readers of your reasons and opinion when you compose the concluding statement for an opinion essay in your writing notebook.

Why should I agree with your opinion?

290

Minilesson

Mentor STACK

TEACHING POINT In the concluding statements of their essays, writers typically restate their main point in a clear and concise manner. In an opinion essay, that means that they remind readers of their overall opinions, and then briefly recount the main facts that they used to support them.

A concluding statement, by definition, is the last part of a piece. Thus, in an opinion essay, it is important for a writer to leave the reader with the impression that they've spent the essay trying to establish.

MODEL AND PRACTICE Use p. 290 in the *Student Interactive* to show students how to structure a strong concluding statement. Make sure to note that the example:

- Explains the author's original opinion.
- Refers back to supporting details and facts used earlier in the piece.

Select two or three stack texts and read them aloud in order to show students more examples of how writers conclude their opinion essays. Then instruct students to work on developing concluding statements for their own pieces.

Possible Teaching Point

Writing Process

Drafting | Asking Questions

Before students draft their opinion essays, encourage them to ask: *Why do I feel this way about my topic?* The answer to this question should make a clear opening argument.

Guide students to focus on the facts and details used to support their opinions with the following questions:

- Does this detail support my opinion? In what way?
- Is this fact necessary or unnecessary? What would happen if I deleted it?

Encourage students to take the necessary steps to eliminate superfluous information.

Independent Writing

Mentor STACK

FOCUS ON CONCLUDING STATEMENTS After the minilesson, students should transition into independent writing.

- Students should be finishing up their opinion essays, working on concluding statements that will provide appropriate endings to their work. If students are having difficulty, instruct them to pick more stack texts and compare the texts' conclusions to the bodies of the pieces.

WRITING SUPPORT

- **Modeled** Read an essay to students, but omit the concluding statement. Use a Think Aloud to model creating an appropriate conclusion.

- **Shared** Read an essay to students, but omit the concluding statement. Work with students to develop a conclusion that properly restates the overall opinion of the piece.

- **Guided** Explicitly state supporting details and facts that students should use in their concluding statements.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- Students who complete the task should be urged to edit their essays in preparation for finishing them.

See the **Conference Prompts** on p. T366.

Share Back

Have volunteers read the concluding statements that they've written for their opinion essays. Ask other students to identify the writers' opinions and main supporting statements.

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

valuable	horrible
lovable	sensible
favorable	divisible
understandable	gullible
excitable	responsible
sizable	collapsible
comfortable	eligible
measurable	audible
tolerable	reversible
excusable	plausible

Writing Workshop

As students proofread their writing, remind them to check the spelling of words with Greek and Latin word parts.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Greek and Latin Word Parts

FOCUS ON STRATEGIES Review the Greek and Latin words parts *anti-*, *trans-*, *amphi-*, and *auto-*.

MODEL AND PRACTICE Read aloud the following sentence: *The amphitheater has automatic lighting.* Have students spell *amphitheater* and *automatic* in their notebooks. Explain that if students know how to spell Greek and Latin word parts, such as *amphi-* and *auto-*, they can correctly spell English words that contain them.

APPLY Assign students one of the word parts, and have them make a word search, spelling scramble, or flashcards to quiz a partner on the spelling words with that word part.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Spell Greek and Latin Word Parts

FLEXIBLE OPTION

LESSON 1
☑ **Assess Prior Knowledge**

LESSON 2
Teach: Suffixes *-able, -ible*

FLEXIBLE OPTION

LESSON 3
Practice: Suffixes *-able, -ible*

LESSON 5
☑ **Assess Understanding**

Language & Conventions
Adjectives

LESSON 4

Practice Adjectives

APPLY **My TURN** Have students complete p. 286 of the *Student Interactive.*

LANGUAGE AND CONVENTIONS

Adjectives

An **adjective** describes a noun or pronoun. A **comparative adjective** compares two nouns. To make a short adjective comparative, add *-er*: *dark → darker*. To make a long adjective comparative, use the word *more* in front of it: *mysterious → more mysterious*.

A **superlative adjective** compares three or more nouns. To make a short adjective superlative, add *-est*: *bright → brightest*. To make a long adjective superlative, use the word *most* in front of it: *outspoken → most outspoken*.

Adjectives usually come before the word they describe. When you use two or more adjectives to describe one thing, put the adjectives in the correct order. Use the chart to see how adjectives should be listed.

opinion	size	age	shape	color	noun
appetizing	large	fresh	round	yellow	vegetable

My TURN Edit this draft by using correct comparative and superlative adjectives and by placing adjectives in the correct order.

Max turned over the ~~red rectangular~~ **rectangular red** box. On the bottom were the ~~stranger~~ **strangest** markings he had ever seen. He wondered which would be ~~quickest~~ **quicker**: asking Ms. Huang to translate them or taking a photo and sending it to the ~~new fancy~~ **fancy new** library.

286

Writing Workshop

As students work on drafts during Writing Workshop, remind them that they can use comparative, superlative, and consecutive adjectives in their writing. Encourage them to incorporate additional adjectives, and trade drafts with another student to check that they correctly applied the adjectives.

FLEXIBLE OPTION ◀ LESSON 1	FLEXIBLE OPTION ◀ LESSON 2	LESSON 3	**LESSON 4** Practice Adjectives	FLEXIBLE OPTION ◀ LESSON 5
📖 **Spiral Review:** Pronouns	**Oral Language:** Adjectives	**Teach Adjectives**		**Standards Practice**

FAST TRACK

Compose Using Technology

OBJECTIVE

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

STUDENT INTERACTIVE, p. 291

WRITING WORKSHOP

Compose Using Technology

As you draft an opinion essay, technology can help you find the best structure for your reasons and supporting information. That is because you can experiment with rearranging sentences and paragraphs on a computer.

Type the first draft of your essay on a computer and save it. Learn how to make a copy of the file and rename it, such as adding "experiment" to the filename. Using the copy, learn how to highlight a sentence or paragraph, copy or cut it, and paste it somewhere else.

Think about your readers. Which reason will interest them most? Put it first. For each reason, which supporting detail will mean the most? Put it first.

When you are finished experimenting, save the changes you want to keep, and make this your new draft essay.

My TURN Complete this checklist when you use technology to produce a draft of your opinion essay. Share your completed checklist with your Writing Club.

USING TECHNOLOGY TO PRODUCE WRITING
- ☐ I made a copy of my draft and renamed it.
- ☐ I tried to think like one of my readers.
- ☐ I used technology to put the most interesting reason first.
- ☐ I used technology to put the most meaningful supporting information first.
- ☐ I saved the changes I wanted to keep in my new draft essay.

291

Minilesson

Mentor STACK

TEACHING POINT Editing is an important part of the writing process, but using technology can make editing much easier. There are certain editing tricks writers can use on computers that they can't do when writing by hand, including:

- Saving draft files and denoting that they're specifically to be used for experimentation.
- Using a spell-checking program.
- Easily rearranging sentences by cutting them and then pasting them in new spaces.

MODEL AND PRACTICE Use a stack text to provide examples of ways students can use computers to edit. For instance, point out how much easier it would be to move a sentence, or how they'd be able to make a complete copy of the entire text if needed. Illustrate these points with the sample text.

Refer students to *Student Interactive* p. 291 for a checklist that will help them use technology to edit their writing.

WRITING CLUB

Place students in groups for the Writing Club exercise. Refer to p. T385 for Writing Club instructions.

Share Back

Following the Writing Club exercise, ask students to discuss the opinion essays on which they've been working. Instruct them to read excerpts on which they received feedback during Writing Club.

WRITING CLUB

What's Happening This Week? This week in Writing Club, students will share excerpts from their opinion essays that make use of tactics that they learned during the week's minilessons.

In Writing Club, students can consult with their peers in order to get feedback on their work. During the activity, it is important that students:

- Read excerpts from their work that they feel could use additional attention or help.

- Pay attention to each other's work as it is read aloud.

- Offer insight and advice that can help their peers strengthen their writing.

What Are We Sharing? Tell students that they should read parts of their opinion essays that they believe could be stronger, be it in terms of persuasiveness or form. Students can focus on how they express their reasoning, the facts that they use to back up their insights, their concluding statements, or anything else giving them trouble.

How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- How do you feel about _____?
- What experiences make you feel the way you do?
- How can you express that opinion in your essay?
- You should move that sentence _____.
- You should include _____ in your conclusion.

Spelling Suffixes *–able, –ible*

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

valuable	horrible
lovable	sensible
favorable	divisible
understandable	gullible
excitable	responsible
sizable	collapsible
comfortable	eligible
measurable	audible
tolerable	reversible
excusable	plausible

LESSON 5

✓ Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. A diamond ring is **valuable** property.
2. Chemical reactions are not **reversible**.
3. A good excuse must be **plausible**.
4. Benji is an **excitable** puppy.
5. Mary thinks mustard is **horrible**.
6. It is **sensible** to bring an extra pencil.
7. I prefer **comfortable** chairs.
8. Medicine makes an illness more **tolerable**.
9. His book is **eligible** for an award.
10. **Favorable** conditions caused the plants to grow rapidly.

LESSON 5

FLEXIBLE OPTION ◄
LESSON 1

✓ Assess Prior Knowledge

FLEXIBLE OPTION ◄
LESSON 2

Teach: Suffixes *–able, –ible*

FLEXIBLE OPTION ◄
LESSON 3

More Practice: Suffixes *–able, –ible*

FLEXIBLE OPTION ◄
LESSON 4

Spiral Review: Spell Greek and Latin Word Parts

✓ **Assess Understanding**

Language & Conventions
Adjectives

FLEXIBLE OPTION ⬅

LESSON 5

Standards Practice

Display the following sentences and have students respond:

Peter opened the brown heavy door. Inside was coldest and more dark than outside.

Which revision would <u>not</u> improve the sentence?

A Change *brown heavy door* to *heavy brown door*.

B Change the superlative adjective to comparative.

C Change *brown* and *heavy* to comparative adjectives.

D Change *more dark* to *darker*.

APPLY Have students complete p. 144 of the *Resource Download Center*.

OBJECTIVES

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

Order adjectives within sentences according to conventional patterns.

WEEKLY STANDARDS PRACTICE ☑

To assess student progress on Language and Conventions, use the Weekly Standards Practice on SavvasRealize.com.

Name _____

Language and Conventions

Adjectives

Adjectives are words that describe nouns and pronouns. Adjectives usually come before the words they describe.

- **Comparative adjectives** compare two nouns. Add *-er* to make a short adjective comparative, such as changing *round* to *rounder*. Make long adjectives comparative by adding the word *more*, such as changing *mysterious* to *more mysterious*.
- **Superlative adjectives** compare three or more nouns. Add *-est* to make a short adjective superlative, such as changing *light* to *lightest*. Make a long adjective superlative by adding the word *most*, such as changing *outgoing* to *most outgoing*.

MyTURN Write each adjective in its comparative and superlative form.

	Comparative	Superlative
1. hungry	hungrier	hungriest
2. slow	slower	slowest
3. wonderful	more wonderful	most wonderful
4. long	longer	longest
5. illuminating	more illuminating	most illuminating
6. fantastic	more fantastic	most fantastic
7. high	higher	highest
8. comfortable	more comfortable	most comfortable
9. strong	stronger	strongest
10. despicable	more despicable	most despicable

Grade 4, Unit 4, Week 2
© Pearson Education, Inc, or its affiliates. All rights reserved.   144

FLEXIBLE OPTION ⬅

LESSON 5

Standards Practice

Weekly Overview

Students will

- start their opinion essays with to-the-point introductions and end them with clear and informative conclusions.
- support their opinions with properly organized reasons and details.
- learn how technology can help them collaborate.

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.	Compose the Introduction and Conclusion T392	Organize Reasons T396	Organize Supporting Details T400	
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T393	Independent writing and Conferences T397	Independent Writing and Conferences T401	
SHARE BACK FOCUS 5–10 min.	Introductions and Conclusions T393	Orders of Reasons T397	Paragraphs with Details T401	
READING-WRITING WORKSHOP BRIDGE 5–10 min.	**FLEXIBLE OPTION** • **Spelling** Assess Prior Knowledge T394 **FLEXIBLE OPTION** • **Language & Conventions** Spiral Review: Adjectives T395	• **Spelling** Teach Spell Syllable Pattern VV T398 **FLEXIBLE OPTION** • **Language & Conventions** Oral Language: Adverbs T399	**FLEXIBLE OPTION** • **Spelling** More Practice T402 • **Language & Conventions** Teach Adverbs T403	

Mentor STACK

The following criteria may be helpful in selecting texts from the stack to teach students the elements of opinion essays.

- The text summarizes its points in the introduction and conclusion.
- The reasons and details are in a logical order.
- The text uses linking verbs and phrases to improve the flow of ideas.

FAST TRACK
LESSON 4

FAST TRACK
LESSON 5

LESSON 4	LESSON 5
Use Transition Words and Phrases T404	Use Technology to Collaborate T408
Independent Writing and Conferences T405	Select a Genre and Conferences T409
Paragraphs with Transitions T405	Selected Genres T408
FLEXIBLE OPTION ◀ • **Spelling** Spiral Review T406 • **Language & Conventions** Practice Adverbs T407	• **Spelling Assess Understanding** T410 **FLEXIBLE OPTION** ◀ • **Language & Conventions** Standards Practice T411

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Learning from Other Viewpoints	Acknowledge the Other Viewpoint
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Opposing Viewpoints	Address Other Viewpoints
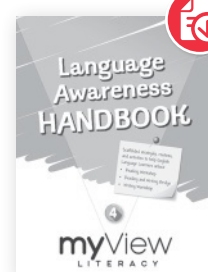
See the online *Language Awareness Handbook* for additional writing support.
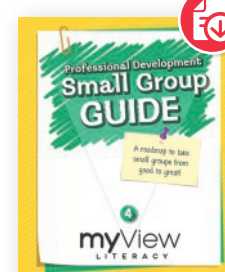
See the *Small Group Guide* for additional writing support.

Conferences 🔴 Mentor STACK 📚

During this time, assess for understanding of the structure of an opinion essay to gauge where students need support to move forward. For additional support, refer to stack texts and the *Student Interactive*.

FORMATIVE ASSESSMENT	Conference Prompts
Compose the Introduction and Conclusion	
If students need additional support,	🔺 **Then** ask: Why do you have this opinion?
If students show understanding,	**Then** ask: How can you keep your introduction and conclusion concise?
Organize Reasons	
If students need additional support,	🔺 **Then** ask: Which reason is most important to you?
If students show understanding,	**Then** ask: Which reason will mean the most to your audience?
Organize Supporting Details	
If students need additional support,	🔺 **Then** ask: Where can you find details about your topic?
If students show understanding,	**Then** ask: Which details will be most convincing to your audience?
Use Transition Words and Phrases	
If students need additional support,	🔺 **Then** ask: Where can you add the word *because* in your essay?
If students show understanding,	**Then** ask: How can you vary the transitions you use?
Use Technology to Collaborate	
If students need additional support,	🔺 **Then** ask: How can a classmate help you in your writing?
If students show understanding,	**Then** ask: What writing steps do you need to do by yourself?

🌉 Reading-Writing Workshop Bridge

While conferring with students, refer back to the Bridge minilessons on **analyze message** and **adverbs**.

Conference Support for ELL

EMERGING

- Ask students to express reasoning with drawings, then use modeled writing to organize reasons appropriately.
- Learn and share transition words and phrases in students' native languages.
- Use shared writing to outline an effective organization.

DEVELOPING

- Give students sample topics, opinions, and reasons, and use shared writing to outline introductions and conclusions.
- Have students answer questions to elicit reasons for their opinions.
- Use shared writing to help students add supporting details for a reason.

EXPANDING

- Challenge students to write "because" statements.
- Use shared writing to help students draft conclusions.
- Use guided writing to explicitly instruct students on effective transition words and phrases.

BRIDGING

- Use shared writing to encourage students to use different types of supporting details.
- Use guided writing to help students write for an audience.
- Provide language support as necessary to help students collaborate.

ELL Minilesson Support

Week 3: Develop Structure

This week, students will learn more about the structure of opinion essays and ways to make their writing stronger. Offer ELLs scaffolded help with minilessons using these targeted supports.

See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T392.

ELL Targeted Support

COMPOSE THE INTRODUCTION AND CONCLUSION

Explain that introductions and conclusions resemble summaries. Writers choose the most important information to include and leave out some details. Select stack texts appropriate to students' levels of English proficiency.

Retell the opinion and reasons from a stack text and make sure students understand them. Use a Think Aloud to model creating an introduction or a conclusion using the information. **EMERGING**

Read aloud an opinion essay with the conclusion removed. Assign students to groups, and have each group draft an introduction or conclusion for the essay. **DEVELOPING**

Have students read an opinion essay with the conclusion removed. Use shared writing to help them draft a conclusion. **EXPANDING**

Have students read an opinion essay with the introduction and conclusion removed. Have partners collaborate to draft an introduction and conclusion that reinforce the same opinion and reasons but are appropriate for the beginning and end of the essay. **BRIDGING**
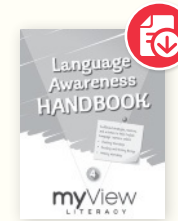
Use this note for the minilesson on p. T404.

ELL Targeted Support

USE TRANSITION WORDS AND PHRASES

Point out that transition words and phrases help writers connect the multiple details that support their reasoning so that readers follow their thinking, like following directions on a map.

Write *First*, *Third*, *Finally*, *Second*, and have students say the words. Have students draw a horizontal line and place the words in the correct order from left to right. Then work with students to use the transitions to write three reasons to support an opinion. **EMERGING**

Display a horizontal line, and use shared writing to help students place reasons or details in order from left to right. Continue by having students suggest appropriate transitions to use between the reasons. **DEVELOPING**

Use the activity above with guided writing to explicitly instruct students about appropriate transition words and phrases. **EXPANDING**

Have students draw several horizontal lines with the labels *Opinion*, *Reason*, and *Detail* from left to right. Guide them to add information from their own essays above each line and then connect the information using appropriate transition words and phrases. **BRIDGING**

FAST TRACK

Compose the Introduction and Conclusion

OBJECTIVES

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

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

Provide a concluding statement or section related to the opinion presented.

STUDENT INTERACTIVE, p. 323

Minilesson

Mentor STACK

TEACHING POINT Writers of coherent opinion essays make their positions on their topics as clear as possible. They will get several chances to do this, but the introduction and conclusion are the most important opportunities.

- In an introduction, or opening part of an essay, writers first share their opinions. They may also preview their reasons.
- After leading readers through their reasoning in the body of the essay, writers restate their opinion and reasons in the conclusion, emphasizing the ideas that support their points of view.

MODEL AND PRACTICE Use p. 323 in the *Student Interactive* to show how writers use genre characteristics to state their opinions in introductions and summarize their reasoning in conclusions. Pose these questions to help students think about how to create their own introductions and conclusions:

- What is the main opinion of your essay?
- How can you work the main opinion into the beginning and end of the piece?
- How can you repeat your reasons in as few words as possible?

Pick two or three stack texts to review with students for more examples of coherent, well-structured introductions and conclusions.

Independent Writing

Mentor STACK

FOCUS ON INTRODUCTIONS AND CONCLUSIONS After the minilesson, students should transition into independent writing.

- Students who are having difficulty should refer to stack texts for examples of introductions and conclusions.

WRITING SUPPORT

- **Modeled** Model writing a clear introduction.

- **Shared** Help students create an introduction and conclusion.

- **Guided** Instruct students on how to summarize reasons in a conclusion.

- **Intervention** Refer to the *Small Group Guide* for support.

- Students who complete the task can flesh out their introductions and conclusions with linking words and phrases.

See the **Conference Prompts** on p. T390.

Share Back

Have two or three volunteers share their introductions and conclusions with the class.

Spelling Spell Syllable Pattern VV

OBJECTIVES

Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

Demonstrate and apply spelling knowledge by spelling words using advanced knowledge of syllable division patterns.

SPELLING WORDS

trial	reliable
triumph	diagonal
violet	fluid
pioneer	client
dialogue	poetry
diagram	create
reality	gradual
immediate	quiet
duality	variety
pliable	denial

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

Use the sentences from Lesson 5 Spelling, p. T410, to assess students' prior knowledge of words with syllable pattern VV that form separate syllables.

For students who seem proficient with the main list, present these words.

Challenge Words

diaphanous

conspicuous

virtuous

ELL Targeted Support

VV Syllable Patterns Focus on spelling words that include the VV syllable pattern.

Display the following words: *reality, quiet, violet, poetry,* and *triumph.* Say: The word *reality* has the syllable pattern *ea.* Model circling the vowel pattern in *reality.* Echo-read each of the remaining words as students write the words in their notebooks and circle the the VV vowel pattern in each word. **EMERGING**

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

LESSON 2

Teach: Spell Syllable Pattern VV

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Syllable Pattern VV

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes -*able,* -*ible*

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Spiral Review

LESSON 1

Spiral Review: Adjectives

FOCUS ON STRATEGIES Review the definition of adjectives as words that modify or describe nouns or pronouns. Provide several examples. See p. T379.

MODEL AND PRACTICE Have students identify the adjectives in each sentence below. (Answers are in parentheses.)

1. Willie sat on a (broken) chair and played (beautiful) music.

2. The (spotted) dog chewed a (big) hole in one of my (best) shirts.

Ask more advanced students to identify the noun or noun phrase that each adjective modifies.

APPLY Invite students to write two sentences with adjectives. Then have them exchange papers with a partner and identify adjectives and the words they modify.

OBJECTIVES

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

Order adjectives within sentences according to conventional patterns.

ELL Targeted Support

Adjectives Understanding comparative and superlative adjectives will help build English language skills.

Ask students to get out a piece of paper and draw a circle and square. Have them point to the rounder shape. Then have them point to the larger shape. **EMERGING**

Write several comparative adjectives on the board, such as *longer, shorter, slower, faster, bigger, quieter, neater,* and *messier.* Have student pairs write short sentences using these adjectives. **DEVELOPING**

Ask students to write about a food they like, using comparative and superlative adjectives. Then have students present their description to a partner. **EXPANDING**

LESSON 1

	FLEXIBLE OPTION **LESSON 2**	**LESSON 3**	**LESSON 4**	**FLEXIBLE OPTION** **LESSON 5**
	Oral Language: Adverbs	Teach Adverbs	Practice Adverbs	Standards Practice

FAST TRACK

Organize Reasons

OBJECTIVES

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

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

STUDENT INTERACTIVE, p. 324

OPINION ESSAY

Organize Reasons

Organize reasons to best support the purpose of an opinion essay. Often the reason that will interest readers most is mentioned first.

Topic: Science Class
Audience: Students who will be voting for the class they enjoy most
Opinion: Science class is the most fun of all the classes in school.
Reasons should answer the question readers will have: Why do I have more fun in science class than in any other class?

Read these sample reasons and explanations.

Reasons	Explanations
With appropriate safety measures in place, students have fun trying out their own ideas in science class.	This reason goes first because it directly answers the readers' question.
The science classroom has models of plants and animals.	This reason does not directly answer the readers' question, so it should go second.

My TURN Read the opinion and notice the audience. Then number the reasons to show the best order.

Opinion: The perfect lunch is a salad.
Audience: Fifth-grade students

___2___ Reason: Eating salad gives energy for the afternoon.

___3___ Reason: Two cups of raw leafy greens count as about half of a person's daily vegetable requirement.

___1___ Reason: Fresh vegetables taste great with added protein, such as eggs or cheese.

My TURN To appeal to your audience, organize your reasons logically when you draft an opinion essay. Use a paragraph for each reason. State the reason in a topic sentence. Follow that with information that relates to the reason.

324

Minilesson

Mentor STACK

TEACHING POINT Writers offer specific reasons to persuade readers to agree with their opinions. That is why writers organize their reasons with readers—their audiences—in mind. They consider such questions as

- Who is in the audience for the essay?

- Which reasons will answer questions the audience may have?

- Which reasons will be most important and/or most interesting to the audience?

MODEL AND PRACTICE Read aloud a stack text, pointing out how the writer organizes reasons. Show how the reasons that may be most important to the audience appear first, and the rest appear in descending order of importance.

Refer to *Student Interactive* p. 324, and review the example. Then, present a set of reasons to support a sample opinion, and work with students to organize them effectively. Discuss an intended audience for the hypothetical essay, and instruct students to keep it in mind. Then have students complete the first My Turn activity on p. 324.

···**Possible Teaching Point**

Writing Process

Drafting | Using Reasons and Evidence

Remind students that the reasons they use to support an opinion will be stronger if they have evidence or proof to support those reasons.

- For example, saying that one reason that salad is the perfect lunch is because it is healthy can be backed up by the evidence that one salad can count for half of the daily recommended vegetable requirement.

Have students review their drafts to make sure they are using solid evidence to support their reasons.

Independent Writing

Mentor STACK

FOCUS ON ORGANIZING REASONS After the minilesson, students should transition into independent writing.

- If students are having trouble, refer them to stack texts where they can see how writers arrange their reasons in order.

WRITING SUPPORT

- **Modeled** Use a Think Aloud to model organizing sample reasons in the strongest possible order.

- **Shared** Work with students to organize their reasons in an appropriate order, discussing intended audience and potential questions with them.

- **Guided** Explicitly instruct students as to where they should place specific reasons if they are having trouble with organization.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- Students who show understanding should be encouraged to start writing about their reasons in more detail.

See the **Conference Prompts** on p. T390.

Share Back

Ask students to share the orders in which they have arranged their reasons and why they did so.

Spelling Spell Syllable Pattern VV

OBJECTIVES

Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

Demonstrate and apply spelling knowledge by spelling words using advanced knowledge of syllable division patterns.

SPELLING WORDS

trial	reliable
triumph	diagonal
violet	fluid
pioneer	client
dialogue	poetry
diagram	create
reality	gradual
immediate	quiet
duality	variety
pliable	denial

LESSON 2

Teach

FOCUS ON STRATEGIES Point out that consecutive vowels can produce different kinds of sounds and numbers of syllables.

MODEL AND PRACTICE
Contrast the words *coin* and *riot* to show how consecutive vowels can change in sound. In *coin* the diphthong *oi* forms a single "oy" sound. When the letters are reversed, as in *riot*, each vowel has its own sound and occupies its own syllable. List these words and have students write and pronounce them: *liar, biography, theory, radiate, visual.*

APPLY **My TURN** Ask students to complete the activity on p. 321 of the *Student Interactive.*

SPELLING   READING-WRITING BRIDGE

Spell Words with Syllable Patterns

Syllable patterns can help you identify vowels you need to spell words. For example, when you pronounce words with the VV syllable pattern, you can hear the vowels in each syllable.

My TURN Read each word aloud to hear its sound spelling. Then sort and spell the words by the VV syllable pattern.

SPELLING WORDS

trial	violet	pioneer	fluid
client	dialogue	reality	pliable
reliable	diagonal	poetry	triumph
create	diagram	gradual	quiet
denial	immediate	duality	variety

Vowels in the VV Syllable Pattern

ia	iu	ea	oe
trial	triumph	reality	poetry
dialogue		create	
diagram	**io**		**ua**
immediate	violet	**ie**	duality
pliable	pioneer	client	gradual
reliable		quiet	
diagonal	**ui**	variety	
denial	fluid		

321

LESSON 2

Language & Conventions
Adverbs

FLEXIBLE OPTION ◂

LESSON 2

Oral Language: Adverbs

FOCUS ON STRATEGIES Define an adverb as a word that modifies a verb, an adjective, or another adverb. Adverbs add precision and interest to writing by giving information about frequency, *how often,* or degree, *how much*.

MODEL AND PRACTICE Ask students to identify each adverb of frequency and degree in the sentences below and tell the word each modifies.

1. The laws were *totally* biased and hurt many people. (frequency)

2. Denise *regularly* drives to Denver. (frequency)

3. Aaron is *intensely* interested in dinosaurs. (degree)

APPLY Have student pairs create simple sentences and modify them by adding adverbs of frequency or degree.

OBJECTIVE
Edit drafts using standard English conventions, including adverbs that convey frequency and adverbs that convey degree.

FLEXIBLE OPTION ◂

LESSON 2

FLEXIBLE OPTION ◂ **LESSON 1**	**Oral Language: Adverbs**	**LESSON 3**	**LESSON 4**	**FLEXIBLE OPTION** ◂ **LESSON 5**
📖 Spiral Review: Adjectives		Teach Adverbs	Practice Adverbs	Standards Practice

FAST TRACK

Organize Supporting Details

OBJECTIVES

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.

Provide reasons that are supported by facts and details.

STUDENT INTERACTIVE, p. 325

Organize Supporting Details

Readers are most likely to agree with your opinion when you give them convincing reasons to agree. Supporting details such as facts, definitions, examples, and quotations from experts help make your reasons convincing.

Facts are true statements that can be proved with evidence. Make it easy for readers to find the relevant facts that support your reasons. As you read the paragraph, notice that a reader could use resources to prove that the facts are true.

Topic Sentence: A meal built around beans can be very nutritious. For example, **Fact:** Beans are excellent sources of protein, iron, and zinc. **Fact:** Serving-for-serving, they have as much protein as many kinds of meat or fish. **Fact:** Like many vegetables, beans are also good sources of fiber.

My TURN Read all of the sentences below. Then number each example sentence to show the best order of supporting details.

Topic Sentence: One reason to see a dentist regularly is to make sure your teeth stay healthy.

2 If you wait until you have a problem to see the dentist, you might need to have teeth repaired.

3 For example, if you don't fix cavities right away, the cavities will be bigger next time.

4 Even if your teeth are cavity free, a dentist can clean them more thoroughly than you can at home.

1 A dentist can evaluate your teeth, fix problems, and prevent new problems from starting.

My TURN Include relevant supporting details when you compose an opinion essay in your writing notebook.

325

Minilesson

Mentor STACK

TEACHING POINT In opinion essays, writers support their reasons with details. These may be facts that prove the points that they are trying to make. Details can come in many forms, including data, quotations, and specific examples.

Organization is an important part of author's craft. A strong opinion essay has supporting details that are organized properly. Writers achieve this by

- Placing details where readers will find them easily.

- Arranging details in order of relevance.

- Making sure to present details clearly and coherently.

MODEL AND PRACTICE Refer to *Student Interactive* p. 325 for instruction on arranging details. Explain that organizing supporting details increases the chance that the writer's reasons will influence a reader.

Place students into two groups and share a stack text with each group. Have students read the texts and use them to offer examples of how authors used craft to organize details effectively.

Have students complete the first My Turn activity on p. 325.

········ **Possible Teaching Point**

Language & Conventions | Adverbs

Remind students that they can use adverbs to add precision to their writing. For example, the adverb *rarely* in the sentence *The restaurant rarely changes its menu* tells readers the frequency of changes to the restaurant's menu. Encourage students to look for places where adverbs might help them specify the frequency or degree of the ideas in their reasons and supporting details.

Independent Writing

Mentor STACK

FOCUS ON ORGANIZING SUPPORTING DETAILS After the minilesson, students should transition into independent writing.

- If students have trouble, read stack texts with them, and show how authors choose and organize.

WRITING SUPPORT

- **Modeled** Model selecting and ordering relevant details.

- **Shared** Display a reason and some scrambled details from a stack text, and then have students direct you to place the details in order.

- **Guided** Point out areas where students should word or arrange details differently, then explicitly tell them how to do so.

  ▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students show understanding, invite them to use reference materials to find supporting details for their opinions.

See the **Conference Prompts** on p. T390.

Share Back

Have one or two volunteers read paragraphs in which details support a reason.

Spelling Spell Syllable Pattern VV

OBJECTIVES

Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

Demonstrate and apply spelling knowledge by spelling words using advanced knowledge of syllable division patterns.

SPELLING WORDS

trial	reliable
triumph	diagonal
violet	fluid
pioneer	client
dialogue	poetry
diagram	create
reality	gradual
immediate	quiet
duality	variety
pliable	denial

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES To reinforce the VV syllable pattern, review each spelling word as a class. Break the words into syllables and have students pronounce them and write them down.

MODEL AND PRACTICE Read the following spelling words aloud: *trial, quiet, violet, poetry*. Have students use sound-spelling patterns and syllable division to spell each word. Repeat the process with other words on the list.

APPLY Have students complete *Spelling* p. 140 from the *Resource Download Center.*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Syllable Pattern VV

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

LESSON 2

Teach: Spell Syllable Pattern VV

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes *-able*, *-ible*

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Adverbs

Teach Adverbs

FOCUS ON STRATEGIES Go over the characteristics of adverbs using this table.

Adverbs	Example
modify verbs	Meg <u>quickly</u> went home.
modify adjectives	This is a <u>very</u> easy book.
modify other adverbs	Tia <u>quite</u> slowly entered the pool.
of frequency tell when	Manny <u>regularly</u> walks the dog.
of degree tell how intensely	Gio smiled <u>weakly</u>.

MODEL AND PRACTICE Write the following paragraph or other sentence frames and have students edit by inserting or replacing adverbs of frequency and degree (sample answers shown):

In the summer, Albuquerque <u>often</u> gets <u>extremely</u> hot, in the high 90s. However, because the humidity is <u>very</u> low, the temperature drops <u>rapidly</u> after sundown, and by the next morning it <u>typically</u> cools down to the 60s.

OBJECTIVE

Edit drafts using standard English conventions, including adverbs that convey frequency and adverbs that convey degree.

ELL Targeted Support

Pronouns A pronoun is a word that takes the place of a noun or noun phrase. The most familiar pronouns are the personal pronouns. Examples of personal pronouns include *he, she, it, they, him, her*.

Write simple sentences and have students write the complete sentences in their notebooks, substituting a pronoun for the underlined word. Answers are in parentheses: 1. *Margaret (She) raises pigeons on the roof.* 2. *By Saturday, the car (it) needed to be washed and polished.* 3. *Sam and Che (They) started a book group.* **EMERGING/DEVELOPING**

LESSON 3

Teach Adverbs

FLEXIBLE OPTION ↰
LESSON 1

📓 **Spiral Review:**
Adjectives

FLEXIBLE OPTION ↰
LESSON 2

Oral Language:
Adverbs

LESSON 4

Practice Adverbs

FLEXIBLE OPTION ↰
LESSON 5

Standards Practice

FAST TRACK
Use Transition Words and Phrases

OBJECTIVES

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

Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).

STUDENT INTERACTIVE, p. 326

OPINION ESSAY

Use Transition Words and Phrases

Use as many *transitions* as possible to make the connections between ideas completely clear and coherent. These words and phrases link reasons to opinions and link supporting details to reasons.

Opinion: The country should set aside grazing lands for bison. **Reason:** Bison were once plentiful, and without them the prairies suffer. **For instance,** bison make the prairie healthier when they graze. **This became clear** when one bison herd kept tall grasses from taking too many nutrients from the soil. This allowed shorter grasses to grow. **Therefore,** setting aside a habitat for bison will protect the prairie as well as the animals.

My TURN Use each term from the Transitions Bank just once to coherently connect reasons to the opinion in the paragraph.

Transitions Bank			
In addition	In order to	For instance	Finally

Beads are great for making all kinds of jewelry. _____For instance_____, you can string beads together to make a necklace or a bracelet or dangling earrings. _____In addition_____, you can find beads in a huge range of shapes and colors. _____In order to_____ make jewelry with beads, you only need creativity and a needle and thread. _____Finally_____, by working with beads, you learn an artistic skill that jewelers have practiced for centuries.

Make the connection between your ideas!

326

Minilesson

Mentor STACK

TEACHING POINT If reasons and details are simply written one after the other, an opinion essay may read like a list instead of a thoughtful appeal to readers. Writers use transition words and phrases to connect ideas coherently and make paragraphs flow smoothly.

MODEL AND PRACTICE Read a stack text aloud, identifying transition words and phrases that link ideas and sentences. Then review some common transition words and phrases using an example:

- Most fiction stories must be set in a realistic or believable time and place.

- **However**, science fiction stories can take place at any time or in any place in the universe.

- **For instance**, many science fiction stories are set far in the future in different galaxies.

- **Therefore**, science fiction has the most storytelling possibilities of any genre.

Refer students to p. 326 in the *Student Interactive*, and walk through the example with them. Then have students complete the My Turn activity.

Possible Teaching Point

Spelling | Spell Syllable Pattern VV

Remind students that two vowels together in a word usually spell one sound, such as the vowels in *remain, cockroach,* and *thief*. However, in some words with vowel pairs, each vowel is sounded, so the word has two syllables. For example,

- in *poet*, the vowels *o* and *e* make their own sounds and have their own syllables: *po•et*

- in *trial*, the vowels *i* and *a* make their own sounds and have their own syllables: *tri•al*

Have students check their drafts to make sure they spelled words with syllable pattern VV correctly.

Independent Writing

Mentor STACK

FOCUS ON USING TRANSITION WORDS AND PHRASES After the minilesson, students should transition into independent writing.

- Students having difficulty should review stack texts to explore how writers use transitions.

WRITING SUPPORT

- **Modeled** Write a reason and some supporting details, then use a Think Aloud to model linking them with words and phrases.

- **Shared** Assign groups a reason and supporting details. Give each student a linking word or phrase. Help students collaborate to build a paragraph.

- **Guided** Instruct students on using transition words and phrases.

- **Intervention** Refer to the *Small Group Guide* for support.

- If students show understanding, direct them to find transition words and phrases they can use in their writing.

See the **Conference Prompts** on p. T390.

Share Back

Ask several students to share paragraphs in which they used transition words or phrases to develop coherence in their writing.

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

trial	reliable
triumph	diagonal
violet	fluid
pioneer	client
dialogue	poetry
diagram	create
reality	gradual
immediate	quiet
duality	variety
pliable	denial

Writing Workshop

As students proofread their writing, remind them that a word may change form when you add the –*able* or –*ible* ending.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes –*able*, –*ible*

FOCUS ON STRATEGIES Review words that take the –*able or –ible* ending.

MODEL AND PRACTICE Read the following words aloud, and have students spell the words by writing them on a sheet of paper.

1. *comfortable*
2. *horrible*
3. *favorable*
4. *tolerable*
5. *responsible*
6. *divisible*
7. *valuable*
8. *sizable*

APPLY Have partners take turns spelling each word on p. T140.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Suffixes -*able*, -*ible*

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

LESSON 2

Teach: Spell Syllable Pattern VV

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Syllable Pattern VV

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Adverbs

Practice Adverbs

APPLY **My TURN** Have students complete the My Turn section on *Student Interactive* p. 322. Point out that each replacement word should be an adverb. Go over the words that each adverb modifies. For example, the adverb *sometimes* in the first sentence modifies the verb *takes*.

LANGUAGE AND CONVENTIONS

Adverbs

Use adverbs to make your writing vivid by modifying verbs, adjectives, and other adverbs.

Adverbs of frequency—such as *always, never, occasionally*, and *sometimes*—describe a verb by telling how frequently the action happens.

I often study in the kitchen.
Often modifies the verb *study*.

Adverbs of degree—such as *very, quite, somewhat*, and *slightly*—describe an adjective or an adverb by telling how strongly it applies to a situation.

Our takeout order is somewhat late.
Somewhat modifies the adjective *late*.

The shoelace broke quite suddenly.
Quite modifies the adverb *suddenly*.

My TURN Edit this draft to change its meaning slightly by replacing at least four adverbs. **Possible response:**

Luna ~~often~~ *sometimes* takes her scooter to the store. She ~~frequently~~ *occasionally* leaves it next to a parking meter while she shops. In contrast, Hiram is careful and ~~rarely~~ *never* lets his scooter out of his sight. Whenever he sees Luna's scooter at the store, he is ~~slightly~~ *very* tempted to hide it and teach her a lesson!

322

OBJECTIVE

Edit drafts using standard English conventions, including adverbs that convey frequency and adverbs that convey degree.

Writing Workshop

As students draft their Writing Workshop texts, have them focus on using adverbs to make their writing effective.

FLEXIBLE OPTION ◀
LESSON 1
🗒 **Spiral Review:** Adjectives

FLEXIBLE OPTION ◀
LESSON 2
Oral Language Adverbs

LESSON 3
Teach Adverbs

LESSON 4
Practice Adverbs

FLEXIBLE OPTION ◀
LESSON 5
Standards Practice

FAST TRACK
Use Technology to Collaborate

OBJECTIVES

Plan, revise, and edit a draft for a specific topic, purpose, and audience using a range of strategies, such as brainstorming, freewriting, and mapping.

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

STUDENT INTERACTIVE, p. 327

WRITING WORKSHOP

Use Technology to Collaborate

Work with a group to analyze model opinion essays and begin composing your own opinion essays.

MY TURN Choose one of the following options for interacting and collaborating with a group.

○ Choose an opinion essay from your classroom library. Use a scanner to provide an electronic copy for each member of your group. Have individuals add notes to the scan that identify the writer's opinion, reasons, and supporting information. Then print, exchange, and discuss your annotated scans.

○ Keyboard a brainstorming document with five topics for an opinion essay. List an opinion and reasons for each topic. Print and exchange documents in your group and ask the person who receives yours to mark his or her two favorite ideas. Retrieve your brainstorming document. Use the other person's choices to better understand the audience that will read your essay.

○ Have your group choose one of the topics below. With adult assistance, search the Internet for an opinion essay about the topic. Read the essay and then work with a partner to type a response to it.

Whether or not students benefit from tests

Whether or not boys and girls should play on the same teams

MY TURN Identify a topic, purpose, and audience. Then select any genre, and plan a draft by mapping your ideas.

327

Minilesson

Mentor STACK

TEACHING POINT Writers can work together to share ideas and thoughts that will ultimately improve their writing. Using technology may help them do this. Using technology, writers can:

- Scan, share, and comment on their work.
- Brainstorm collaboratively.
- Find supporting information on the Internet.

MODEL AND PRACTICE Place students into groups, and assign each group an essay from the stack. Ask each group to discuss how they could use technology to analyze the essay and use the analysis to strengthen their own writing. Have groups share their ideas.

Refer students to p. 327 in the *Student Interactive*.

Independent Writing

Support students as they complete the Select a Genre task on p. T409, or direct them to continue working on their own opinion essays. See the **Conference Prompts** on p. T390.

Share Back

Ask students to share and explain the genres they have chosen for their writing.

SELECT A GENRE

Topic For this exercise, students should work in their writing notebooks to brainstorm new topics based on their opinion essays. If they need assistance, offer the following prompts:

- What part of your essay do you find the most interesting? How can you develop a new topic based on that part?
- Has your work given you an idea for something other than an opinion essay? How will you expand on that?

Purpose Tell students that developing the purpose of their writing will help them select a genre in which to write. Ask students if they want their new work to:

- Describe an experience they have had.
- Teach something to a reader in detail.
- Reflect a fictional environment related to a story idea.

Audience Work together as a class to brainstorm which types of writing would appeal to which audiences. Then ask students to individually choose the audience they want to reach with their writing. Have them record their choices in their writing notebooks.

Genre of Choice

Students should consider their topic, purpose, and audience to select a genre. If students need support with naming the genre, provide common options:

- Personal Narrative
- Informational Text
- Realistic Fiction

Have students begin writing a first draft in their writing notebooks.

Spelling Spell Syllable Pattern VV

OBJECTIVES

Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

Demonstrate and apply spelling knowledge by spelling words using advanced knowledge of syllable division patterns.

SPELLING WORDS

trial	reliable
triumph	diagonal
violet	fluid
pioneer	client
dialogue	poetry
diagram	create
reality	gradual
immediate	quiet
duality	variety
pliable	denial

LESSON 5

✅ Assess Understanding

Read the following sentences aloud. Have students spell the boldfaced words.

1. Arthur Miller's play *The Crucible* was a **triumph** on Broadway.
2. The **client** of the attorney general is the state of New Mexico itself.
3. The tree frogs are **quiet** during the day but make a racket at night.
4. Marco made a **gradual** shift from being a New York Mets fan to being a Chicago Cubs fan.
5. The important thing is to maintain a **dialogue** with your partner.
6. There is an enormous **variety** of animals in the forest.
7. My great-great grandmother came here as a **pioneer** in the 1800s.
8. The water on Mars exists in frozen, not **fluid**, form.
9. The **immediate** threat to the economy is high unemployment.
10. I enjoy reading and writing **poetry.**

LESSON 5

FLEXIBLE OPTION ◀
LESSON 1

✅ **Assess Prior Knowledge**

FLEXIBLE OPTION ◀
LESSON 2

Teach: Spell Syllable Pattern VV

FLEXIBLE OPTION ◀
LESSON 3

More Practice: Spell Syllable Pattern VV

FLEXIBLE OPTION ◀
LESSON 4

Spiral Review: Suffixes *-able, -ible*

✅ **Assess Understanding**

Language & Conventions
Adverbs

FLEXIBLE OPTION ←

LESSON 5

Standards Practice

Have students identify the sentence that includes a single adverb of frequency and a single adverb of degree.

A Our dog Alfie always looks absolutely delighted when she gets a very special treat.

B Our dog Alfie looks very much delighted when she gets a treat.

(C) Our dog Alfie always looks absolutely delighted when she gets a treat.

D Our dog Alfie always looks delighted when she gets a delicious treat.

APPLY Have students complete *Language and Conventions* p. 145 from the *Resource Download Center.*

OBJECTIVE

Edit drafts using standard English conventions, including adverbs that convey frequency and adverbs that convey degree.

WEEKLY STANDARDS PRACTICE ✅

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

FLEXIBLE OPTION ←

LESSON 5

Standards Practice

FLEXIBLE OPTION ←	FLEXIBLE OPTION ←			
LESSON 1	**LESSON 2**	**LESSON 3**	**LESSON 4**	
📖 **Spiral Review:** Adjectives	**Oral Language:** Adverbs	**Teach Adverbs**	**Practice Adverbs**	

Weekly Overview

Students will

- revise by rearranging and combining ideas.
- provide constructive feedback to peers for revising.
- edit for complete sentences, including subject-verb agreement and correct use of nouns.

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.	Rearrange Ideas for Coherence and Clarity T416	Combine Ideas for Coherence and Clarity T420	Peer Edit T424
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T417	Independent writing and Conferences T421	Independent Writing and Conferences T425
SHARE BACK FOCUS 5–10 min.	Rearranging Ideas in Sentences T417	Combining Ideas in Sentences T421	Constructive Feedback T425
READING-WRITING WORKSHOP BRIDGE 5–10 min.	FLEXIBLE OPTION ← • **Spelling** Assess Prior Knowledge T418 FLEXIBLE OPTION ← • **Language & Conventions** Spiral Review: Adverbs T419	• **Spelling** Teach Spell Prefixes *im-, in-, ir-* T422 FLEXIBLE OPTION ← • **Language & Conventions** Oral Language: Comparative Adjectives T423	FLEXIBLE OPTION ← • **Spelling** More Practice T426 • **Language & Conventions** Teach Comparative Adjectives T427

Mentor STACK

The following criteria may be helpful in selecting texts from the stack to teach students the elements of opinion essays.

- The opinion essay organizes ideas in a clear and coherent manner.
- The opinion essay uses varied sentence structure.

FAST TRACK

LESSON 4	LESSON 5
Edit for Complete Sentences T428	Edit Nouns T432
Independent Writing and Conferences T429	Writing Club and Conferences T432–T433
Simple and Compound Sentences T429	Noun Identification T432
FLEXIBLE OPTION • **Spelling** Spiral Review T430 • **Language & Conventions** Practice Comparative Adjectives T431	• **Spelling** Assess Understanding T434 **FLEXIBLE OPTION** • **Language & Conventions** Standards Practice T435

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Identify Weak Reasons	Internal Debate
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Evaluation of Reasons	Feedback About Dialogue

Language Awareness HANDBOOK
myView LITERACY

See the online *Language Awareness Handbook* for additional writing support.

Professional Development Small Group GUIDE
A roadmap to take small groups from good to great!
myView LITERACY

See the *Small Group Guide* for additional writing support.

Conferences 📥 Mentor STACK 📚

During this time, assess for understanding of revising and editing techniques to gauge where students may need support in their opinion essay writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT	Conference Prompts
Combine Ideas for Coherence and Clarity	
If students need additional support,	🔺 **Then** ask: What is one reason you may want to combine ideas in a sentence?
If students show understanding,	**Then** ask: How does combining ideas improve your opinion essay?
Peer Edit	
If students need additional support,	🔺 **Then** ask: What is one element you might comment on when peer editing an opinion essay?
If students show understanding,	**Then** ask: What part of peer editing do you find most difficult?
Edit for Complete Sentences	
If students need additional support,	🔺 **Then** ask: Why should you look carefully at the subject and verb in a sentence?
If students show understanding,	**Then** ask: What is a complete sentence?
Edit Nouns	
If students need additional support,	🔺 **Then** ask: What is the difference between a common and a proper noun?
If students show understanding,	**Then** ask: Why is it important to edit for nouns?

Conference Support for ELL

EMERGING

- Model peer editing by writing examples of constructive comments to improve an opinion essay.
- Use stack texts to help students understand subject-verb agreement in simple and compound sentences.

DEVELOPING

- Use modeled writing to help students rearrange and combine ideas in sentences for clarity.
- Use shared writing to help students write examples of constructive comments that would help peers improve their opinion essays.

EXPANDING

- Guide students to write constructive feedback during peer editing by providing sentence starters for them to complete.
- Use shared writing to help students write compound sentences correctly.

BRIDGING

- With stack texts, help students analyze how writers arrange and combine ideas to form coherent sentences.
- Have students suggest constructive comments that would help peers improve their opinion essays.
- Use guided writing to teach students to write compound sentences correctly.

Reading-Writing Workshop Bridge

When conferring with students, refer back to the Bridge minilessons on **figurative language** and **comparative adjectives.**

ELL Minilesson Support

Week 4: Writer's Craft

Your ELLs will benefit from additional support that helps prepare them to write an opinion essay that will be assessed. These targeted supports were chosen to help students develop skills in peer editing and in writing complete sentences correctly.

See the online *Language Awareness Handbook* for additional writing support.

Use this note for the minilesson on p. T420.

ELL Targeted Support

COMBINE IDEAS FOR COHERENCE AND CLARITY

Have students look for opportunities to improve their sentence patterns, or structure, by rewriting sentences to combine ideas.

Display and read aloud an example of a simple sentence from the stacks. Have students write a simple sentence. Remind them to avoid repeating words or using unnecessary words. **EMERGING**

Have students work with a partner to write a simple sentence with either a compound subject or compound predicate. **DEVELOPING**

Explain to students that they can vary sentence patterns, or structure, by rewriting simple sentences as compound sentences. Display the coordinating conjunctions *and, but, or,* and *so.* Have them use a comma and one of the conjunctions to combine two sentences from their draft into one compound sentence. **EXPANDING**

Have student pairs work together to write a variety of sentence patterns. **BRIDGING**
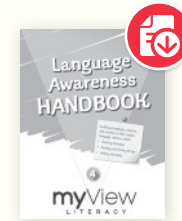
Use this note for the minilesson on p. T428.

ELL Targeted Support

EDIT FOR COMPLETE SENTENCES

Writing complete sentences may present challenges to some English learners, especially those whose native language is Chinese, Spanish, Thai, or Japanese. In these languages, subjects, especially pronouns, can be omitted, resulting in a sentence fragment in English. Also, in languages such as Chinese, Korean, and Spanish, a subject pronoun can be omitted when the subject is understood, for example, *Am tired* instead of *I am tired.*

Provide sentence fragments in which the subject is missing. Also provide a list of subjects. Read each fragment aloud and point out that the subject, or who or what is doing the action, is missing. Then point to one of the words in the list, and add it to a sentence. Have students echo-read the complete sentence with you. Ask: What is the subject of the sentence? What is the verb? Point out the subject-verb agreement. **EMERGING**

Rearrange 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. 363

Minilesson

Mentor STACK

TEACHING POINT The purpose of rearranging ideas is to make a draft clearer and more coherent. Writers do this by:

- Presenting key ideas early in the sentence.
- Presenting ideas so that they flow smoothly.
- Revising word choice to create clear pictures in readers' minds.

MODEL AND PRACTICE Say: State ideas clearly and concisely. Display the following sentence *In summer when it is warm and there is no wind, children spend time at the pool around the block until it closes.*

What is the important idea in the sentence, and where is it presented? (Possible response: Children go to the pool. It is in the middle.) Why do the children go to the pool? (Possible response: It is unclear; the sentence just says they spend time there.) How could you improve the word choice? (Possible response: I can revise the word choice to help readers better visualize how hot the day is.)

Then provide and discuss the following edited version: On still, sweltering summer days, children spend the whole day swimming and playing water volleyball at the neighborhood pool.

Direct students' attention to the top of p. 363 of the *Student Interactive*. Guide students to identify revisions. Then ask students to complete the first My Turn activity. Point out that there is more than one way to improve the sentence.

Independent Writing

Mentor STACK

FOCUS ON REARRANGING IDEAS After the minilesson, students should transition into independent writing.

- If students need additional guidance, provide individual feedback in conference.

WRITING SUPPORT

- **Modeled** Use Think Alouds with a stack text to show how the order of ideas and word choice make a sentence coherent and clear.

- **Shared** Write a sentence with a vague prepositional phrase, and have students suggest a word that expresses the idea more clearly.

- **Guided** Rearrange the ideas in a sentence, and use explicit instruction on how to make the sentence more coherent by rearranging the ideas.

  🔺 **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them use this time to revise drafts in their writing notebooks.

See the **Conference Prompts** on p. T414.

Share Back

Ask two or three students to each share an example of a sentence in their draft that they rearranged for coherence. Invite them to explain what makes the revised sentence more coherent.

Spelling Spell Prefixes *im–, in–, ir–*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

FLEXIBLE OPTION

LESSON 1

☑ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T434, to assess students' prior knowledge of related words.

For students who understand that some prefixes do not change the spelling of the base word, include the following Challenge Words with the spelling list.

Challenge Words

intolerant

incompetent

irresponsible

ELL Targeted Support

Prefixes Focus on how prefixes change the meaning of a base word. Explain to students that the prefixes *im-, in-,* and *ir-* transform base words to mean their opposites.

Display the words *complete* and *incomplete* and say: The word *complete* means "having all parts." When the prefix *in-* is added to the base word, it forms the word *incomplete.* What is the meaning of *incomplete?* **EMERGING**

Use the activity above, then display the words *immature* and *irregular.* Have student pairs identify the base words and discuss how the prefix transforms the meaning. **DEVELOPING**

FLEXIBLE OPTION

LESSON 1

☑ Assess Prior Knowledge

LESSON 2

Teach: Spell Prefixes *im-, in-, ir-*

LESSON 3

FLEXIBLE OPTION

More Practice: Spell Prefixes *im-, in-, ir-*

LESSON 4

FLEXIBLE OPTION

Spiral Review: Syllable Pattern VV

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Spiral Review

LESSON 1

Spiral Review: Adverbs

FOCUS ON STRATEGIES Review the definition of adverbs as words that modify a verb, an adjective, or another adverb. Adverbs of frequency add information about *how frequently* something happens. Adverbs of degree add information about *to what extent* the modified word applies to a situation. See p. T403.

MODEL AND PRACTICE Have students identify the adverbs and what kind of information they add to the sentence.

- Rolf <u>never</u> forgets to do his homework. (frequency)
- Although it is <u>very</u> hot outside, the air conditioner made it somewhat chilly inside. (degree)
- The lion's roar could be <u>quite</u> loud at times but was <u>sometimes</u> quieter. (degree, frequency)

Help students identify modifiers by asking the questions *Who does what? When?* and *How much?*

APPLY Invite partners to write their own sentences, exchange papers, and identify adverbs and the words that they modify.

OBJECTIVE

Edit drafts using standard English conventions, including adverbs that convey frequency and adverbs that convey degree.

ELL Targeted Support

Pronouns A pronoun is a word that takes the place of a noun or noun phrase. The most familiar pronouns are the personal pronouns. Examples of personal pronouns include *he, she, it, they, him, her*.

Write simple sentences and have students write the complete sentences in their notebooks, substituting a pronoun for the underlined word. Answers are in parentheses: 1. *Margaret (She) raises pigeons on the roof. 2. By Saturday, the car (it) needed to be washed and polished. 3. Sam and Che (They) started a book group.*
EMERGING/DEVELOPING

LESSON 1

Spiral Review: Adverbs	**LESSON 2**	**LESSON 3**	**LESSON 4**	**LESSON 5**
	Oral Language: Comparative Adjectives	**Teach Comparative Adjectives**	**Practice Comparative Adjectives**	**Standards Practice**

FLEXIBLE OPTION — LESSON 2, FLEXIBLE OPTION — LESSON 5

Combine 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. 364

OPINION ESSAY

Combine Ideas for Coherence and Clarity

You can improve sentence structure and write more clearly by combining ideas.

Separate Ideas	Combined Ideas
To make a paste, add water to flour and then stir the water and the flour together.	Make a paste by mixing flour and water.
It is important to understand the rules because when you don't know them no one knows what to do when the game starts.	When they know the rules, players can begin the game.

Often as a writer you can choose words that combine ideas. Make the choice about whether to combine ideas or not based on the feeling and reading experience you want your audience to have.

Three Words	Two Words	One Word
lumpy all over	bumpy texture	nubby
polite to others	showing respect	respectful
get the giggles	laugh uncontrollably	chortle
wild prairie habitat	grassy plain	grassland

My TURN Combine ideas for clarity as you revise the draft of an opinion essay in your writing notebook.

364

Minilesson

TEACHING POINT The purpose of combining ideas is to make a draft clearer and more coherent. Writers do this by:

- Eliminating repetition and unnecessary words.
- Using alternative word choices to add variety and precision.

MODEL AND PRACTICE Ask: Which set of directions is clearer? "Get up off your seat and after you stand up, walk quietly to the back of the room" or "Stand up and walk quietly to the back of the room"? Explain that the phrase "Get up off your seat" and "stand up" have the same meaning and do not need to be repeated. Point out that "Stand up" is clearer and more direct than "get up off your seat." Demonstrate how the two ideas "Stand up" and "walk" can be easily combined into a clear sentence that has improved sentence structure.

Direct students' attention to the box at the top of p. 364 of the *Student Interactive*, and discuss how the ideas are combined to form more coherent sentences. Point out that writers combine ideas to help readers understand the main points in an opinion essay.

Direct students' attention to the bottom box on p. 364 of the *Student Interactive*. Say: An idea can be expressed in a number of different ways. The specific word or words a writer uses affects the clarity and coherence of the ideas in a sentence. Point out that the word or words in each row of the box all have similar meanings but are expressed in different ways.

:::: **Possible Teaching Point**

Writing Process

Editing | How to Combine Ideas

Explain to students that they can use conjunctions, such as *because, although, before,* or *after,* to both combine ideas and show how they are related. By using conjunctions to show relationships between ideas, students will help their writing to come across as clear and concise. If applicable, have students edit their drafts to combine ideas using conjunctions.

Independent Writing

Mentor STACK

FOCUS ON COMBINING IDEAS After the minilesson, students should transition into independent writing.

- If students need additional support, provide individual feedback in conference.

WRITING SUPPORT

- **Modeled** Use Think Alouds and the *Student Interactive* page to explain combining ideas for clarity.

- **Shared** Write a sentence with a three-word phrase such as "lost no time," and have students suggest two-and one-word alternatives for the phrase, for example "drove fast" and "sped."

- **Guided** Provide explicit instruction on how to combine ideas in a sentence to avoid repetition and wordiness.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them use this time to revise drafts in their writing notebooks.

See the **Conference Prompts** on p. T414.

Share Back

Invite several students to share sentences that they made clearer by combining ideas.

Spelling Spell Prefixes *im–, in–, ir–*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that the prefixes *im-, in-,* and *ir-* change the meaning of a base word. They add the meaning "opposite of" to the word. The spelling of the base word does not change when these prefixes are added.

MODEL AND PRACTICE Write or display the words *resistible, irresistible, precise,* and *imprecise.* Spell each word and point out that the base word is spelled the same after a prefix is added.

APPLY My TURN Instruct students to demonstrate knowledge of prefixes by completing the exercises on p. 361 in the *Student Interactive*.

SPELLING · READING-WRITING BRIDGE

Spell Words with Prefixes

The **prefixes** *im-, in-,* and *ir-* all mean "opposite of." Adding these prefixes does not change the spelling of the base word.

My TURN Read the words. Spell the words by writing each base word. Then write the new word formed by the prefix added to the base. An example has been done for you.

SPELLING WORDS

irresistible	mature	practical	complete
impractical	incapable	imprecise	patient
immature	irregular	relevant	injustice
irrelevant	precise	justice	incomplete
capable	regular	impatient	resistible

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

361

LESSON 2				
FLEXIBLE OPTION ◄	**Teach:** Spell Prefixes *im-, in-, ir-*	FLEXIBLE OPTION ◄	FLEXIBLE OPTION ◄	
LESSON 1		**LESSON 3**	**LESSON 4**	**LESSON 5**
☑ **Assess Prior Knowledge**		**More Practice:** Spell Prefixes *im-, in-, ir-*	**Spiral Review:** Syllable Pattern VV	☑ **Assess Understanding**

Language & Conventions
Comparative Adjectives

FLEXIBLE OPTION ◂

LESSON 2

Oral Language: Comparative Adjectives

FOCUS ON STRATEGIES Adjectives that compare two items are called **comparative** adjectives. The adjective *long* describes one thing. The comparative form *longer* is used when two things are compared. Some comparative adjectives have irregular forms. When a comparative form is awkward to say, such as with the word *beautiful,* the word *more* is used to form the comparative.

MODEL AND PRACTICE Give examples of adjectives and their comparative forms.

- long, longer
- fast, faster
- big, bigger
- good, better
- bad, worse
- beautiful, more beautiful

APPLY Have students work together to create pairs of sentences. The first sentence should include an adjective, and the second should include a comparison between two objects and the comparative form of the adjective. Ask partners to exchange sentences and identify the comparative adjectives.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

FLEXIBLE OPTION ◂

LESSON 2

Oral Language: Comparative Adjectives

FLEXIBLE OPTION ◂

LESSON 1

📝 Spiral Review: Adverbs

LESSON 3

Teach Comparative Adjectives

LESSON 4

Practice Comparative Adjectives

FLEXIBLE OPTION ◂

LESSON 5

Standards Practice
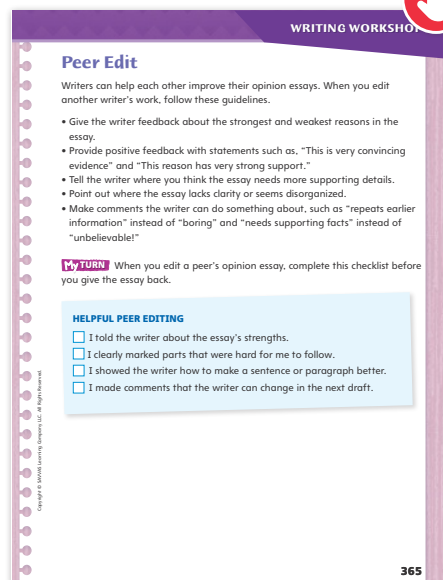
FAST TRACK
Peer Edit

OBJECTIVE

Edit drafts using standard English conventions.

STUDENT INTERACTIVE, p. 365

WRITING WORKSHOP

Peer Edit

Writers can help each other improve their opinion essays. When you edit another writer's work, follow these guidelines.

• Give the writer feedback about the strongest and weakest reasons in the essay.
• Provide positive feedback with statements such as, "This is very convincing evidence" and "This reason has very strong support."
• Tell the writer where you think the essay needs more supporting details.
• Point out where the essay lacks clarity or seems disorganized.
• Make comments the writer can do something about, such as "repeats earlier information" instead of "boring" and "needs supporting facts" instead of "unbelievable!"

MY TURN When you edit a peer's opinion essay, complete this checklist before you give the essay back.

HELPFUL PEER EDITING
☐ I told the writer about the essay's strengths.
☐ I clearly marked parts that were hard for me to follow.
☐ I showed the writer how to make a sentence or paragraph better.
☐ I made comments that the writer can change in the next draft.

365

Minilesson

Mentor STACK

TEACHING POINT Editing one another's writing to make it stronger is called peer editing. When peer editing opinion essays, writers respectfully provide useful feedback by:

• Pointing out both strong and weak reasons.

• Identifying where more evidence and/or details are needed.

• Pointing out where ideas are unclear or disorganized.

• Using specific language when making recommendations for improvement.

MODEL AND PRACTICE Say: When peer editing, you provide feedback on both strong and weak points in the essay, but it is important that you present the feedback in a positive and respectful way.

Direct students' attention to the bulleted list at the top of p. 365 of the *Student Interactive*, and explain that students should follow these guidelines when editing each other's essays. Discuss the constructive statements in the second and final bullets.

Direct students to the My Turn activity on p. 365 of the *Student Interactive*, and have students echo-read the items in the checklist with you. Then transition students to independent writing.

Possible Teaching Point

Spelling | Prefixes *im-*, *in-*, and *ir-*

Remind students that the prefixes *im-*, *in-*, and *ir-* add the meaning "opposite of" to the word.

• Adding *im-* to *precise* changes the meaning from "accurate" to "not accurate"

• Adding *in-* to *complete* changes the meaning from "done" to "not done"

• Adding *ir-* to *regular* change the meaning from "usual or routine" to "not usual or not routine"

As students edit each other's writing, encourage them to pay attention to the spelling of words with prefixes *im-*, *in-,* and *ir-*.

Independent Writing

Mentor STACK

FOCUS ON PEER EDITING After the minilesson, students should transition into independent writing.

- If students need additional opportunities to understand how to peer edit, provide individual feedback in conference.

WRITING SUPPORT

- **Modeled** Use a stack text to model identifying both strong and weak points in the writing.

- **Shared** Ask students to offer specific phrases for providing helpful feedback. Record students' suggestions for reference.

- **Guided** Provide explicit instruction on how to peer edit. Provide specific examples of each type of comment listed in the guidelines on the *Student Interactive* page.

🔺 **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have them use this time to peer edit drafts of their partners' opinion essays.

See the **Conference Prompts** on p. T414.

Share Back

Invite two or three students to share some of the statements they used to provide constructive feedback while peer editing. Invite two or three students to share a revision they made to their opinion essay based on the peer edit.

Spelling Spell Prefixes *im–, in–, ir–*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

LESSON 3

More Practice

FOCUS ON STRATEGIES To reinforce the use of prefixes, as a class go over each spelling word. Sort the words into pairs: base words and words with prefixes. Remind students that adding prefixes *im-, ir-,* and *in-* changes the meaning but not the spelling of base words.

MODEL AND PRACTICE Write or display the following sentences. Have students apply their knowledge of prefixes to fill in the blanks.

1. A _____ dog is larger than a puppy. (mature)

2. An_____ puppy will soon grow up. (immature)

APPLY Have students complete *Spelling* p. 141 from the *Resource Download Center.*

Name _____

Spelling

Words with Prefixes
The prefixes *im-, in-,* and *ir-* all mean "opposite of." Remember that the spelling of the base word does not change when adding these prefixes.

SPELLING WORDS

irresistible	mature	practical	complete
impractical	incapable	imprecise	patient
immature	irregular	relevant	injustice
irrelevant	precise	justice	incomplete
capable	regular	impatient	resistible

My TURN Write a word from the word bank to complete each sentence. Use what you know about prefixes to spell each word correctly.

1. It is __impractical__ to go all the way home and then back to the beach.
2. The measurement is too __imprecise__ for us to determine the size.
3. The building was __complete__ when the last brick was laid.
4. My dog is __capable__ of running fast but he is lazy.
5. The weather is so __irregular__ that I never know what to wear.
6. Brock is very __impatient__ and never wants to wait.
7. The puzzle is __incomplete__ because there are still pieces missing.
8. John is a very __practical__ person who only buys what he needs.
9. Rebecca is a great swimmer who is almost __incapable__ of losing the race.
10. My cousin is very __immature__ and acts younger than he is.
11. My spelling homework is __irrelevant__ to my science project.
12. The Constitution guarantees equal __justice__ to every citizen.

Grade 4, Unit 4, Week 4
© Pearson Education, Inc., or its affiliates. All rights reserved.   141

LESSON 3

LESSON 1
☑ **Assess Prior Knowledge**

LESSON 2
Teach: Spell Prefixes *im-, in-, ir-*

LESSON 3
More Practice: Spell Prefixes *im-, in-, ir-*

LESSON 4
Spiral Review: Syllable Pattern VV

LESSON 5
☑ **Assess Understanding**

Language & Conventions
Comparative Adjectives

LESSON 3

Teach Comparative Adjectives

FOCUS ON STRATEGIES Advise students that adding *-er* is the most common way to create the comparative form of an adjective. Adjectives with three or more syllables, such as *beautiful* and *generous*, sound awkward when the suffix is added. The comparative form of long adjectives is made by adding the word *more*.

MODEL AND PRACTICE Display this paragraph, and have students select the correct comparative adjectives:

In today's game, the team played much (more good/better) than in the last game. Though our shooting was a little (badder/worse) than the last game, our defense was (more tough/tougher) and our rebounding (more aggressive/aggressiver) than the last game.

ELL Targeted Support

Adjective Placement Define *adjectives* as words that modify, or describe, nouns.

Have students describe the relationship between these nouns and adjectives. *The creek has warm water. I put on a pair of rubber boots.* Provide other sentences, and have students identify adjectives and the nouns they modify. **EMERGING/DEVELOPING**

Demonstrate sentences in which linking verbs (verbs of being: *is, seems*) are used and adjectives do not precede nouns. *The water in the creek is warm. The boots I put on were rubber.* Have students analyze other examples of both kinds of adjective placement. **EXPANDING**

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

LESSON 3

FLEXIBLE OPTION ↩ LESSON 1	FLEXIBLE OPTION ↩ LESSON 2	Teach Comparative Adjectives	LESSON 4	FLEXIBLE OPTION ↩ LESSON 5
📖 **Spiral Review:** Adverbs	**Oral Language:** Comparative Adjectives		**Practice Comparative Adjectives**	**Standards Practice**

Edit for Complete Sentences

OBJECTIVE

Edit drafts using standard English conventions, including complete simple and compound sentences and subject-verb agreement and avoidance of splices, run-ons, and fragments.

STUDENT INTERACTIVE, p. 366

OPINION ESSAY

Edit for Complete Sentences

A complete **simple sentence** is a complete thought and has a subject and a predicate. The subject is a **noun** or a **pronoun**. The predicate is a **verb**.

Subject	Predicate
Felicia	snuggled in her grandmother's arms.
The kittens	ate greedily.
They	just left for the store.

In a complete sentence, the subject and the verb must agree in number. A singular subject must have a singular verb (as in *she walks*), and a plural subject must have a plural verb (as in *they walk*).

Sometimes writers want to combine two simple sentences to make a **compound sentence.** Follow the first sentence with a comma and a coordinating conjunction (*and, but,* or *or*). Then start the second sentence with a lowercase letter. Each part of a compound sentence must have subject-verb agreement.

First Sentence	Conjunction	Second Sentence
The sun rises,	and	birds begin singing.
We saw two herons,	but	we missed the storks.

My TURN Edit for complete sentences and for subject-verb agreement when you draft an opinion essay in your writing notebook.

366

Minilesson

Mentor STACK

TEACHING POINT A complete simple sentence has both a subject and a predicate. In a complete sentence:

- The subject is a noun or pronoun.
- The predicate is a verb.
- A singular subject has a singular verb, and a plural subject has a plural verb.

A compound sentence is made up of two simple sentences, joined by a comma and a coordinating conjunction.

MODEL AND PRACTICE Say: A simple sentence has a subject, which tells who or what the sentence is about, and a verb, which tells what the subject does. *Sam plays in a band. His friends come to hear him.* Guide students to identify the singular subject-verb and the plural subject-verb agreement.

Direct students' attention to the box at the top of p. 366 of the *Student Interactive.* Have students form original complete sentences by adding a new subject or predicate to each sentence part listed. Ask students to explain the subject-verb agreement.

Say: I can join two simple sentences to form a compound sentence. Write: *Sam plays in a band, and his friends come to hear him.* Explain how to form the sentence using a comma and the coordinating conjunction *and*. Have students write the sentence. Point out that *but* and *or* are two more coordinating conjunctions. Direct students' attention to the second box on the *Student Interactive,* and discuss the subject-verb agreement in each.

Possible Teaching Point

Language & Conventions │Comparative Adjectives

Encourage students to use the correct form of adjectives when making comparisons. Some comparative adjectives will need -*er* added to the end, while others become comparative with the word *more*. Other adjectives have irregular forms.

- *tall, taller; slow, slower; expensive, more expensive; good, better*

If applicable, have students edit their drafts for comparative adjectives.

Independent Writing

FOCUS ON EDITING FOR COMPLETE SENTENCES After the minilesson, students should transition into independent writing.

- If students have difficulty editing for complete sentences, provide individual feedback in conference.

WRITING SUPPORT

- **Modeled** Do a Think Aloud about combining two simple sentences to make a compound sentence. Write correct compound sentences using *and, but,* and *or*.

- **Shared** Write several pairs of simple sentences for combining. Invite students to work in pairs to combine them to make compound sentences.

- **Guided** Provide explicit instruction on how to combine two simple sentences to form a compound sentence. Include instruction on subject-verb agreement.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, have student pairs create a list of instructions on how to edit sentences for clarity.

See the **Conference Prompts** on p. T414.

Share Back

Call on a few students to identify simple sentences and compound sentences in a text. Invite them to identify the subjects and verbs in the sentences.

Spelling Spiral Review

OBJECTIVES

Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

Demonstrate and apply spelling knowledge by spelling words using advanced knowledge of syllable division patterns.

SPELLING WORDS

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with VV syllable patterns and words with prefixes *im-*, *in-*, and *ir-*.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Syllable Pattern VV

FOCUS ON STRATEGIES Review words that have syllable pattern VV in which two consecutive vowels are placed in separate syllables.

MODEL AND PRACTICE Display the following words and have students read each aloud, clapping to indicate each syllable. Ask a volunteer to identify a VV syllable pattern in each word.

1. reality
2. gradual
3. diagram
4. trial
5. triumph

APPLY Using the Spelling Words from the previous week, have students practice correctly breaking the words into syllables and identifying the VV syllable pattern.

FLEXIBLE OPTION

LESSON 4

Spiral Review: Syllable Pattern VV

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

LESSON 2

Teach: Spell Prefixes *im-*, *in-*, *ir-*

FLEXIBLE OPTION

LESSON 3

More Practice: Spell Prefixes *im-*, *in-*, *ir-*

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Comparative Adjectives

LESSON 4

Practice Comparative Adjectives

APPLY **MyTURN** Have students edit the draft paragraph on *Student Interactive* p. 362.

Writing Workshop

As students draft their Writing Workshop texts, focus on using comparisons to make their writing effective.

LANGUAGE AND CONVENTIONS

Comparative Adjectives

Comparative adjectives compare two people, places, things, or groups of items. For many adjectives, adding *-er* creates the comparative form. If an adjective ends with a *y*, the *y* changes to an *i* before *-er* is added.

full → fuller   heavy → heavier

Adding *-er* to longer adjectives is awkward. Therefore, use the word *more* in front of longer adjectives to make them comparative.

Adjective	Awkward	Comparative
generous	generouser	more generous
understandable	understandabler	more understandable

A few adjectives have irregular comparative forms. It is useful to learn the comparative forms of such words.

good → better   much → more   little → less

MyTURN Edit this draft by replacing four incorrect comparative adjectives with correct ones.

After Liam's solo, Felicia said, "That was a ~~more good~~ **better** performance than last time! You put ~~mucher~~ **more** feeling into your music this week." Liam replied, "I did ~~intenser~~ **more intense** practices this week than last so that I could give a ~~more great~~ **greater** performance than the time before."

362

LESSON 4

Practice Comparative Adjectives

FLEXIBLE OPTION
LESSON 1
🗒 Spiral Review: Adverbs

FLEXIBLE OPTION
LESSON 2
Oral Language: Comparative Adjectives

LESSON 3
Teach Comparative Adjectives

FLEXIBLE OPTION
LESSON 5
Standards Practice

FAST TRACK
Edit Nouns

OBJECTIVE

Edit drafts using standard English conventions, including singular, plural, common, and proper nouns.

STUDENT INTERACTIVE, p. 367

Edit Nouns

A **noun** names a person, place, or thing. A **common noun**, such as *president*, names any person, place, or thing. Common nouns begin with lowercase letters unless they are at the beginning of a sentence.

A **proper noun**, such as *President Lyndon B. Johnson*, names a particular person, place, or thing. Proper nouns begin with capital letters. When a proper noun has more than one word, the first letter of each important word is capitalized, as in *Gulf of Mexico*.

Nouns that name one person, place, or thing are **singular**: *child, hallway, bench*. Nouns that name more than one person, place, or thing are **plural**: *children, hallways, benches*.

My TURN Edit the paragraph to correct nouns. Cross out nouns that are incorrectly capitalized, nouns that should be capitalized, and nouns that should be made either singular or plural. Write the correct noun to replace each noun you cross out.

In the 1960s, Lady Bird Johnson launched a ~~campaigns~~ *campaign* to beautify ~~america~~ *America*. The effort started in the ~~Nation's Capital~~ *nation's capital* city, ~~Washington~~ *Washington*, D.C. Some ~~Efforts~~ *efforts* focused on ~~Tourist Areas~~ *tourist areas*, and ~~other~~ *others* focused on the ~~Neighborhoods~~ *neighborhoods* where most people lived.

My TURN Edit for nouns when you draft an opinion essay on your own paper. Discuss editing tips with your Writing Club.

Should you capitalize? Check a dictionary!

367

Minilesson

Mentor STACK

TEACHING POINT Nouns name people, places, or things. Different types of nouns are used in sentences:

- A singular noun names one person, place, or thing.
- A plural noun names more than one person, place, or thing.
- A common noun names any person, place, or thing, and begins with a lowercase letter unless it is the first word of a sentence.
- A proper noun names a particular person, place, or thing, and begins with a capital letter.

MODEL AND PRACTICE Display and read aloud the following list of nouns: baby, alligators, brother, tables, Ohio, Declaration of Independence. Use a Think Aloud to identify and label each type of noun (Possible response: *baby:* common noun, singular). Then explain its function. As you label *Declaration of Independence*, say: The word *of* is not capitalized. Typically, prepositions such as *of, in,* and *for,* and other unimportant words in proper nouns are lowercase. Then have students form sentences using each of the nouns in the list. Have two student volunteers share their sentences. Display the sentences, and have students transcribe them and circle each noun.

Direct students' attention to the top of p. 367 of the *Student Interactive* to review common, proper, singular, and plural nouns. Then redirect students' attention to the activity on the page. Have pairs of students work together to edit the draft. They should correct capitalization for common and proper nouns, and singular and plural nouns for agreement.

WRITING CLUB

Place students into Writing Club groups. See p. T433 for details of how to run Writing Club. See the **Conference Prompts** on p. T414.

Share Back

Invite several students to share examples of sentences from stack texts and identify each noun and whether it is singular or plural, and common or proper.

WRITING CLUB

What's Happening This Week? In this week's Writing Club, students will explore how to edit and revise drafts of their opinion essays.

To gain confidence in giving and receiving constructive feedback, students should spend the first 5–10 minutes in their groups discussing how to:

- Tell a writer what is good or strong about his or her draft.
- Make specific, concrete suggestions for a writer to consider.
- Listen actively and ask relevant questions for clarification.

What Are We Sharing? Before sharing their opinion essays, students should decide which elements of their work they would like feedback on in today's Writing Club. Students should tell the club their concerns before they begin reading their essays. This will help the group focus.

How Do We Get Started? Conversation Starters

Use these prompts to help students begin the discussions in their Writing Club.

- In which sentences or paragraphs might the writer rearrange ideas to make the writing clearer and more coherent?
- Where might the writer revise word choice to make the information more precise?
- In which sentences might the writer combine ideas to decrease wordiness and improve sentence structure?
- Does every sentence have a subject and a predicate, and subject-verb agreement?
- Where might the writer combine simple sentences using a comma and coordinating conjunction to form a compound sentence?
- How well does the writer use singular and plural, and common and proper nouns?
- Are capital letters used correctly in proper nouns?

Spelling Spell Prefixes *im–, in–, ir–*

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

LESSON 5

✓ Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. Scientists need **precise** measurements.
2. The council's suggestions were helpful but **impractical.**
3. The smell of roasting corn is simply **irresistible.**
4. I removed **irrelevant** details from my paragraph.
5. A tiny baby is **incapable** of standing and walking.
6. A doctor must help every **patient** get well.
7. Our heroes are people who work to reduce **injustice.**
8. My **regular** pizza order is a large with fresh tomatoes and basil.
9. The i**mmature** fruit was not yet ripe and sweet.
10. We do not turn in **incomplete** assignments.

LESSON 5

Language & Conventions
Comparative Adjectives

FLEXIBLE OPTION ↰
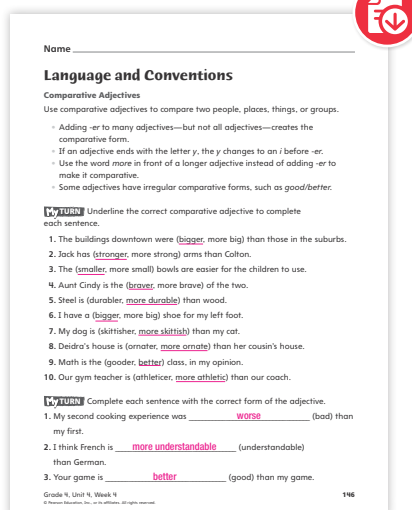
LESSON 5

Standards Practice

Have students identify the sentence with the correct adjective forms.

A Our house is closer to the river, but her house is larger and more comfortable.

B Our house is more close to the river, but her house is more large and comfortabler.

C Our house is closer to the river, but her house is more larger and more comfortable.

D Our house is more close to the river, but her house is larger and comfortabler.

APPLY Have students complete *Language and Conventions* p. 146 from the *Resource Download Center.*

Name _____

Language and Conventions

Comparative Adjectives
Use comparative adjectives to compare two people, places, things, or groups.
- Adding -er to many adjectives—but not all adjectives—creates the comparative form.
- If an adjective ends with the letter y, the y changes to an i before -er.
- Use the word *more* in front of a longer adjective instead of adding -er to make it comparative.
- Some adjectives have irregular comparative forms, such as *good/better.*

My TURN Underline the correct comparative adjective to complete each sentence.
1. The buildings downtown were (bigger, more big) than those in the suburbs.
2. Jack has (stronger, more strong) arms than Colton.
3. The (smaller, more small) bowls are easier for the children to use.
4. Aunt Cindy is the (braver, more brave) of the two.
5. Steel is (durabler, more durable) than wood.
6. I have a (bigger, more big) shoe for my left foot.
7. My dog is (skittisher, more skittish) than my cat.
8. Deidra's house is (ornater, more ornate) than her cousin's house.
9. Math is the (gooder, better) class, in my opinion.
10. Our gym teacher is (athleticer, more athletic) than our coach.

My TURN Complete each sentence with the correct form of the adjective.
1. My second cooking experience was _____worse_____ (bad) than my first.
2. I think French is ____more understandable____ (understandable) than German.
3. Your game is _____better_____ (good) than my game.

Grade 4, Unit 4, Week 4   146
© Pearson Education, Inc. or its affiliates. All rights reserved.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

WEEKLY STANDARDS PRACTICE ✓

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

FLEXIBLE OPTION ↰

LESSON 5

Standards Practice

FLEXIBLE OPTION ↰

LESSON 1
📖 **Spiral Review:** Adverbs

FLEXIBLE OPTION ↰

LESSON 2
Oral Language: Comparative Adjectives

LESSON 3
Teach Comparative Adjectives

LESSON 4
Practice Comparative Adjectives

Weekly Overview

Students will

- revise, draft, and publish an opinion essay.
- write an opinion essay in response to a prompt, or revise and edit an unpublished opinion as a final assessment.

WEEK	WRITING PROCESS	FLEXIBLE PATH
1	Prewriting	Introduce and Immerse
2	Drafting	Develop Elements
3	Drafting	Develop Structure
4	Revising and Editing	Writer's Craft
▶ 5	Publishing	Publish, Celebrate, and Assess

Minilesson Bank

Daily Plan

Based on what you know about your students' writing, choose one minilesson from the options below for each day's instruction.

FAST TRACK   *FAST TRACK*

	LESSON 1	LESSON 2	LESSON 3	
MINILESSON 5–10 min.	Incorporate Peer and Teacher Suggestions T440	Publish a Final Draft T444	Publish and Celebrate T448	
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences T441	Independent writing and Conferences T445	Independent Writing and Conferences T449	
SHARE BACK FOCUS 5–10 min.	Understanding Feedback T441	Audience T445	Application of New Learnings from Reflection T449	
🌊 **READING-WRITING WORKSHOP BRIDGE** 5–10 min.	**FLEXIBLE OPTION** ◀ • **Spelling** Assess Prior Knowledge T442 **FLEXIBLE OPTION** ◀ • **Language & Conventions** Spiral Review: Comparative Adjectives T443	• **Spelling** Teach Spell Homophones T446 **FLEXIBLE OPTION** ◀ • **Language & Conventions** Oral Language: Superlative Adjectives T447	**FLEXIBLE OPTION** ◀ • **Spelling** More Practice T450 • **Language & Conventions** Teach Superlative Adjectives T451	

myView
Digital → DOWNLOAD

Mentor STACK

The following criteria may be helpful in selecting texts from the stack to teach students the elements of opinion essays.

- Essays have clearly stated opinions, logically organized reasons, and well-chosen supporting details.
- Essays demonstrate effective use of transitions.

FAST TRACK

LESSON 4	LESSON 5
Prepare for Assessment T452	Assessment T456
Independent Writing and Conferences T453	Assessment T456–T457
Brainstorming Topics T453	Assessment T457
FLEXIBLE OPTION ◀ • **Spelling** Spiral Review T454 • **Language & Conventions** Practice Superlative Adjectives T455	• **Spelling** Assess Understanding T458 **FLEXIBLE OPTION** ◀ • **Language & Conventions** Standards Practice T459

ADDITIONAL RESOURCES

MINILESSON 5–10 min.	Apply Subject-Verb Agreement	Use Editors' Marks
INDEPENDENT WRITING AND CONFERENCES 30–40 min.	Independent Writing and Conferences	Independent Writing and Conferences
SHARE BACK FOCUS 5–10 min.	Corrections	Editing Tips
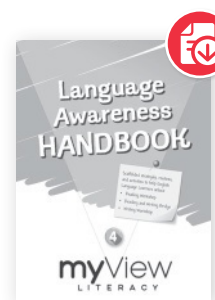
See the online *Language Awareness Handbook* for additional writing support.
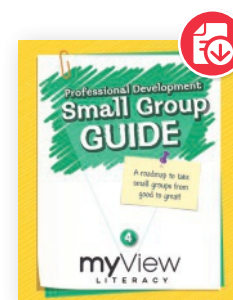
See the *Small Group Guide* for additional writing support.

Conferences Mentor STACK

During this time, assess for understanding of revising and editing techniques to gauge where students may need support in their opinion essay writing. Have stacks and minilessons available to reference during the conferences.

FORMATIVE ASSESSMENT	Conference Prompts
Incorporate Peer and Teacher Suggestions	
If students need additional support,	**Then** ask: What should you do before you incorporate a reader's suggestion?
If students show understanding,	**Then** say: Name one suggestion that helped you strengthen your essay.
Publish a Final Draft	
If students need additional support,	**Then** ask: Why should your essay have strong reasons?
If students show understanding,	**Then** say: What do you hope to accomplish by publishing your essay?
Publish and Celebrate	
If students need additional support,	**Then** ask: How did reflecting on your writing help you organize reasons?
If students show understanding,	**Then** ask: What did you learn from reflecting on your writing?
Assessment Lessons	
If students need additional support,	**Then** ask: How do you decide which reason to state in the first body paragraph?
If students show understanding,	**Then** ask: How did creating an outline help you write a first draft?

Conference Support for ELL

EMERGING

- Use modeled writing to help students write notes about why a reason is not strong.
- Do a Think Aloud about how to strengthen a reason so that readers better understand a writer's point of view.
- Use modeled writing to help students plan their opinion essay.

DEVELOPING

- Use shared writing to help students explain why a reason is weak.
- Use modeled writing to demonstrate how to strengthen a reason.
- Use shared writing to help students plan opinion essays.

EXPANDING

- Use guided writing to help students explain why a reason is weak.
- Use shared writing to demonstrate how to strengthen reasons.
- Use guided writing to help students plan and execute an opinion essay.

BRIDGING

- Have students write notes about why particular reasons are not strong. Then have students explain orally why a different reason is strong.
- Using a stack text, help students analyze the essay to determine how the writer presented and supported an opinion.
- Use guided writing to help students write their opinion essays.

Reading-Writing Workshop Bridge

When conferring with students, refer back to the Bridge minilessons on **allusions** and **superlative adjectives.**

ELL Minilesson Support

See the online *Language Awareness Handbook* for additional writing support.

Week 5: Publish, Celebrate, and Assess

During the publish, celebrate, and assess week, your ELLs will benefit from additional support that helps prepare them to write an opinion article that will be assessed. These targeted supports were chosen to help students reflect on their writing experience and follow a plan to write a well-developed opinion essay.

Use this note for the minilesson on p. T448.

ELL Targeted Support

PUBLISH AND CELEBRATE

ELLs will benefit from a better understanding of how to look back at and analyze particular aspects of their writing. Remind students of the purpose of reflection. Focus on reflecting about audience.

As needed, define *audience*. Then provide the following sentence starters. *The audience for my opinion essay is _____. I think my audience _____ my opinion. One piece of information I included to help my audience understand my opinion is _____.* Invite students to complete the sentences orally. If necessary, provide options for completing the sentences, such as *agrees with, disagrees with, understands, doesn't understand* for the second sentence. Write students' responses. Have students copy the sentences and refer to them as they reflect on writing. **EMERGING**

Use the sentence frames above. Guide students to complete the sentences orally and then have them write the sentences in their writing notebooks. Tell students to refer to their sentences as they reflect on how they kept their audience in mind while writing. **DEVELOPING**
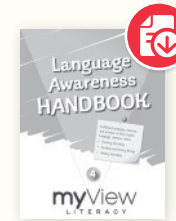
Use this note for the minilesson on p. T452.

ELL Targeted Support

PREPARE FOR ASSESSMENT

English language learners will benefit from having a visual aid to help them organize ideas in their opinion essays. Provide a blank outline to help students organize their opinion essays.

Color code each section and discuss its key content. Then tell students to copy the outline with the color coding and refer to it as they plan their essays. **EMERGING**

Have students use the information in Step 4 of the plan on p. 406 to create an outline with descriptors of each paragraph. Invite students to refer to the outline as they plan their opinion essays. **EXPANDING**

Have students choose a stack text and analyze how it is organized. Ask students to work with partners to describe the content in the introduction, the reasons and supporting evidence in the body, and the points made in the conclusion. Then have students create a general outline from their analysis. **BRIDGING**

FAST TRACK

Incorporate Peer and Teacher Suggestions

OBJECTIVE

With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

STUDENT INTERACTIVE, p. 403

OPINION ESSAY	WRITING WORKSHOP

Incorporate Peer and Teacher Suggestions

Learning Goal
I can use elements of opinion writing to write an essay.

The purpose of an opinion essay is to provide readers with the writer's perspective on a topic. Your classmates and your teacher can tell you whether your essay supports your point of view with strong reasons. When you receive their suggestions, follow these steps.

Remember that your readers are your audience. Does your audience think you have supported your opinion with strong reasons? Whether yes or no, make sure you understand why.

If your audience **does not think** you have provided strong reasons, ask for written notes that explain why a reason is weak. Ask for help with planning or revising, if needed.

If your audience **does think** you have provided strong reasons, make sure to learn why so that you can use this knowledge when you write your next opinion essay.

Discuss with your peers and your teacher any questions you have about their suggestions. Ask if they would be willing to read your essay again when you have revised it.

MyTURN Follow these steps to incorporate suggestions from people who read your opinion essay.

403

Minilesson

Mentor STACK

TEACHING POINT Teachers, classmates, and other people read drafts of writers' work to provide constructive feedback on the work. Writers can strengthen their essays by asking readers to explain any feedback they do not understand and incorporating good suggestions into the essay.

MODEL AND PRACTICE Remind students that when they write an opinion essay, they provide their own perspective on a particular topic. Ask: *What must you include in an opinion essay to convince others to support your point of view on a topic?* (strong reasons) Say: *Usually it is difficult for writers to evaluate their own work. Having members of their audience read the work gives writers an opportunity to get authentic feedback.*

Write these headings side by side: *Does not think reasons are strong, Thinks reasons are strong.* Write *Ask for written notes* below the heading on the left. Then do a Think Aloud to explain how written notes from readers help writers strengthen reasons. Next, do a Think Aloud to teach students that they should ask readers to explain why they thought the reasons were convincing. Write *Discuss comments with readers.* Point out that understanding what they did effectively can help them in the future.

Direct students to the flowchart on p. 403 in the *Student Interactive.* Review the chart and tell students to refer to it when they get feedback. Then discuss how to ask an adult for help with planning or revising writing.

Independent Writing

Mentor STACK

FOCUS ON READERS' SUGGESTIONS After the minilesson, students should transition into independent writing.

- If students need more opportunities to understand and incorporate readers' suggestions, review the process with them.

WRITING SUPPORT

- **Modeled** Model asking readers questions about their suggestions using sentence starters such as *Why is this reason _____? Why do you find this reason _____?*

- **Shared** Invite students to offer examples of questions they might ask their readers. Record students' questions.

- **Guided** Provide explicit instruction on each step of understanding readers' suggestions.

▲ **Intervention** Refer to the *Small Group Guide* for support.

- If students demonstrate understanding, they may make revisions to their essays based on readers' feedback.

See the **Conference Prompts** on p. T438.

Share Back

Invite several students to explain what they should do when they get suggestions from readers about their opinion essays.

Spelling Homophones

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling homophones.

SPELLING WORDS

break	peak
brake	peek
thrown	council
throne	counsel
pear	idle
pair	idol
past	steal
passed	steel
stair	soul
stare	sole

FLEXIBLE OPTION ←

LESSON 1

✓ Assess Prior Knowledge

Use the sentences from Lesson 5 Spelling, p. T458, to assess students' prior knowledge of homophones.

For students who understand that spelling can vary with meaning even when the sound is the same, provide the following Challenge Words with the spelling list.

Challenge Words

principle

principal

colonel

ELL Targeted Support

Sounds and Letters Remind students that English has multiple ways of spelling the same sound. Display the words *break* and *brake*. Help students spell and write the words.

Spell each word aloud and have students repeat. Say the whole word and have students repeat. **EMERGING**

Have partners spell and say the word pair aloud. **DEVELOPING**

Have partners describe the difference in meaning for each spelling. **EXPANDING/BRIDGING**

FLEXIBLE OPTION ←

LESSON 1

✓ Assess Prior Knowledge

LESSON 2
Teach: Homophones

FLEXIBLE OPTION ←
LESSON 3
More Practice: Homophones

FLEXIBLE OPTION ←
LESSON 4
Spiral Review: Prefixes *im-, in-, ir-*

LESSON 5
✓ **Assess Understanding**

Language & Conventions
Spiral Review

FLEXIBLE OPTION

LESSON 1

Spiral Review: Comparative Adjectives

FOCUS ON STRATEGIES Review the language and conventions topic, comparative adjectives. See p. T427.

MODEL AND PRACTICE Say: One apple is sweet but the other apple is sweeter. Point out that adding -er to the adjective *sweet* makes the comparative form.

Remind students that comparisons with longer adjectives are often made by using *more* instead of -er. Say: He is more sensitive than I am. We are more generous than they are.

APPLY Have students write five sentences using comparative adjectives and read them aloud to a partner. Partners should determine whether -er and *more* were used correctly.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

ELL Targeted Support

Adjective Placement Define *adjectives* as words that modify, or describe, nouns.

Have students describe the relationship between these nouns and adjectives. *The creek has warm water. I put on a pair of rubber boots.* Provide other sentences, and have students identify adjectives and the nouns they modify. **EMERGING/DEVELOPING**

Demonstrate sentences in which linking verbs (verbs of being: *is*, *seems*) are used and adjectives do not precede nouns. *The water in the creek is <u>warm</u>. The boots I put on were <u>rubber</u>.* Have students analyze other examples of both kinds of adjective placement. **EXPANDING**

FLEXIBLE OPTION

LESSON 1

Spiral Review: Comparative Adjectives	FLEXIBLE OPTION **LESSON 2** Oral Language: Superlative Adjectives	**LESSON 3** Teach Superlative Adjectives	**LESSON 4** Practice Superlative Adjectives	FLEXIBLE OPTION **LESSON 5** Standards Practice

FAST TRACK

Publish a Final Draft

OBJECTIVES

Write legibly in cursive to complete assignments.

Publish written work for appropriate audiences.

Use an appropriate mode of delivery to present results.

STUDENT INTERACTIVE, p. 404

OPINION ESSAY

Publish a Final Draft

When you are satisfied with your opinion essay, publish it in two ways.
- Write a legible copy of your essay in cursive.
- Type your essay on a tablet or a computer. Type at least one full page before taking a break. When you have typed your entire essay, print out your electronic file.

My TURN Read the questions below, and then read your opinion essay aloud to yourself. Afterward, answer the questions.

1. Who is my audience?

2. How well will my audience understand my opinion?

3. How can I strengthen my reasons to help my audience understand my point of view?

Proofread your essay to make sure readers will have no trouble following your reasoning.

404

Minilesson

Mentor STACK

TEACHING POINT Writers publish their polished work to make it available to readers. Before publishing opinion essays, writers should check their work to make sure they have:

- Kept their audience in mind as they crafted their essay.
- Presented strong reasons and supporting evidence to help the audience understand their point of view.

MODEL AND PRACTICE Explain that today students will publish their work by making a written, legible copy in cursive or by using the keyboard on a tablet or computer to type the essay and then printing out the electronic file.

Point out that before students publish the final drafts of their opinion essays, they should ask themselves what they think their audience's reaction might be to the essay. Say: When you know who you are writing for, you can decide what information will have the strongest effect on your readers. Then you can make sure that you include that information in your essay before creating a final copy.

Direct students' attention to p. 404 in the *Student Interactive*. Review the questions. Discuss with students the purpose of reading their essays aloud to themselves before completing the activity.

Possible Teaching Point

Writing Process

Publishing | Audience Reaction

Before students publish their final drafts, encourage them to use the following questions to help them predict their audience's reaction to their opinion essays:

- What information will have a strong effect on my audience?
- Are my reasons convincing enough and clear enough to help my audience understand my opinion?
- What else can I say to help my audience understand my point of view?

After students publish their essays, have them return to these questions to check their predictions.

Independent Writing

Mentor STACK

FOCUS ON REVISING OPINION ESSAYS After the minilesson, students should transition into independent writing.

- Invite students to revise their opinion essays based on what they learned by answering the questions in the activity.

WRITING SUPPORT

- **Modeled** Do Think Alouds to model responding to the questions on the *Student Interactive* page.

- **Shared** Have students discuss their responses to the questions on the *Student Interactive* page as you transcribe them.

- **Guided** Provide explicit instruction on writing responses to the questions on the *Student Interactive* page.

- **Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T438.

Share Back

Invite one or two students to describe the audience for their opinion essays and a change they made to help that audience understand their points of view.

Spelling Homophones

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling homophones.

SPELLING WORDS

break	peak
brake	peek
thrown	council
throne	counsel
pear	idle
pair	idol
past	steal
passed	steel
stair	soul
stare	sole

LESSON 2

Teach

FOCUS ON STRATEGIES Explain that homophones sound the same but have different spellings and meanings. Context tells you which spelling is correct.

MODEL AND PRACTICE Write or display the words *break* and *brake.* Read them aloud. Point out the spelling difference. Tell students that you use a *brake* on your bike so you don't fall and *break* an arm.

APPLY **My TURN** Have students complete the activity on p. 401 of the *Student Interactive* independently.

SPELLING   READING-WRITING BRIDGE

Spell Homophones

Homophones are words that sound exactly the same, but they are spelled differently and have different meanings. Learn the different spellings and meanings of homophones so you can spell them correctly in your writing.

My TURN Read the words. Sort and spell each pair of homophones.

SPELLING WORDS

stare	peek	break	counsel
thrown	idol	pair	passed
sole	stair	peak	council
idle	steal	pear	steel
soul	throne	past	brake

stare	stair
peek	peak
break	brake
counsel	council
thrown	throne
idol	idle
pair	pear
passed	past
sole	soul
steal	steel

401

LESSON 2

Language & Conventions
Superlative Adjectives

FLEXIBLE OPTION ◀

LESSON 2

Oral Language: Superlative Adjectives

FOCUS ON STRATEGIES Introduce superlative adjectives by giving examples such as *funny movie, funniest movie.* Explain that superlatives describe the **most extreme** of a characteristic and, with comparatives, help you define groups in relation to each other.

MODEL AND PRACTICE Write *big*. With students' help, list a number of other adjectives on the board. Say: How do I say something is bigger than all the other things? Write *biggest*. Read the next adjective on the list. Write its superlative form, pointing out any spelling changes such as *y* to *i*. If an adjective is too long to use *-est*, say "most [adjective]." As you work down the list, invite suggestions of superlatives.

APPLY Have students work in pairs. One student should say an adjective. The other should give its superlative.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

FLEXIBLE OPTION ◀

LESSON 2

Oral Language: Superlative Adjectives

FLEXIBLE OPTION ◀

LESSON 1

📖 **Spiral Review: Comparative Adjectives**

LESSON 3

Teach Superlative Adjectives

LESSON 4

Practice Superlative Adjectives

FLEXIBLE OPTION ◀

LESSON 5

Standards Practice

Publish and Celebrate

OBJECTIVES

Write legibly in cursive to complete assignments.

Publish written work for appropriate audiences.

STUDENT INTERACTIVE, p. 405

WRITING WORKSHOP

Publish and Celebrate

MyTURN Complete these sentences about your writing experience.

You can tell that I thought about the audience for my opinion essay because

The way I organized the reasons for my opinion was

I am pleased with my introduction and my conclusion because

The next time I write an opinion essay, I want to

405

Minilesson

Mentor STACK

TEACHING POINT After publishing their work, writers reflect on the writing experience to help improve future writing. After writing an opinion essay, writers should reflect on:

- Their audience.

- The reasons they included and how they organized them.

- Their introduction and conclusion.

- What they would like to improve the next time they write an opinion essay.

MODEL AND PRACTICE Say: *Now that you have published your opinion essay, it is important to celebrate your accomplishment, but it is also important to think about your writing experience.* Discuss how reflecting on one's work helps improve future writing. Ask students to offer ideas about how reflection can help them write stronger opinion essays in the future. Record their ideas.

Direct students to *Student Interactive* p. 405 and say: *These sentence starters help you think about your writing.* Guide students to underline key words and phrases in each sentence such as *audience, organized, reasons, introduction, conclusion,* and *next time.* Then do a Think Aloud to model completing the first sentence starter. Have students complete the page. Encourage them to write legibly in cursive.

⋯ Possible Teaching Point

Language & Conventions | Superlative Adjectives

As students write their new opinion essays, encourage them to use superlative adjectives to add conviction to their opinions. Remind students what they have learned about superlative adjectives so far:

- When adding *-est* to create the superlative form, the adjective's spelling can change, for example: *big/biggest* and *silly/silliest.*

- For adjectives that do not use the *-est* in the superlative form, use the word *most*. For example, the adjective *important* in the superlative form would be "most important."

Independent Writing

Mentor STACK

FOCUS ON OPINION ESSAYS After the minilesson, students should transition into independent writing.

- Invite students to write a new opinion essay, integrating what they learned from thinking about their writing experience, or have them select one of their unpublished opinion essays to edit or revise, integrating what they learned.

WRITING SUPPORT

- **Modeled** Model completing the sentence starters on p. 405 by writing sample responses. Have students echo-read the completed sentences with you.

- **Shared** Invite students to share some of their sentences. Transcribe students' completed sentences.

- **Guided** Provide explicit instruction on reflecting on writing an opinion essay. Guide students to complete each sentence starter.

▲ **Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T438.

Share Back

Ask several students who chose to write a new opinion essay to describe how they applied a new learning gained from their experience writing opinion essays. Invite two or three volunteers who chose to edit or revise an unpublished work to share an example of a change they made after reflecting on their work.

Spelling Homophones

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling homophones.

SPELLING WORDS

break	peak
brake	peek
thrown	council
throne	counsel
pear	idle
pair	idol
past	steal
passed	steel
stair	soul
stare	sole

FLEXIBLE OPTION

LESSON 3

More Practice

FOCUS ON STRATEGIES Remind students that homophones sound alike but are spelled differently and have different meanings.

MODEL AND PRACTICE Write or display the following sentences: *The climbers reached the ___ of the mountain.* (peak) *Don't ___ at my notes.* (peek)

Say that a pair of homophones will fill in these sentences. Ask students to use their knowledge of spelling homophones. What is the pronunciation? Which spelling goes where?

APPLY Have students complete *Spelling* p. 142 from the *Resource Download Center.*

FLEXIBLE OPTION

LESSON 3

More Practice: Homophones

Language & Conventions
Superlative Adjectives

Teach Superlative Adjectives

FOCUS ON STRATEGIES Explain that a superlative adjective is a word that helps you compare many things. If one thing is *small,* another may be *smaller* (the comparative form) and a third may be *smallest*.

MODEL AND PRACTICE To reinforce the instruction, identify a trait shared to differing degrees by several objects in the classroom: *That book is heavy. That one is heavier. This book is heaviest.* Ask students to describe another set of objects with comparative and superlative adjectives.

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

ELL Targeted Support

Superlative Adjectives Spanish speakers may drop the final *t* from words ending in *-est*. Some speakers may need extra time to understand that the extra syllable *-est* is still part of the word. Give students extra time to practice saying and writing the words.

Have partners say and write the positive, comparative, and superlative versions of simple adjectives: *big, small, old, young*. **EMERGING**

Provide three objects of varying sizes. Have partners describe them in simple written sentences: *This is the smallest, this is bigger*, etc. **DEVELOPING**

Have partners think of two adjectives that do not use *-est* in the superlative form and use them in written sentences. **EXPANDING/BRIDGING**

LESSON 3

FLEXIBLE OPTION ↰ **LESSON 1**	FLEXIBLE OPTION ↰ **LESSON 2**	Teach Superlative Adjectives	**LESSON 4**	FLEXIBLE OPTION ↰ **LESSON 5**
📖 **Spiral Review:** Comparative Adjectives	**Oral Language:** Superlative Adjectives		**Practice Superlative Adjectives**	**Standards Practice**

Prepare for Assessment

OBJECTIVE

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

STUDENT INTERACTIVE, p. 406
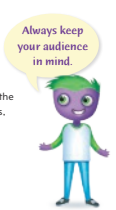
OPINION ESSAY

Prepare for Assessment

MyTURN Follow a plan as you prepare to write an opinion essay in response to a prompt. Use your own paper.

1. **Study the prompt.**
You will receive an assignment called a writing prompt. Carefully read the practice prompt. Highlight the type of writing you must do. Underline the topic you must write about.

Prompt: Write an opinion essay about a recent event that you think should cause people to see the world differently.

2. **Brainstorm.**
List three news stories you have read and about which you have an opinion. Then highlight your favorite idea.

Always keep your audience in mind.

3. **Assemble your reasons and information.**

4. **Outline your essay.**
Decide what you will put in the introduction and the conclusion. When you plan your body paragraphs, put the strongest reason first. List information under the reason it supports.

5. **Write your draft.**
Follow your outline. Use technology to rearrange and combine sentences and paragraphs as necessary.

6. **Revise and edit your opinion essay.**
Revise your essay for coherence, clarity, and correctness. Remember to edit to apply the rules you have learned to polish your writing.

406

Minilesson

Mentor STACK

TEACHING POINT Following a plan helps writers draft an opinion essay in response to a writing prompt. The steps in the plan include:

- Understanding the prompt.
- Brainstorming the topic.
- Putting together reasons and other relevant information to support an opinion.
- Deciding the order in which to present reasons and other information.
- Writing a draft.
- Revising and editing the draft.

MODEL AND PRACTICE Tell students that this activity will provide practice responding to a prompt that they may see on an assessment. Direct students to p. 406 of the *Student Interactive* and say: Following the six steps helps you plan, organize, and write an opinion essay.

Point out that the prompt states the type of writing and the topic. Ask: Why is it important to identify the type of writing and the topic in the prompt? Discuss the following questions: What is the purpose of brainstorming? What is your opinion on the events you brainstormed? (Step 2) Why should you include reasons in your essay? What other type of information might you gather? (Step 3) What is the purpose of an introduction? What is the purpose of a conclusion? Why should you put your strongest reason in the first paragraph of the body of the essay? (Step 4) Why might you rearrange ideas and sentences in your essay? Why might you combine sentences? (Step 5) What do you look for when you edit and revise a draft? (Step 6)

⋯Possible Teaching Point

Spelling | Homophones

Remind students that homophones are words that sound the same but have different spellings and meanings. For example, *pear* and *pair* sound the same. *Pear* is a word that means "a type of fruit." *Pair* is spelled differently than *pear* and it means "two similar or associated things." Have students check that any homophones in their opinion essays are used and spelled correctly.

Independent Writing

Mentor STACK

FOCUS ON RESPONDING TO A PROMPT After the minilesson, students should transition into independent writing.

- Have students use Steps 5 and 6 on p. 406 to draft, revise, and edit an opinion essay in response to the prompt in Step 1.

WRITING SUPPORT

- **Modeled** Do a Think Aloud to model brainstorming news stories, selecting one, and stating an opinion about it. Write the selected topic and opinion on the board.

- **Shared** Invite students to share several reasons that support their opinions of recent events and determine which reasons are the strongest. Ask class members whether or not they agree.

- **Guided** Provide explicit instruction on creating an outline for an opinion essay.

▲ **Intervention** Refer to the *Small Group Guide* for support.

See the **Conference Prompts** on p. T438.

Share Back

Invite several students to share the recent events they brainstormed and explain why the one they chose to write about was their favorite.

Spelling Spiral Review

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling words using knowledge of prefixes.

SPELLING WORDS

mature	immature
resistible	irresistible
practical	impractical
complete	incomplete
capable	incapable
precise	imprecise
patient	impatient
regular	irregular
relevant	irrelevant
justice	injustice

Writing Workshop

As students proofread their writing, remind them to check the spellings of words with prefixes *im-, in-, ir.*

FLEXIBLE OPTION

LESSON 4

Spiral Review: Prefixes *im-, in-, ir-*

FOCUS ON STRATEGIES Review the spelling rule from the previous week about prefixes *im-, in-,* and *ir-.*

MODEL AND PRACTICE Display this sentence: *Jason's games seemed imature.* Call on a volunteer to correct the misspelled word. Explain that if writers know how to use the prefixes *im-, in-,* and *ir-*, they can correctly spell words that contain them.

APPLY Using the spelling words from the previous week, invite students to make flashcards with a word on one side and its opposite on the other side. Have student pairs use flashcards to practice words with opposite meanings.

FLEXIBLE OPTION

LESSON 1

☑ **Assess Prior Knowledge**

LESSON 2

Teach: Homophones

FLEXIBLE OPTION

LESSON 3

More Practice: Homophones

FLEXIBLE OPTION

LESSON 4

Spiral Review: Prefixes *im-, in-, ir-*

LESSON 5

☑ **Assess Understanding**

Language & Conventions
Superlative Adjectives

LESSON 4

Practice Superlative Adjectives

APPLY **My TURN** Have students edit the draft paragraph on *Student Interactive* p. 402.

LANGUAGE AND CONVENTIONS

Superlative Adjectives

Superlative adjectives compare three or more people, places, things, or groups of items. For many adjectives, adding *-est* creates the superlative form. If an adjective ends with *y*, the *y* changes to an *i* before *-est* is added.

tall → tallest   curly → curliest

Adding *-est* to longer adjectives is awkward. Therefore, writers use the word *most* in front of longer adjectives to make them superlative.

Adjective	Awkward	Superlative
thoughtful	thoughtfullest	most thoughtful
circular	circularest	most circular

A few adjectives have irregular superlative forms. It is useful to learn the superlative forms of such words.

good → best   much → most   little → least

My TURN Edit this draft by replacing four incorrect superlative adjectives with correct ones.

>   Duffy is the ~~goodest~~ **best** dog ever. He was the ~~most small~~ **smallest** puppy in
>
> the litter, but that made him the bravest creature of all. At our
>
> house he gets up and does the ~~entertainingest~~ **most entertaining** little dance by the
>
> ~~most high~~ **highest** bunk beds to make us laugh and get up.

402

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

Writing Workshop

As students begin drafts during Writing Workshop, remind them to use superlatives thoughtfully to show relationships and emphasis. Remind them, for example, that not everything can be the most or the best, or the reader will rapidly lose interest.

FAST TRACK

Assessment

OBJECTIVES

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

Use an appropriate mode of delivery to present results.

STUDENT INTERACTIVE, p. 407
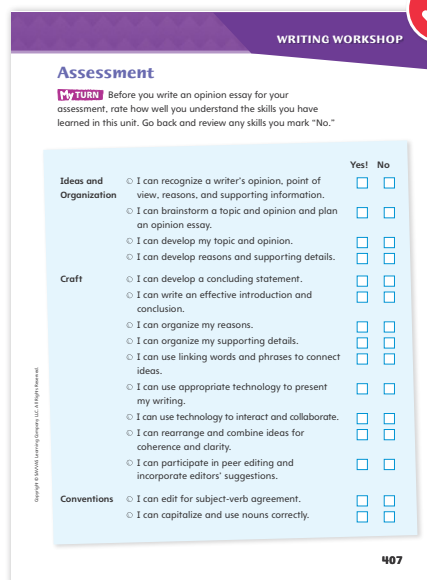
Minilesson

Mentor STACK

TEACHING POINT Using a checklist of skills necessary for writing an opinion essay helps writers:

- Evaluate how well they understand each skill.
- Identify which skills they need to review and practice before writing an opinion essay for assessment.

MODEL AND PRACTICE As needed, explain that *craft* is the language and techniques a writer uses to write a text, for example, developing a strong concluding sentence. Review that *conventions* includes correct use of grammar and punctuation.

Direct students to the skills checklist on p. 407 in the *Student Interactive*. Say: You have learned all of these skills in this unit. Now ask yourself whether or not you understand how to use each skill in your writing. If you don't fully understand the skill, you can review and practice it. Then you will be better prepared to write or revise the opinion essay for your assessment. Emphasize that this checklist is a tool for self-evaluation and is not assessed. Therefore, students should be honest with themselves as they evaluate their skills.

Direct students to complete the checklist.

Assessment

Inform students that they are going to take a writing assessment. Using the skills they have learned in this unit, they should respond to the prompt. If you want students to write on a separate sheet of paper, impose a line limit if appropriate. Have students complete the assessment on p. T457, or assess students' published writing by using the rubric.

WRITING ASSESSMENT

Opinion Essay

Provide students the assessment prompt below. The prompt may be displayed for students to respond to on a separate sheet of paper. Alternatively, the prompt may be printed from SavvasRealize.com.

READ the information in the box below.

> Stories shape our world.

THINK about events that significantly impacted the development of your state.

WRITE about one person or event in the history of your state that played an essential role in making it the state it is today. Describe how a person or event shaped the state's history.

Be sure to

- clearly state your opinion.
- include strong reasons and supporting evidence for your opinion.
- choose relevant facts and details.
- use correct spelling, punctuation, and grammar.

4-Point Argumentative Writing Rubric

Score	Focus	Organization	Development	Language and Vocabulary	Conventions
4	Argumentative text is focused around a clear claim.	Argumentative text has a logical structure and appropriate transitions.	Argumentative text includes strong reasons and supporting evidence.	Argumentative text uses relevant and accurate domain-specific language.	Argumentative text has correct grammar, usage, spelling, capitalization, and punctuation.
3	Argumentative text is mostly focused throughout.	Argumentative text has a mostly logical structure but may lack transitions.	Argumentative text includes some reasons and evidence.	Argumentative text uses mostly relevant and accurate language.	Argumentative text has a few conventions errors but is clear.
2	Argumentative text may occasionally lose focus.	Argumentative text's structure is somewhat unclear.	Argumentative text includes few reasons and supporting evidence.	Language in argumentative text may be overly general or sometimes inaccurate.	Argumentative text has some conventions errors that may affect clarity.
1	Argumentative text is unfocused.	Argumentative text has little or no apparent structure.	Reasons and evidence are absent or irrelevant.	Language in argumentative text is vague or confusing.	Argumentative text is hard to follow because of frequent errors.
0	Argumentative text gets no credit if it does not demonstrate adequate command of argumentative text writing traits.				

Spelling Spell Homophones

OBJECTIVE

Demonstrate and apply spelling knowledge by spelling homophones.

SPELLING WORDS

break	peak
brake	peek
thrown	council
throne	counsel
pear	idle
pair	idol
past	steal
passed	steel
stair	soul
stare	sole

LESSON 5

✓ Assess Understanding

Use the following sentences for a spelling test.

Spelling Sentences

1. The king sits on an iron **throne**.
2. She had **thrown** the ball so far it disappeared.
3. Javier wants to be on the student **council**.
4. I'd **counsel** you to avoid distractions.
5. In the distant **past**, mammoths roamed the Earth.
6. Two bicycles **passed** me on the street.
7. It's wrong to **steal** things.
8. The pan is made of stainless **steel**.
9. Ava puts **soul** into everything she sings.
10. The **sole** of this shoe has a hole.

LESSON 5

FLEXIBLE OPTION ↰		FLEXIBLE OPTION ↰	FLEXIBLE OPTION ↰	
LESSON 1	**LESSON 2**	**LESSON 3**	**LESSON 4**	**✓ Assess Understanding**
✓ **Assess Prior Knowledge**	**Teach:** Homophones	**More Practice:** Homophones	**Spiral Review:** Prefixes *im-, in-, ir-*	

Language & Conventions
Superlative Adjectives

LESSON 5

Standards Practice

Display the sentence and have students respond independently.

Herman lived in <u>the old house</u>.

Which revision correctly uses a superlative form?

A the old house

B the older house

Ⓒ the oldest house

D the most oldest house

APPLY Have students complete *Language and Conventions* p. 147 from the *Resource Download Center*.

Name _____

Language and Conventions

Superlative Adjectives
Superlative adjectives compare three or more people, places, things, or groups.

- The superlative form of many shorter adjectives is created by adding -est. If an adjective ends with a y, the y changes to an i before -est is added.
- For longer adjectives, use *most* in front of the adjective instead of adding -est.
- Some adjectives have irregular superlative forms, such as *best, worst, most,* and *least.*

My TURN Write the superlative form of each adjective listed below.

1. bad ____worst____
2. bright ____brightest____
3. likely ____likeliest____
4. generous ____most generous____
5. difficult ____most difficult____
6. shallow ____shallowest____
7. frightful ____most frightful____
8. little ____littlest____
9. fortunate ____most fortunate____
10. bitter ____bitterest____

My TURN Underline the correct adjective to complete each sentence.

1. Some people think that wolves are the (fascinatingest <u>most fascinating</u>) animals alive.
2. Denver is the (<u>farthest</u> most far) city from us in the state.
3. Our family was the (<u>busiest</u> most busy) we have ever been on the holidays.

Grade 4, Unit 4, Week 5
© Pearson Education, Inc., or its affiliates. All rights reserved.
147

OBJECTIVE

Edit drafts using standard English conventions, including adjectives, including their comparative and superlative forms.

WEEKLY STANDARDS ✓ PRACTICE

To assess student progress on Language and Conventions, use the Weekly Standards Practice on SavvasRealize.com.

LESSON 5

Standards Practice

LESSON 1

📖 **Spiral Review:** Comparative Adjectives

LESSON 2

Oral Language: Superlative Adjectives

LESSON 3

Teach Superlative Adjectives

LESSON 4

Practice Superlative Adjectives

PROJECT FOCUS

This week students will
- research the origin of an American tall tale.
- write an explanatory blog post.

Lesson 1
T464–T467

Compare Across Texts
- Answer the Essential Question

Inquire
- Introduce the Project
- Read "The Truth Behind the Legend"
- Generate questions
- Use Academic Vocabulary

Lesson 2
T468–T471

Explore and Plan
- Informative Writing
- Read "The Library of Congress"
- Apply characteristics of text

Conduct Research
- Request information online
- Use tools to research

Lesson 3
T472–T475

Collaborate and Discuss
- Analyze Student Model
- Identify features of an informational text

Refine Research
- Bibliography
- Read "Who's Your Hero?"
- Develop a bibliography

Lesson 4
T476–T479

Extend Research
- Create a strong media message
- Incorporate language, images, and sounds into writing

Collaborate and Discuss
- Revise & Edit: Main Idea and Details
- Peer review blog post

Lesson 5
T480–T481

Celebrate and Reflect
- Share your blog post
- 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 informative/explanatory pieces.
- Conduct short research projects.
- Report on a topic.

Quest SOCIAL STUDIES 📥

For alternate Inquiry projects with a social studies focus, go online to PersonRealize.com.

Social Studies

- Develop questions and plan inquiries.
- Gather and evaluate sources.

4-Point Research Project Rubric 📥 ☑

Score	Focus	Research	Organization and Development	Language and Vocabulary	Delivery
4	The central idea is clearly stated and is well supported by details.	The central idea is well developed and includes at least two credible sources. The details fully support the central idea.	The introduction clearly states the central idea. The ideas are in logical order. An effective conclusion is included.	A strong media message is present. Vocabulary is precise and accurate.	Delivery mode is effective. Presenter employs appropriate eye contact, speaking rate, and volume.
3	The central idea is mostly clear and somewhat supported by details.	The central idea is developed with at least one credible source. The details mostly support the central idea.	The organization is mostly clear. Most of the ideas are in logical order. The conclusion is mostly effective.	A strong media message is mostly clear. Vocabulary is mostly accurate.	Delivery method is adequate. Eye contact, speaking rate, and volume are mostly appropriate.
2	The central idea is stated, but it is not clear or the details do not completely support it.	The central idea is minimally developed and includes sources that are not relevant or credible.	The organization is not always clear. The ideas are not in logical order, or the order is confusing.	The media message is often vague. Vocabulary may be inaccurate.	Delivery method is ineffective. Eye contact, speaking rate, and volume are uneven.
1	The central idea is confusing and details are absent.	Research is absent, irrelevant, or not credible.	Organization is confusing, and support is absent, irrelevant, or inaccurate.	The message and vocabulary are vague.	There is little command of presentation skills.
0	Possible characteristics that would warrant a 0: • No response is given. • Student does not demonstrate adequate research or understanding of the structure of a blog post. • Response is unintelligible, illegible, not credible, or in the wrong format.				

📥 Have students complete a student-friendly *Research Project Checklist,* p.176, from the *Resource Download Center*.

Compare Across Texts

OBJECTIVES

Evaluate details read to determine key ideas.

Synthesize information to create new understanding.

Use text evidence to support an appropriate response.

PRIMARY SOURCES

In this inquiry project, students will learn about blogs and other online communication. Share with students examples of other blogs that relate to literature or the arts. Point out that many bloggers have followers—readers to read all of a person's posts.

Impacts

In this unit, students explored Impacts. This unit of study should help students understand that both people and events can have impacts on people's lives.

TURN, TALK, AND SHARE **Question the Answers** Explain to students that they usually write a question and then find the answer. Alternatively, in this exercise, they are provided the answer and they have to write the corresponding question. Model with "Can You Guess My Name?"

I notice that the answer includes clue words: names, discovered, and hard for people to keep. When I go back to the selection and read the feature "Tales Like "Rumpelstiltskin," I notice the author mentions that secret names are often discovered in tales. Therefore, I think the question that matches this answer is "What are secrets?"

Compare Across Texts

Have a student volunteer point to each selection on the opener and tell the genres the unit covers (traditional tale, tall tale, play, historical fiction, or myth). Then use questions such as the one below to help students compare across texts.

- How are the characters Thunder Rose and Pandora similar and different? (Possible response: Pandora was created by the gods and Thunder Rose also came into being in an unusual way. Both characters were intelligent and clever. They were different because Pandora was impatient and unleashed evil into the world. In contrast, Thunder Rose was patient and always helped others.)

Essential Question

My TURN Remind students of the Unit 4 Essential Question: *How do our stories shape our world?* Have students answer the question in their notebooks. If they struggle to answer:

- Place students in pairs or small groups, and have each group review the Weekly Question for each selection.
- Then have students make connections to themes and ideas in other texts, their class, their lives, and the larger community.

ELL Targeted Support   **Compare and Discuss**   Explain that one way to strengthen understanding is to compare and discuss different texts they have read. Reread the questions in Compare Across Texts.

Help students use routine expressions such as *I think _____ because* when responding to the questions. Share an opinion and have students repeat after you. *I think they are the same because they are smart. I think they are different because one helped others.* Identify another similarity or difference between the stories and have students repeat or complete the sentence orally using the sentence frame.   **EMERGING**

Have small groups identify the differences and similarities. Then work with the groups to discuss the responses to the questions using a routine expression. Provide a sentence starter for them to complete such *as I think _____ because _____.*   **DEVELOPING**

Have partners work together to identify the similarities and differences between texts. Tell them to reread parts of the texts and have them write words that compare the texts, using the questions in the Compare Across Texts as a guide. For example, provide a word bank from which they can use to write their responses: *women, smart, intelligent, clever, helps others, releases evil, bigger than life, made by the gods.*   **EXPANDING/ BRIDGING**

Use the *ELL Observational Assessment Checklists* to monitor student progress for this unit.

STUDENT INTERACTIVE, pp. 408–409

COMPARE ACROSS TEXTS

UNIT THEME

Impacts

TURN and TALK
Question the Answers
Read the sentence under each selection title. Then, with a partner, review the selection and write a question for each "answer" sentence. Finally, talk to your partner about how the answer relates to the theme *Impacts*.

WEEK 3
LA CULEBRA
"La Culebra"
If you do a good deed, this will happen.
What is something bad?

BOOK CLUB

The Secret of the Winter Count
Emma understood this from the Little People.
What is the message?

WEEK 4

BOOK CLUB

WEEK 5
"Pandora" and **"Race to the Top"**
Pandora lacked this "purely human strength."
What is patience?

WEEK 2
Thunder Rose
Thunder Rose was unique because she had this power coursing through her veins.
What is thunder and lightning?

BOOK CLUB

Essential Question
My TURN
In your notebook, answer the Essential Question: How do our stories shape our world?

BOOK CLUB

WEEK 1
from **Can You Guess My Name?**
In the tales, the names are discovered because it is hard for people to keep these.
What are secrets?

WEEK 6

Project
WEEK 6
Now it is time to apply what you learned about Impacts in your **WEEK 6 PROJECT:** The Tale Behind the Tale.

408

409

Inquire

OBJECTIVES

Work collaboratively with others to develop a plan of shared responsibilities.

Respond using newly acquired vocabulary as appropriate.

Conduct short research projects that build knowledge through investigation of different aspects of a topic.

Develop and follow a research plan with adult assistance.

RESEARCH ARTICLES 🔴

The Truth Behind the Legend	770L, 820L, 910L
The Library of Congress	750L, 810L, 900L
Who's Your Hero?	760L, 840L, 900L

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:

- impact : *impacto*
- origin : *origen*

Introduce the Project

This week students will address the theme Impacts by collaboratively following a research plan to generate and clarify questions about an American tall tale, folktale, or legend. Then they will explain the origin of that tale for a blog post. Before assigning the blog post, engage and energize students by activating background knowledge and setting a purpose for the project.

Begin by reading aloud the Activity prompt on p. 410. Then ask students to identify the different tales they have read in this unit or at other times. List the titles on the board and separate them by category (tall tale, folktale, and so on). In addition to the tales they've read in this unit, be sure to include other familiar tales. Discuss with students what blogs are and what a blog post is, providing samples for reference. Then ask a volunteer to interpret the prompt.

CRITICAL LITERACY > Build Background 🔴

Read-Pause-Annotate Distribute copies of "The Truth Behind the Legend." Use the research article to help students build background and generate questions for research. 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 impacts people or events made on others in the article.
- Circle what is confusing.
- Highlight words and phrases that are interesting.

After reading, have students discuss their annotations with the class.

COLLABORATE Have students work together to generate and clarify three questions they would like to have answered about the truth behind stories. Students may record their questions on p. 410. Tell students they will work together to answer their questions when they conduct research.

EXPERT'S VIEW Alfred Tatum, **University of Illinois at Chicago**

"Shape a literacy collaborative in your classroom—we are all responsible for the success of everyone in that environment. As the teacher, you set the context. When students are in an environment where the routines and expectations are very clear, they know literacy—reading and writing—is something to be embraced."

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

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** If students struggle to underline, circle, and highlight the text per the bulleted list, prompt pairs to reread the article looking for each bulleted item separately. For example, for the first read, they would locate impacts in the selection to underline. Then, for the second read, they would circle information that was confusing, and so on.

OPTION 2 **Extend** If students show understanding, have them compile a list of more than three questions related to the article. Encourage them to highlight key words and phrases they might want to include in their own writing.

ELL TARGETED SUPPORT

When it comes time to read the article, you might think about assigning small groups of students with varying English proficiencies. Be prepared to differentiate the ways in which the small group reads the article. For example, ELLs can identify the academic words as someone else reads them.

Use Academic Words

COLLABORATE Have students complete the activity on p. 411. Ask volunteers to share the words they added to the chart with the class. Tell students that they should try to use some of these academic vocabulary words in their blog post.

STUDENT INTERACTIVE, pp. 410–411

INQUIRE   PROJECT-BASED INQUIRY

The TALE Behind the TALE

Activity

The origin of a story is where it all began. Choose an American tall tale, folktale, or legend, such as one about Paul Bunyan, John Henry, Johnny Appleseed, Calamity Jane, or Pecos Bill. Research and explain the origin of the tale to create a post for a class blog.

Research Articles 🔍 RESEARCH

With your partner, read "The Truth Behind the Legend" to generate questions you have about traditional tales. Then make a research plan for creating your blog post.

1. The Truth Behind the Legend
2. The Library of Congress
3. Who's Your Hero?

Generate Questions

COLLABORATE After reading "The Truth Behind the Legend," generate questions about the article. Write the three most important questions you have to share with the class.

1. _____
2. _____
3. _____

Use Academic Words

COLLABORATE In this unit, you learned many words related to the theme *Impacts*. Review the chart, and work with your partner to add more academic vocabulary words to each category. If appropriate, use some of these words when you create your blog post.

Academic Vocabulary	Word Forms	Synonyms	Antonyms
reveal	reveals revealing revealed	show tell uncover	hide conceal mask
traditional	traditions traditionally nontraditional	customary normal established	modern strange unusual
illustrate	illustrator illustrating illustration	show prove explain	hide conceal confuse
interpret	interpreter interpreting interpretation	understand explain clarify	misunderstand misjudge confuse
predict	predicts prediction predictable	forecast guess foresee	surprise shock know

410   411

Explore and Plan

OBJECTIVES

Evaluate details read to determine key ideas.

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

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

Develop and follow a research plan with adult assistance.

RESEARCH ARTICLES 🔴

The Truth Behind the Legend	770L, 820L, 910L
The Library of Congress	750L, 810L, 900L
Who's Your Hero?	760L, 840L, 900L

See the *Small Group Guide* for additional information on how to distribute the articles.

Informative Writing

Use the article "The Library of Congress" and the Plan Your Research chart to help students recognize the characteristics and structures of informative texts.

CRITICAL LITERACY ❯ **Challenge the Text** 🔴

COLLABORATE Distribute copies of "The Library of Congress." Use the article to teach the characteristics and structure of informative texts. Tell students that reading critically involves generating and clarifying questions about a topic. When reading critically we

- Consider the **topic**, or what the article is about.
- Identify the **main idea**, which is the point the author is trying to get across to readers.
- Think about the **supporting details** that are based on facts and research, not the author's opinion.
- Identify the **organization**, including an introduction, body, and conclusion.
- Notice **precise language** that paints a clear picture in the readers' mind.

After students have read "The Library of Congress," lead them in a discussion about the article. Ask the following questions to facilitate critical understanding. Then have students complete p. 412 in the *Student Interactive*.

- Which sentence explains the author's topic?
- What sentence or sentences from the article state the author's main idea?
- Which supporting detail best supports or clarifies the author's main idea? Why?
- Which precise language does the author include? How does this help readers better understand the information?

COLLABORATE Have student pairs use the **Plan Your Research** activity on p. 413 to help them identify a main idea and appropriate supporting evidence they might include in their blog post. Check students' plans against the bulleted lists in the chart.

ELL Targeted Support **Collaborate** Help students identify the main idea, supporting details, and precise language in the research article. Encourage them to share the information based on the evidence they find in the text.

Help students read the article. Check students' understanding by having them complete sentence frames. *The main idea is that the Library of Congress _____. One fact is that the original library _____. Another fact is that Thomas Jefferson _____.* **EMERGING**

Help small groups read the article. Work with the groups to identify the author's main idea. Encourage them to verbally explain their responses using sentence starters. *The author's main idea is _____.* Have students share information from the article that supports the main idea. For example, *_____ is a supporting detail because _____.* **DEVELOPING**

Have partners read the article. Ask: What is the main idea? What are the supporting details? Have partners identify and discuss their answers using information from the article. Then call on students to share their responses with the class. **EXPANDING**

Have partners read the article. Have partners identify the main idea, supporting details, and precise language. Then have them write their answers on p. 412. Have students share the information they find and discuss with another set of partners. **BRIDGING**

STUDENT INTERACTIVE, pp. 412–413

🔖 🔍

EXPLORE AND PLAN

Building a Better Blog

I can share different kinds of information—including facts, definitions, quotations, and illustrations—when I create a blog post.

People write **informative texts** to look at a topic closely and explain it to readers. The information should be accurate, complete, and clear. When reading informational text, look for

- a clearly identified topic,
- a main idea,
- supporting details based on facts and research,
- a logical organization, and
- precise language that describes and links ideas.

COLLABORATE **🔍 RESEARCH** With your partner, read "The Library of Congress." Then answer the following questions about the text.

1. What are the topic and main idea of the article?

_____

_____

2. What are two specific details the writer shares to support the main idea?

_____

_____

_____

3. Who is the audience for this article? How do you know?

_____

_____

_____

412

PROJECT-BASED INQUIRY

Plan Your Research

COLLABORATE Before you begin researching story origins, you will need to come up with a research plan. Use this activity to help write a main idea and plan how you will look for supporting details.

Definition	Examples
MAIN IDEA A main idea is the author's main point about a topic. A main idea • addresses the topic, • is specific, and • is supported with details, such as facts and examples. Read the two examples in the right column. Then, with your partner, write a main idea for your blog post about a traditional tale.	• This blog is about a popular song related to baseball. No • The biggest hit in baseball is the song "Take Me Out to the Ball Game." Yes! My main idea: _____ _____
EVIDENCE You can support your main idea with details, such as • facts • statistics • quotations • examples	**Fact:** A composer named Albert von Tilzer wrote the music to "Take Me Out to the Ball Game." **Statistic:** The song has been recorded more than 400 times. **Quote:** "Today you can't go to a game without hearing the song," noted Fred Arms, a devoted Cubs fan. **Example:** Song ideas can come from many places, even a subway poster.

With your partner, use your writing notebook to list some possible options for finding evidence for your blog post.

413

Conduct Research

OBJECTIVES

Work collaboratively with others to develop a plan of shared responsibilities.

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

Compose letters or other correspondence.

Conduct short research projects that build knowledge through investigation of different aspects of a topic.

Identify and gather relevant information from a variety of sources.

Demonstrate understanding of information gathered.

PRIMARY AND SECONDARY SOURCES

Remind students that **primary sources** are firsthand accounts and that **secondary sources** may include analysis and interpretation of multiple primary sources. Review some possible sources students can use for their project:

- Anthologies of folk tales and tall tales
- The "Tales Like Rumplestiltskin" feature on p. 223

Request Information

TEACHING POINT Student researchers will generate and clarify questions about their topic. Then they will use those questions to compose correspondence, such as a letter to an expert, requesting information on their topic. Many Web sites have forms that researchers can use to request information or submit questions. Concise, thorough requests can help experts respond with the appropriate information. Sometimes there is an option to chat live with an expert, which provides researchers with the information they need in a more timely fashion.

MODEL AND PRACTICE Use the example on p. 414 to model completing a request form online.

- Afshin Parsi completed the Question box with a brief explanation of his project, goal, and the resources he's already reviewed. This detailed but direct request will help the researcher give Afshin useful information. Afshin entered information in all of the fields and then clicked "Ask Your Question." Alternatively, he could have chosen a live chat with an expert, using this Web site. If that were the case, he would be messaging back and forth with a person in real time.

- Tell students that as they research stories, they may need to complete forms like this in order to receive information. Encourage them to reread their requests to make sure they are clear and to the point. Discuss with them what happens when the questions are unclear or the request is not straightforward.

COLLABORATE Have students record responses on p. 415 as they generate and clarify questions, then conduct their own online research about their topic by corresponding with an expert. Encourage them to refer to p. 414 as they work. Point out that they should use the Library of Congress Web site only, but they can choose whether they use a live web chat or complete the form.

EXPERT'S VIEW Julie Coiro, **University of Rhode Island**

"As students research online, it's important to teach them to recognize the difference between information and commercials. You might start from the familiar—the difference between news and commercials on TV. On many websites, there are commercials. Sometimes they are on the side, sometimes they are woven into the text, and sometimes they pop up in texts. Talk aloud as students encounter new types of text. Help them evaluate whether the text is information or advertising."

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

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** Provide struggling students with examples of the type of information they should include. Explain: *We only want to include the most important information in our request. Should we include our name and the project we are working on?* Work with students to identify a brief explanation of their project orally and encourage them to draft their question/explanation based on their discussion before entering it online.

OPTION 2 **Extend** Have students write or share their own explanation of what online request forms do and how to complete them effectively. Encourage them to explore and find and complete another online request form for their research.

ELL TARGETED SUPPORT

Have students work with their group to complete research online. Encourage them to identify the different sections of the request form before entering the information. Have them write down the words they will use before entering them online. For example, have them draft their message and self-correct any spelling mistakes before entering the content into the "Question" field.

NEXT STEPS Once students have collected some information on their tale, they should be ready to begin a first draft of their blog post. As students begin writing, be sure they can identify the tale they chose, their main idea, and some supporting details. In the following activity, students will learn how to include all of the characteristics in a blog post.

STUDENT INTERACTIVE, pp. 414–415

CONDUCT RESEARCH

PROJECT-BASED INQUIRY

Question and Answer

The Library of Congress is a research library that includes more than 38 million books as well as photographs, films, and digital files. Anyone can use the information in the Library of Congress. You can visit the Web site (www.loc.gov) and conduct your own search. The site offers two features to help you find the facts you are looking for by starting an online chat or submitting an e-mail.

💬 You can talk live to a Library of Congress librarian any weekday during special hours.

✉️ You can generate and clarify formal inquiry questions any time you are at a computer, and a librarian will respond by e-mail within five business days. You must fill out every field in the form that has an asterisk (*).

EXAMPLE Afshin wants to write a blog post about the stories behind famous American songs. He knows that the topic is too big for one blog post. He uses the Library of Congress to compose correspondence requesting information about one great song.

📖 LIBRARY OF CONGRESS | ASK A LIBRARIAN | DIGITAL COLLECTIONS | CATALOGS | SEARCH | GO

Name*
Afshin Parsi

Question*
Please add as much detail as you can
Where can I look in the Library of Congress for information about the stories behind American sports songs? I would like to find out more about famous baseball songs. I have looked for information about baseball songs in our middle school library and online using two different search engines.

Be specific: when you ask your question, include details about your project, your goal, and resources you have already consulted.

Country*
United States

ZIP/Postal code*
59105

CLEAR → Click here to clear the form and start over.
ASK YOUR QUESTION → Click here to send your completed form.

COLLABORATE With your partner, generate and clarify formal questions you will ask a librarian at the Library of Congress. Compose your correspondence in a live web chat or through the Ask a Librarian form on the Web site.

Information About Our Project

Sources We Have Already Used

Specific Questions We Want to Ask

Discuss the response you receive during the online chat or by e-mail. How did the librarian help you decide the next step for your research project?

414

415

Collaborate and Discuss

OBJECTIVES

Create mental images to deepen understanding.

Evaluate details read to determine key ideas.

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

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

Analyze Student Model

TEACHING POINT Remind students that the student model is about the song "Take Me Out to the Ball Game," but their writing project will be the origin of a tale. Use the student model to review some of the characteristics of a blog post, such as a single topic, a clear main idea, media elements, a title, and informal language. Point out that the students' blog posts do not have to include all of the media elements mentioned; they can include only the items that are most appropriate for their topic. For example, point out that if their tale is based on a real person, they might include a photograph of that person.

MODEL AND PRACTICE Use the blog post on p. 417 of the *Student Interactive* to model the parts of this type of informational text.

Every blog post is about a single topic and the topic is often directly stated in the first paragraph. The rest of the post includes specific details about that topic. For example, the introduction identifies the topic of this post. Then the author provides support based on research to explain how that is true. Let's look at the rest of the blog. Which details does the author provide to explain his or her claim?

Allow students to respond. Have a student volunteer read the introductory paragraph. Use the callouts to teach students the characteristics of informational texts. For example, discuss with students why introducing the topic at the beginning is important. Encourage students to identify how the supporting details are the topics of the subsequent paragraphs.

COLLABORATE Direct student pairs to use the checklist on p. 416 as they write a complete draft of their blog post. Point out that this checklist has all of the elements they need to include in the blog post. Remind students to include a clear main idea.

Write for a Reader

Audience Students must consider their intended audience when writing. For their blog posts, students may choose informal language because blogs often have a friendly, personal tone. Explain that informal language is what you might use when discussing a topic with a friend or family member. Call students' attention to the third paragraph in the Student Model. Read the first two sentences. Ask students to identify the word or words that make it sound friendly or like the writer is talking to a friend. Point out that using words such as *nope* or *sure* is a way to make writing sound informal.

ELL Targeted Support **Listen and Take Notes** Reread the Student Model aloud to students. Discuss the characteristics of the blog post, focusing on the callouts and explanations. Have them highlight or underline as directed on p. 417 and take notes.

Explain the title of the post: A "big hit" is a song everyone likes. Ask: Could the topic of the post be a popular song? Provide a sentence frame for students to use: *The topic is a popular song*. Read the second paragraph aloud and identify one detail about the song. Work with students to identify a detail and provide a sentence frame for them to complete in their notes. *One detail is that the song was written in 1908*. **EMERGING**

Ask: What is the topic of the post? How do you know? Encourage small groups to underline words and phrases in the first paragraph that indicate the topic. Provide a sentence starter: *The topic is _____.* Ask: What is one detail that supports the topic? Have them identify details that support the topic. *One detail is _____.* Have groups discuss and take notes on their findings. **DEVELOPING**

Have partners label the topic and the facts and details that support it. Have them ask each other: *What is the topic? What is one detail we read that supports the topic?* Then have them respond with evidence from the text, taking notes on their discussion. **EXPANDING**

Have students complete the activity above on their own. Then have them form pairs and compare their responses, taking notes on their details and text evidence. **BRIDGING**

STUDENT INTERACTIVE, pp. 416–417

COLLABORATE AND DISCUSS

PROJECT-BASED INQUIRY

POST with the MOST!

A blog is a Web site that is updated regularly. The noun is a short form of the word *weblog*. Bloggers (people who write blogs) also use the word as a verb: "I just blogged about a great book I read last week."

Each new blog update is called a **post**. Many blog posts share information the writers learned through research. Posts usually

- focus on one clear main idea,
- combine text with media elements, such as illustrations, photographs, and audio or video clips,
- begin with a title that will grab readers' interest, and
- use informal language.

COLLABORATE Read the Student Model. Work with your partner to recognize the characteristics of informative texts.

Now You Try It!
Discuss the checklist with your partner. Work together to follow the steps to create your blog post.

Make sure your blog post
- [ ] identifies a clear main idea.
- [ ] shares accurate details from your research.
- [ ] presents ideas in a clear and logically organized way.
- [ ] uses precise language to describe and link ideas.
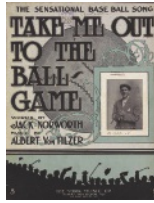
Student Model

about contact faq search

Baseball's Biggest Hit

The biggest hit in baseball isn't a home run—it's a song! "Take Me Out to the Ball Game" is one of the most popular songs ever. It's been recorded more than 400 times. The song has also been heard in more than 1,200 movies, TV shows, and commercials.

A composer named Albert von Tilzer wrote the music. Jack Norworth wrote the lyrics. The song tells about a young woman who really loves baseball. She begs her date to take her to a ballgame instead of a play. The song was written in 1908.

The songwriters must have been huge baseball fans, right? Nope! In fact, they had never seen a live baseball game when they wrote the song. Norworth saw a poster. He got the idea when he was riding the New York subway. The poster said "Baseball Today: Polo Grounds."

That poster had a big effect on baseball history. Today, baseball fans love to sing the song together. It's almost as big a part of the game as the ball and bat!

Underline the sentence that names the main idea of the post.

Highlight three specific details the writer shares.

Underline the most important idea in the conclusion.

Image Citation: Norworth, Jack, and Albert Von Tilzer. *Take Me Out to the Ball Game*. The New York Music Co., New York, monographic, 1908. Notated Music. Retrieved from the Library of Congress, https://www.loc.gov/item/ihas.200033481/. (Accessed May 02, 2017.)

416

417

Refine Research

RESEARCH ARTICLES

The Truth Behind the Legend	770L, 820L, 910L
The Library of Congress	750L, 810L, 900L
Who's Your Hero?	760L, 840L, 900L

See the *Small Group Guide* for additional information on how to distribute the articles.

Creating a Bibliography

TEACHING POINT A bibliography is a list of the sources used in writing. Writers should include a bibliography to identify where they found their facts and information. It is important to learn how to format a bibliography according to the standards that other writers use.

MODEL AND PRACTICE Remind students that writers list all the sources they used in their research. Different kinds of sources are cited differently. Model using the different parts and formatting in a bibliography:

- Point out the different types of sources provided in the *Student Interactive*. Ask: Why might each type of source have different formatting?

- There is some information required about every kind of source. Ask: What is always included? (Possible responses: author, title, a date)

- Guide students to notice that, as in other texts, book titles in bibliographies are italicized. Ask: What would I put in quotation marks, an encyclopedia entry or the title of the encyclopedia? (Possible response: the entry)

CRITICAL LITERACY **Evaluate and Brainstorm Information**

Distribute copies of "Who's Your Hero?" While student pairs read the research article, encourage them to compare it to the examples on p. 418 of the *Student Interactive*. Use "Who's Your Hero?" to help students identify the necessary elements for a bibliography that are present (i.e. title of page, name of site, date of visit, and URL). Guide students to notice that because no author is given, that element will not be present in their bibliography entries.

COLLABORATE Give student pairs time to draft a sample bibliography for "Who's Your Hero?" using the information present. If time allows, have students create sample bibliography entries for an encyclopedia article and a book or magazine using resources in your classroom library. Finally, have them check their work by asking:

- Did you include all the necessary information in your bibliography entry?
- Where did you use italics or underline? Where did you use quotation marks?

Next, have students practice using bibliographies by answering the questions about the sample bibliography on p. 419.

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** Support struggling students with additional practice formatting a bibliography correctly. Review each element at a time, pointing and labeling as you read aloud. Then have students tell you where or how to locate the information used for each section. Encourage them to label each element when completing the activity.

OPTION 2 **Extend** Have students who have grasped the concepts of bibliographies complete their first draft for their research independently. Have them confirm that all of the entries are in alphabetical order.

ELL TARGETED SUPPORT

Have student discussion groups use active listening techniques to produce sentences showing understanding of the components and features of a bibliography. Say: A *bibliography* is a list of *sources.* The *list* is in *alphabetical order.* Work with them to identify which of their sources would be listed first, based on author.

NEXT STEPS Have students categorize their notes by topics and main ideas. Then, have students look at their drafts and notes to identify sources they have used during the research. Encourage them to identify the types of sources and begin drafting the bibliography for their research.

STUDENT INTERACTIVE, pp. 418–419

REFINE RESEARCH

Creating a Bibliography

A **bibliography** is a list of the sources you used when researching a topic. It gives readers the information they need to find and check your sources. This chart shows how to cite different kinds of sources.

Books and Magazines

Madison, Emily. *All-American Heroes*. Philadelphia. Power Press, 2017.
• Author (last name first)
• *Title of Book* (in italics or underlined)
• City of Publication
• Publisher, Year of Publication

Encyclopedias

"Heroes." *New Times Encyclopedia*. 2014. ◄········ In this example, the article did not list an author.
• Author (if available)
• "Title of Article."
• *Title of Book* (in italics or underlined)
• Date of Edition

Web Sites

Singh, Denyse. "Heroes Are Here." *Center for Student Studies*. Nov. 28, 2017. www.url.here
• Author (if available)
• "Title of Page."
• *Name of Site* (in italics or underlined)
• Date of your visit
• <URL—Web site address> in brackets

You can usually find the name of the Web site on the home page, or first page, of the site.

COLLABORATE Read the web article "Who's Your Hero?"   RESEARCH
Then, on a separate sheet of paper or in your writing notebook, work with a partner to create a bibliography entry for the article.

418

PROJECT-BASED INQUIRY

COLLABORATE Read this bibliography for a blog post. Then answer the questions.

"Baseball's Greatest Hits: The Music of Our National Game." Library of Congress. May 3, 2017. <https://www.loc.gov/exhibits/baseballs-greatest-hits/index.html>

Editors of *Sports Illustrated Kids*, "Baseball: Then and WOW!" New York. Liberty Street. 2016.

Klingheim, Trey. "Baseball History." *New Encyclopedia of America*. 2012.

Panchyk, Richard. *Baseball History for Kids: America at Bat from 1900 to Today*. Chicago. Chicago Review Press Inc. 2016.

1. What is the oldest source listed in this bibliography? How can you tell?
Possible response: The "Baseball History" article is the oldest because it was published in 2012.

2. What is unusual about the authors listed for the book *Baseball: Then to Wow!*?
Possible response: The authors of this source are the editors of a magazine.

3. How are the entries in the bibliography organized?
Possible response: The entries are in alphabetical order using the first part of each entry.

419

Extend Research

Primary Source SOCIAL STUDIES

Go online to SavvasRealize.com for primary sources that will help students with their research.

CUSTOMIZE IT!

As students draft their blog posts, help them consider the appropriate amount of images and sounds to include. Remind them that too many visual elements may distract from their text and message. Show students several examples of blog posts, some with many visuals and some with a minimal amount. Compare and contrast with the class which are the most appealing and effective in communicating the author's message.

Create a Strong Media Message

TEACHING POINT Authors can engage their readers and make their writing more interesting by combining words with images and sounds. They may choose to create multimodal texts, which combine text and visual information, or digital texts, such as blog posts.

MODEL AND PRACTICE Use p. 420 to model how one school incorporates media into their blog posts.

- The language in blogs includes the name of the blog, the blog title, the writers' names, and dates of the post. All of the information helps readers evaluate the credibility of the information. How is this similar to printed texts such as books and magazines?

- Because blogs are online, images such as videos or animations with sound clips can be included. Videos can help readers better visualize the topic or author's message. How do these images and sounds help readers better understand the topic of "Take Me Out to the Ball Game"?

COLLABORATE Have students brainstorm how to incorporate characteristics of digital texts into their blog posts. Have pairs use p. 421 to guide their thinking about language, images, and sounds. Consider the following questions: *How can I help my readers better understand or visualize my topic? Are there sounds that will help better communicate my central idea?* Remind students that whenever they include elements of digital texts, they need to identify the source of those elements in the bibliography as well.

ELL Targeted Support **Share Information** Remind students that writers include only the language, images, and sounds that are related to their topic. Point out that they are going to encounter many visuals as they research, but they should select only the ones that are related to their topic and best appeal to their audience.

Work with students to review the types of media they might include in their blog post. Display the words *language, images,* and *sounds.* Offer suggestions of language they might include, such as topic, names, and dates. Provide examples of each for students to see. Then discuss the items they can include using sentence frames or starters. We could include our names in the post. We could include images of the characters in the tales. We could include an audio file of someone reading the tale.
EMERGING/DEVELOPING

Modify the above procedure by having each small group work together to identify the language, images, and sounds they could include in their posts. Then encourage them to discuss which would be the best to include and why. Ask: Why should you include those images? Why would those audio files be better than others? **EXPANDING/BRIDGING**

STUDENT INTERACTIVE, pp. 420–421

EXTEND RESEARCH

PROJECT-BASED INQUIRY

Create a STRONG Media Message

The purpose of a blog can be to share a message or information with a specific audience. Online media communicates messages by combining language, images, and sounds.

The **language** in a blog post includes the blog name, the titles of each blog post, writers' names, dates of each post, and the posts themselves.

THE BIG BLAST: The P.S. 42 Blog

Images are visual elements in a blog. Images that do not move are called still images.
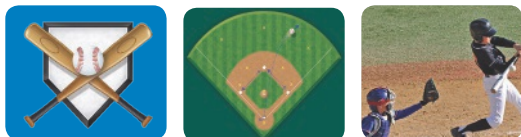
Blogs also use moving images, such as **videos** or **animation**. These are often indicated by a triangle that points to the right. When you click the triangle, the movie begins to play.

Blogs can include **sounds** in movie clips or audio files. An audio file might play songs, interviews, or sound effects.

COLLABORATE With your partner, think about how adding media elements to your blog post will help you share information with your audience.

Language

What words might you add to make your blog post more informative?

Images

What still images might you add? Where will you find them?	What moving image could you add? Where will you find it?

Sounds

What sounds could you add? Will you record your own sounds, or include prerecorded songs, interviews, or sound effects?

420

421

Collaborate and Discuss

CUSTOMIZE IT!

As students revise and edit their work, remind them to review their informal language. *Will my audience understand what I am communicating? Is my language too informal? Although I am using informal language, do I still sound knowledgeable about my topic?*

Revise and Edit

TEACHING POINT Writers analyze their own writing to make sure they clearly express the main idea and supporting details. Explain that sometimes they need to revise the order of ideas to make the information easier to follow.

MODEL AND PRACTICE Model how writers revise the order of ideas on p. 422, referring back to the Student Model on p. 417 as needed. In this blog post, the writer noticed that he or she does not mention the year the song was written until the end of the first paragraph. By moving "In 1908" to the beginning, readers immediately know more about the song and topic. Ask students how the revision to the second paragraph of the text makes it easier to follow. Then encourage students to brainstorm ideas the writer can move around or ideas they can combine.

Peer Review

COLLABORATE   Have groups exchange blog posts and review each other's writing. Remind students to be respectful in their comments, focusing on the writing and not the writer.

Revise Main Idea and Details   Have students reread their blog posts using the Revise checklist on p. 422. Encourage students to ask questions, such as *Will our audience know what our central idea is? Have we included enough information for our audience? Is there any other information from our research that we can include?* Have students mark specific places where they can improve their ideas or details.

Conventions Next, have students use the Edit checklist on p. 423 to make sure they used correct conventions. Encourage students to check that there are quotation marks around ideas copied directly from sources. Have them cross-check their blog post against the bibliography to ensure they've included all of the sources used.

DIFFERENTIATED SUPPORT

OPTION 1 **Intervention** Support struggling students as they complete the Revise and Edit checklists. Have pairs rephrase the checklist items as questions such as *Did I clearly state my central idea? Did I include enough information? Did I spell each word correctly? Are my sources all included in my bibliography?* Ask students to explain what change they will make if the answer to any question is "no."

OPTION 2 **Extend** Encourage students who show understanding of revising and editing to review their writing independently before meeting with others. Have them confirm they cited their sources correctly before comparing their citations against their bibliographies.

ELL TARGETED SUPPORT

Support the revising and editing process by reading aloud each group's blog post, stopping as appropriate to "Think Aloud." For example, stop when you encounter ideas that aren't connected with a conjunction: "I wonder whether these two ideas should have a connecting word." Restate the sentence using a conjunction and ask students whether it makes better sense. Have students respond using "Yes, that is better because _____."

NEXT STEPS Have students prepare a final copy of the blog post to share with others.

STUDENT INTERACTIVE, pp. 422–423

COLLABORATE AND DISCUSS · PROJECT-BASED INQUIRY

Revise

Revise Main Idea and Details Reread your blog post with your partner. Have you

- ☐ clearly stated the main idea of your post?
- ☐ included enough information to explain your topic?
- ☐ used the information you discovered during research?
- ☐ presented ideas in a logical order?

Revise Order of Ideas

The writers of the model blog post in this lesson changed the order of some ideas. Notice how they combined some sentences and moved ideas so that the information is easier to follow.

In 1908, a
A composer named Albert von Tilzer wrote the music; , and
Jack Norworth wrote the lyrics. The song tells about a young woman who really loves baseball. She begs her date to take her to a ballgame instead of a play. ~~The song was written in 1908.~~

The songwriters must have been huge baseball fans, right? Nope! In fact, they had never seen a live baseball game when they wrote the song. Norworth ~~saw a poster.~~ He got the idea when he was riding the New York subway. ~~The poster~~ said "Baseball Today: Polo Grounds."   and saw a poster that

Edit

Conventions Read your blog post again. Have you used correct conventions?

- ☐ spelling
- ☐ punctuation
- ☐ capitalization of names and places
- ☐ quotation marks around ideas quoted directly from sources
- ☐ a complete and accurately formatted bibliography

Peer Review

COLLABORATE Exchange blog posts with another group. Take notes to review the post. Identify and underline the topic. Highlight interesting and important details. Then review your notes and discuss how well the blog post explains the topic.
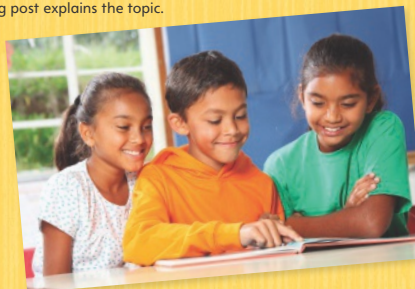
422 · 423

Celebrate and Reflect

OBJECTIVES

Listen actively, ask relevant questions, and make pertinent comments.

Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively.

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

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.

Differentiate between contexts that call for formal English and situations where informal discourse is appropriate; use formal English when appropriate.

Celebrate!

Before submitting their post to a classroom blog, students should read aloud their blog post to another group. If students have included any media with their posts, they should be prepared to share that with their audience.

Use the Student Model on p. 417 to model effectively sharing this project with others. When you finish, point out the traits of effective speech.

- When I shared my blog post, I looked at my audience sometimes and made eye contact with people who were listening.

- I took my time and did not rush. I enunciated clearly with a natural rate and volume.

- I listened to the audience's comments and questions carefully before providing an answer.

COLLABORATE If appropriate, review any policies your school has in place about online citizenship and digital publishing. Then allow students to choose an appropriate mode of delivery for their work, and remind them to consider how formal or informal their language should be when they present their blog post to the class. Have audience members respond to the presentations. Have presenters jot down their classmates' reactions on p. 424.

Reflect

My TURN Guide students to evaluate and reflect on their work, using the student-friendly rubric. Encourage them to consider which parts of the blog post were the strongest and how they might improve their informational writing on the next project.

Reflect on the Unit

Reflect on Your Goals Have students revisit their goals on p. 216. Remind them to use a different color to re-rate how well they think they have met the goals.

Reflect on Your Reading Readers reflect on what they read to better understand and connect to texts. Use "Pandora" to model making a personal connection to a text. I read about how Pandora responded to being told not to open the box. I, too, have been in situations where there was a rule in place and I did not understand why. I can connect to Pandora. Have students answer the Reflect on Your Reading questions.

Reflect on Your Writing Writers reflect on the challenges and success they experience so that they can continue to improve their writing. Use the edits on the Student Model on p. 422 to model reflecting on writing. An important reason to write multiple drafts of any writing product is the opportunity to revise for different elements. A rough draft often requires an edit to include or remove details, and another edit to clarify the topic by better organizing ideas and information. Have students answer the Reflect on Your Writing questions.

Reading and Writing Strategy Assessment Checklists

The *Reading and Writing Strategy Assessment Checklists* will help you monitor student progress.

STUDENT INTERACTIVE, pp. 424–425

CELEBRATE AND REFLECT

Time to Celebrate!

COLLABORATE If possible, submit your blog post to a classroom blog, and ask for comments from readers. You can also decide to read your blog post aloud and share any media elements you plan to include. Consider how formal or informal your language should be when you present your blog post. How did your audience react? Write their responses here.

Reflect on Your Project

My TURN Think about your blog post. What parts do you think are strongest? What parts need improvement? Write your thoughts here.

Strengths

Areas of Improvement

REFLECT ON THE UNIT

Reflect on Your Goals

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

Look back at your unit goals.
Use a different color to rate yourself again.

Reflect on Your Reading

When you read a biography or autobiography it is important to put yourself in the situation or in the shoes of the character or subject to understand the experience.

Share a personal connection you made while reading one of your independent reading texts.

Reflect on Your Writing

Review the writing you did for this unit. How did writing help you understand the unit theme?

424

425

BOOK CLUB

OBJECTIVES

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

Read grade-appropriate texts independently.

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 *Where the Mountain Meets the Moon,* 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 choose one for them from the list on p. T483.

2 **PLAN THE BOOK** Book Club will meet twice per week, during Small Group time. Help the club decide how to divide the book across these ten days. Choose enough chapters or pages so that groups can have a lively conversation each day, but help students pace the book so they will have clearly defined reading expectations before each meeting.

3 **KNOW THE BOOK** Have a clear idea of what the text is about, so that you can participate in groups' conversations if necessary.

4 **PREVIEW THE BOOK** Present the book in assembled groups. Give a brief preview of the setting or topic and what the book is about. Then allow students the chance to discover the book on their own.

5 **ENJOY THE BOOK** Remember that Book Club is a time for students to discover the enjoyment of reading. As they read and discuss the book in the group, they will practice some of the same thinking they've been introduced to in the *Student Interactive*. More importantly, the goal of the activity is to focus on their interactions with the book and their fellow club members.

⭐ **CONNECT TO THE THEME** So that students can make connections, you might help them choose a book related to the theme, Impacts, or the Essential Question for the unit: *How do our stories shape our world?* As a class, discuss how the book relates to both.

⭐ **CONNECT TO THE SPOTLIGHT GENRE** To help students further practice their strategies for reading the genre of traditional literature, you might help them choose a book in the genre.

Each Day

DISCUSSION CHART Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that they will fill in their charts with details they notice, connections they make, and things they wonder about 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 effectively share their ideas and build on those of others. Offer them examples on how to phrase their ideas productively and respectfully. **SEL** ▸

- What you said reminds me of _____.
- Your idea helps me understand _____.
- What part of the text made you think that?
- I see it in another way. For example, _____.

🔃 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.
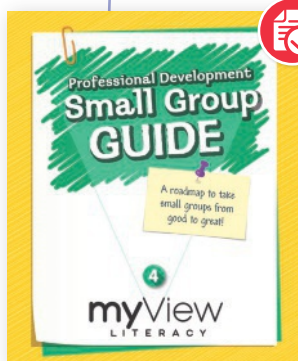
Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!
4
myView LITERACY

CHOOSE YOUR
BOOK

- ✅ *Where the Mountain Meets the Moon* by Grace Lin
- ☐ *Her Stories* by Virginia Hamilton
- ☐ *Separate Is Never Equal* by Duncan Tonatiuh
- ☐ *On The Way Home* by Laura Ingalls Wilder
- ☐ *Juan Verdades* by Joe Hayes
- ☐ *Stockings of Buttermilk* by Neil Philip

Preview these selections for appropriateness for your students and for title availability.

BOOK CLUB

BOOK CLUB CHOICE

The following pages offer instruction specific to one of this unit's books, *Where the Mountain Meets the Moon.* 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. T482–T483 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 *Where the Mountain Meets the Moon*

Teacher's Role

GUIDE BOOK CLUB Have students move into book clubs. Remind them that as members of book clubs, they are responsible for completing and assessing their own reading and writing. The role of the teacher is not to ask specific questions to get specific answers. Rather, the teacher will help encourage students to participate in discussion with one another to guide them towards new understandings.

CONNECT TO THE THEME This text connects to both the unit theme, Impacts, and the Essential Question for the unit: *How do our stories shape our world?*

CONNECT TO THE SPOTLIGHT GENRE As students read *Where the Mountain Meets the Moon*, listen for moments in their Book Club conversations when they are using strategies for reading fiction. You can prompt them to use reading strategies. For example, *How does Minli change over the course of the book? How does the setting shape Minli's journey? What was the main conflict in the book*?

LAUNCH THE BOOK Over the course of this unit, students will read *Where the Mountain Meets the Moon* by Grace Lin. This traditional literature text depicts the journey of a young girl who seeks to bring good fortune to her family.

EXPERT'S VIEW Frank Serafini, Arizona State University

"We can't assume that students know how to talk about books. For Book Clubs, you can't just leave them alone and ask them to use their role sheets. As a teacher, you should demonstrate to students how to talk about books. Through read alouds and reading alongside students, we have to model how to talk about texts."

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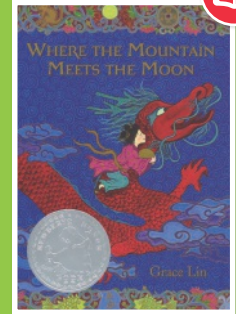
SMALL GROUP

Book Support

DISCUSSION CHART The Discussion Chart provides three distinct categories students can use to organize their thoughts in response 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, including how they connect the text to other texts and the world.
- **Wonderings** allows students to share any interpretations, insights, or further 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.
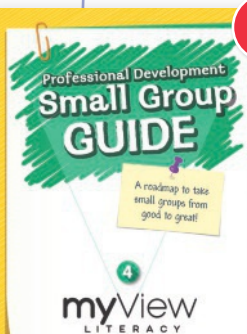
Professional Development
Small Group GUIDE
A roadmap to take small groups from good to great!
4
myView LITERACY

CHOOSE YOUR BOOK

- ☑ *Where the Mountain Meets the Moon* by Grace Lin
- ☐ *Her Stories* by Virginia Hamilton
- ☐ *Separate Is Never Equal* by Duncan Tonatiuh
- ☐ *On The Way Home* by Laura Ingalls Wilder
- ☐ *Juan Verdades* by Joe Hayes
- ☐ *Stockings of Buttermilk* by Neil Philip

BOOK CLUB

Week 1

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

Read grade-appropriate texts independently.

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.

TEACHER'S SUMMARY

Chapters 1-4 We meet Minli, a young girl who lives with her parents, Ma and Ba, in a poor village in the Valley of Fruitless Mountain. When they aren't working in the rice fields, Minli loves to listen to her father tell spectacular tales. Minli spends the only money she has to buy a goldfish from a strange man who claims the fish will bring good fortune to her family. Ma scolds her for wasting money on a fish they cannot afford to feed. Ba says that Minli will have to ask the Old Man of the Moon how to bring fortune to their home. After Minli decides to release the goldfish into Jade River, the fish speaks and tells her it knows how to locate the Old Man of the Moon.

Chapters 5-11 Minli secretly departs on a journey to find the Old Man of the Moon. Minli's parents are shocked when they realize she's gone. Ma blames Ba for causing Minli to believe in his fantastical stories. They follow footprints into the woods in search of her. Meanwhile, Minli discovers a dragon that is stuck in a river. Monkeys who claimed ownership over a nearby peach grove tied up the dragon, who is unable to fly. As Minli helps free him, we learn "The Story of the Dragon." Dragon doubts the Never-Ending Mountain is real, but he agrees to join her on her trip. Dragon wants to ask the Old Man of the Moon why he can't fly.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to launch students' thinking on the elements of the new text.

According to Ba's story, why doesn't anything grow on Fruitless Mountain?

Why doesn't Ma approve of Ba's stories?

On page 31, Minli writes a note for her parents before she departs on her journey to the Never-Ending Mountain. What does she say about obedience?

COLLABORATION Offer sentence stems like these as examples of how students should phrase their ideas productively and respectfully. **SEL** ▶

- One detail I find interesting is _____.
- Would you explain _____ again, please?

CHOOSE YOUR BOOK

- ✅ *Where the Mountain Meets the Moon* by Grace Lin
- ☐ *Her Stories* by Virginia Hamilton
- ☐ *Separate Is Never Equal* by Duncan Tonatiuh
- ☐ *On The Way Home* by Laura Ingalls Wilder
- ☐ *Juan Verdades* by Joe Hayes
- ☐ *Stockings of Buttermilk* by Neil Philip

Session 1

Present the book to the groups. Explain that this book details a young girl's courageous quest to bring fortune to her family. Point out that the book contains elements of traditional literature. Ask students to take note of details about character, setting, and plot as they read.

Tell the groups that they should begin reading today. Before Session 2, they should finish reading Chapters 1-4 and be ready to discuss them.

Display a sample of the Discussion Chart and ask students to create something similar in their notebooks. Explain that as they read, they will fill in their charts with details they notice, connections they make, and things they wonder about as they read.

Allow groups to use any remaining Book Club time to begin reading.

Session 2

By Session 2, students will have read Chapters 1-11 of *Where the Mountain Meets the Moon.* Now they are ready to begin their conversation about the book.

Circulate around the room and notice how each group's conversation is going. When appropriate, ask questions to guide their conversation.

When groups sit down for their first conversation, they might have trouble getting started or continuing their conversation. If so, ask groups questions like the following to spark collaboration.

CONVERSATION STARTERS

- What do you think about the characters so far?
- Where does the story take place? What effect does that have on the story?
- How is Minli's life different from your own? How is it similar?

Students should refer to details and ideas from their Discussion Charts. Students should be prepared to discuss Chapters 12-22 next week.

BOOK CLUB

Week 2

TEACHER'S SUMMARY

Chapters 12-16 The Goldfish Man assures Ma and Ba that Minli's quest is possible and he gives them a goldfish. Dragon and Minli set a trap for the Monkeys so they can travel through the Monkeys' territory. Ba tells "The Story of the Paper of Happiness." A fish tells "The Story of the Dragon Gate" and directs the travelers to the City of Bright Moonlight, but Minli has to leave Dragon behind the gates because the people of the city don't like dragons.

Chapters 17-22 Minli enters the City of Bright Moonlight in search of the king. She befriends a boy with a big buffalo. He lives alone in a run-down hut that reminds her of home. The boy has a friend whom he only sees once a month when she visits to weave string for her Grandfather. She tells him that Minli can find the king at the Market of Abundance. Ma and Ba return home and tell the other villagers they trust Minli will return home. Minli discovers the king posing as a beggar at the Market of Abundance. She follows him through a secret door to the Palace Garden in the Inner City.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking toward the elements the class has been working on.

Why does the old man change the Goldfish Man's fortune?

How does Minli use her rice to trick the Monkeys?

Why don't the people of Bright Moonlight like dragons?

COLLABORATION Remind students that it is important in any group discussion for people to take turns talking and know how to ask questions based on what others say. Offer sentence stems like these as examples of ways to talk about the text. **SEL** **SOCIAL-EMOTIONAL LEARNING**

- My idea builds on _____.

- In what paragraph can I find details about _____?
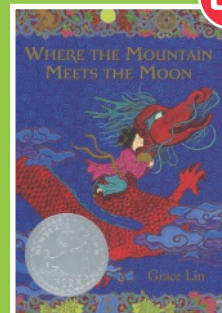
Session 3

By Session 3, students will have read Chapters 12-16 of *Where the Mountain Meets the Moon*.

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

- What do we learn about Dragon's personal history?
- Are there any parts in the book that confused you?
- What would you do if you were in Ma and Ba's situation?

Session 4

By Session 4, the students will have completed Chapters 17-22 of *Where the Mountain Meets the Moon.*

CONVERSATION STARTERS

- How would you describe the boy with the buffalo?
- How has Minli changed since the start of her journey?
- Do you think her choice to follow the king through the secret door was wise?

Students should refer to details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapters 23-34 next week.

SMALL GROUP

CHOOSE YOUR BOOK

- ✓ *Where the Mountain Meets the Moon* by Grace Lin
- ☐ *Her Stories* by Virginia Hamilton
- ☐ *Separate Is Never Equal* by Duncan Tonatiuh
- ☐ *On The Way Home* by Laura Ingalls Wilder
- ☐ *Juan Verdades* by Joe Hayes
- ☐ *Stockings of Buttermilk* by Neil Philip

B O O K CLUB

OBJECTIVES

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

Read grade-appropriate texts independently.

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.

TEACHER'S SUMMARY

Chapters 23-26 Minli tells the king about her quest as well as her search for the "borrowed line." The king reveals the history of his city in "The Unknown Part of the Story of the Old Man of the Moon." The king decides to give Minli a page from the Book of Fortune, which provides one cryptic line of advice when read under the moonlight. He believes it may be the "borrowed line" she is searching for. While Dragon waits for Minli outside the city, he realizes he appreciates her friendship. Lion statues that guard the city give Dragon a red string given to them by the Old Man of the Moon. Meanwhile, Ma and Ba remain faithful that Minli will return.

Chapters 27-34 Minli and Dragon continue their journey with their two potential "borrowed lines." While they are resting in a cave, an evil tiger attacks them. Dragon scares the tiger away, but the tiger scratches and poisons him in the process. Minli hurries to find help to save Dragon's life. On her way, Minli runs into twins, A-Fu and Da-Fu, who are referred to collectively as Da-A-Fu. They manage to trick the tiger into jumping down a well. The twins and their Grandfather, A-Gong, give Dragon medicine. Minli goes to the Village of the Moon Rain with Da-A-Fu while A-Gong looks after Dragon in the cave. Minli learns the history of their village in "The Story of the Village of the Moon Rain."

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking toward elements the class has been working on.

When explaining her quest to the King, what detail does Minli leave out of the story? Why?

How do A-Fu and Da-Fu trick the Tiger?

What rains down on A-Fu and Da-Fu's village each night?

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** ▶

- What part of the text made you think _____?
- I don't agree with _____ because _____.
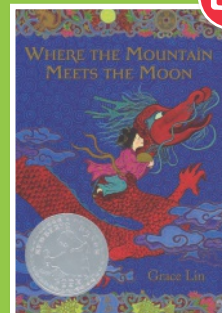
Session 5

By Session 5, students will have read Chapters 23-26 of *Where the Mountain Meets the Moon.* When groups sit down for their conversation, they might have trouble getting started. If so, ask groups the following questions to spark collaborative discussion of the text:

CONVERSATION STARTERS

- How does Minli's life differ from the life of the king?
- Where does this part of the story take place? What effect does the setting have on 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 6

By Session 6, students will have completed Chapters 27-34 of *Where the Mountain Meets the Moon.*

CONVERSATION STARTERS

- Are you seeing a new side to any of the characters?
- How does the attack from the Green Tiger move the plot forward?
- What do you think is going to happen next?

Ask students to share details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapters 35-41 next week.

CHOOSE YOUR

BOOK

- ☑ *Where the Mountain Meets the Moon* by Grace Lin
- ☐ *Her Stories* by Virginia Hamilton
- ☐ *Separate Is Never Equal* by Duncan Tonatiuh
- ☐ *On The Way Home* by Laura Ingalls Wilder
- ☐ *Juan Verdades* by Joe Hayes
- ☐ *Stockings of Buttermilk* by Neil Philip

BOOK CLUB

Week 4

OBJECTIVES

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

Read grade-appropriate texts independently.

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.

TEACHER'S SUMMARY

Chapters 35-37 After a violent storm hits Minli's home village, Ma and Ba continue to hope for Minli's return. Minli sleeps for an entire day because she is exhausted from traveling. Da-A-Fu's grandmother, Amah, tells the story of how the Green Tiger terrorized their village. Upon his death, the Magistrate transformed into the Green Tiger because his body was so filled with rage that his spirit could not rest. Da-A-Fu's family offers to show Minli and Dragon the way to Never-Ending Mountain.

Chapters 38-41 As Minli, Dragon, and Da-A-Fu travel to Never-Ending Mountain, we learn that Da-A-Fu's ancestors were the family in "The Story of the Paper of Happiness." Famous for being happy, their ancestors escaped the wrath of the magistrate with aid from the Old Man of the Moon. When they finally arrive at Never-Ending Mountain, Minli uses both borrowed lines to send a kite to the Old Man of the Moon. The string and paper magically turn into a bridge leading to the top of the mountain. We learn about "The Story of the Dragon's Pearl." Minli must leave Dragon behind because he is too big to fit on the bridge.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking toward elements the class has been working on.

What did the Green Tiger demand from the people of the Village of Moon Rain?

At the end of Chapter 37, what does Minli notice about the clothing of Da-A-Fu's family? Why is she grateful?

How did Da-A Fu's ancestors escape the rage of the Magistrate? How does their story inspire Minli's method of climbing the Never-Ending Mountain?

COLLABORATION Offer sentence stems like these as examples of how to phrase ideas in a meaningful conversation. **SEL** ▸ **SOCIAL-EMOTIONAL LEARNING**

- I see it in another way. For example _____.

- Based on _____, I think _____.
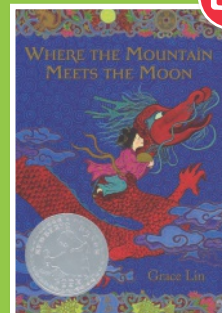
Session 7

By Session 7, students will have read Chapters 35-37 of *Where the Mountain Meets the Moon.*

CONVERSATION STARTERS

- How would you describe the people of the Village of Moon Rain?
- Compare and contrast Minli's village with the Village of Moon Rain.
- How have Ma and Ba changed as they await Minli's return?

As groups discuss the book, circulate around the room and notice where the conversations are going. When it seems appropriate, touch base with each group and ask what aspects of the book they are talking about.

Session 8

By Session 8, students will have read Chapters 38-41 of *Where the Mountain Meets the Moon.*

CONVERSATION STARTERS

- How do the oral stories told by the characters affect how you read Minli's story?
- How would Minli's story have changed if she didn't have the help of Da-A-Fu and their family?

Ask students to share details and ideas from their Discussion Charts. Tell students that they should be prepared to discuss Chapters 42-48 next week.

CHOOSE YOUR

BOOK

- ✅ *Where the Mountain Meets the Moon* by Grace Lin
- ☐ *Her Stories* by Virginia Hamilton
- ☐ *Separate Is Never Equal* by Duncan Tonatiuh
- ☐ *On The Way Home* by Laura Ingalls Wilder
- ☐ *Juan Verdades* by Joe Hayes
- ☐ *Stockings of Buttermilk* by Neil Philip

BOOK CLUB

Week 5

OBJECTIVES

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

Read grade-appropriate texts independently.

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.

TEACHER'S SUMMARY

Chapters 42-43 Minli meets a rabbit who leads her to the Old Man. We learn "The Story of Wu Kang." She finds the Old Man sitting in the middle of a room full of red string and small clay figures. The Old Man tells her that she may only ask one question. Minli has to decide whether she will ask her own question or ask why Dragon can't fly. She chooses to ask Dragon's question.

Chapters 44-48 At home, Ma apologizes for being so critical of Ba and Minli's interest in stories. Minli returns to Dragon and removes a ball from his head, which the Old Man said was weighing him down. Dragon flies Minli back to her village. He stops at Fruitless Mountain due to a strange sense of being at home. Minli returns to her family. They discover the ball from Dragon's head is a valuable Dragon's Pearl. Dragon's return to Fruitless Mountain makes the mountain fertile, bringing good fortune to her entire village. Although she didn't ask Old Man of the Moon her own question, all of Minli's dreams still came true. In the future, the Goldfish Man returns to the village to hear the story of Minli's journey to and from Never-Ending Mountain.

KEY IDEAS If necessary, refer to the Teacher's Summary and share some of the following talking points to guide students' thinking toward elements the class has been working on.

Why does the orange dragon look familiar? Who is she?

What is the Old Man doing with the string and clay figures?

Why does Minli choose to ask Dragon's question?

What was the ball on Dragon's head?

COLLABORATION Offer sentence stems like these as examples of how to phrase ideas in a meaningful conversation. **SEL** SOCIAL-EMOTIONAL LEARNING

- I think the author is trying to _____.

- I can answer that question using details from _____.

Session 9

By Session 9, students will have read Chapters 42-43 of *Where the Mountain Meets the Moon*. When appropriate, touch base with each group and support students to keep the conversation going.

CONVERSATION STARTERS

- How would you describe the Old Man of the Moon?

- If you could meet any one of the characters from this story, which would you choose and why?

Session 10

By Session 10, students will have finished reading *Where the Mountain Meets the Moon*. On this final day of the unit's Book Club, the groups should widen the focus of their discussions to the entire book.

CONVERSATION STARTERS

- What life lesson do you think the author is trying to teach through this story?

- In what ways do the legends told throughout the story come together in the end?

- What surprised you about the ending?

- What was the main conflict? How was this resolved?
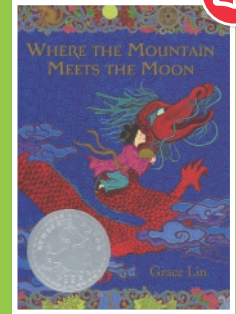
CHOOSE YOUR

BOOK

- ☑ *Where the Mountain Meets the Moon* by Grace Lin

- ☐ *Her Stories* by Virginia Hamilton

- ☐ *Separate Is Never Equal* by Duncan Tonatiuh

- ☐ *On The Way Home* by Laura Ingalls Wilder

- ☐ *Juan Verdades* by Joe Hayes

- ☐ *Stockings of Buttermilk* by Neil Philip

Glossary

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, *abundant* begins with the letter *a* so I know that it will be at the beginning of the glossary. When I find *abundant,* I can see that it is divided into three syllables.

- In parentheses, I see how *abundant* is pronounced, and I also see that the second syllable is stressed.

- Next, I find the word's part of speech, or function in a sentence, 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.

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, part of speech, pronunciation, and syllabication of some of the words in this book. The entries in this glossary are in alphabetical order. The guide words at the top of each page show the first and last words on the page. If you cannot find a word, check a print or digital dictionary. 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:

The entry word is in bold type. It shows how the word is spelled and divided into syllables.

The pronunciation is in parentheses. It also shows which syllables are stressed.

The part-of-speech label shows the function of an entry word.

a•bun•dant (ə bun′dənt) *ADJECTIVE* plentiful; commonly occurring

The definition shows what the word means.
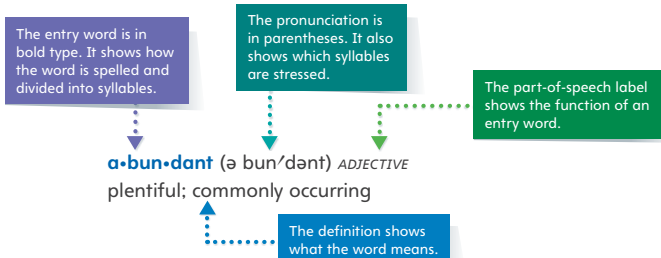
My TURN Find and write the meaning of the word *challenge*.
a thing that requires skill or thought

Write the syllabication of the word. **chal•lenge**

Use the pronunciation guide to help you say the word aloud.
What other words do you know that share the same base word as *challenge*?
Possible response: challenged, challenging, challenger, challengeable

TURN and TALK With a partner, discuss how you can use a print or digital dictionary to find the meaning of a word that is not in this glossary.

632

GLOSSARY

GLOSSARY

abundant • border

Aa

a·bun·dant (ə bun′dənt), ADJECTIVE. plentiful; commonly occurring

ac·cen·tu·at·ed (ak sen′chü ā tid), VERB. highlighted; called attention to

ac·com·plish (ə kom′plish), VERB. achieve; succeed

a·dopt·ed (ə dop′tid), VERB. started to use a selected idea or method

al·ti·tude (al′tə tüd), NOUN. height or distance above sea level or Earth's surface

a·mazed (ə māzd′), ADJECTIVE. awed; impressed; struck

as·ton·ish·ment (ə ston′ish mənt), NOUN. a feeling of great surprise

Bb

bar·gain (bär′gən), NOUN. an agreement between people about what each will give or receive

bor·der¹ (bôr′dər), NOUN. line or boundary

bor·der² (bôr′dər), VERB. to form a separating edge

Pronunciation Guide

Use the pronunciation guide to help you pronounce the words correctly.

a in *hat*	ō in *open*	sh in *she*
ā in *age*	ò in *all*	th in *thin*
â in *care*	ô in *order*	ᴛʜ in *then*
ä in *far*	oi in *oil*	zh in *measure*
e in *let*	ou in *out*	ə = a in *about*
ē in *equal*	u in *cup*	ə = e in *taken*
ėr in *term*	ù in *put*	ə = i in *pencil*
i in *it*	ü in *rule*	ə = o in *lemon*
ī in *ice*	ch in *child*	ə = u in *circus*
o in *hot*	ng in *long*	

633

GLOSSARY

bothered • drought

both·ered (boᴛʜ′ərd), ADJECTIVE. annoyed or upset with

buoy (bü′ē), NOUN. an object that floats on the surface of water

Cc

chal·lenge (chal′ənj), NOUN. a thing that requires skill or thought

cir·cu·lates (sėr′kyə lāts), VERB. moves through a system

com·mend·a·ble (kə men′də bəl), ADJECTIVE. worthy of praise

com·po·sure (kəm pō′zhər), NOUN. the calm control of oneself

con·flict (kən flikt′), VERB. goes against; interferes with

con·fused (kən fyüzd′), ADJECTIVE. unable to understand

con·se·quen·ces (kon′sə kwen səz), NOUN. results; effects

cool (kül), ADJECTIVE. interesting or stylish

cre·ate (krē āt′), VERB. make or produce something

crude oil (krüd oil), NOUN. unrefined liquid petroleum

Dd

de·ceived (di sēvd′), VERB. caused a person to believe something that is not true

ded·i·ca·tion (ded′ə kā′shən), NOUN. an official ceremony for something created for a special purpose

deed (dēd), NOUN. something that is done; an action taken

dis·pos·a·ble (dis pō′zə bəl), ADJECTIVE. single-use; designed to be thrown away

drought (drout), NOUN. a long time of low or no rainfall

634

---

emissions • infernal

Ee

e·mis·sions (i mish′ənz), NOUN. substances released; anything given off by something else

er·o·sion (i rō′zhən), NOUN. process of wearing away or breaking down land over time

ex·ces·sive (ek ses′iv), ADJECTIVE. a lot, or more than necessary

ex·change (eks chānj′), NOUN. return

ex·pand (ek spand′), VERB. communicate in detail; make larger

Ff

face (fās), NOUN. surface; front or outer part

fes·ti·val (fes′tə vəl), NOUN. organized series of special events and performances

flocked (flokt), VERB. moved in a group

frus·trat·ed (frus′trā tid), ADJECTIVE. feeling annoyed at being unable to change something

Gg

grudge (gruj), NOUN. a strong feeling of dislike toward someone who treated you badly

gush·es (gush′iz), VERB. spouts; flows quickly

Hh

her·i·tage (her′ə tij), ADJECTIVE. related to important traditions from the past

Ii

il·lus·trate (il′ə strāt), VERB. show

im·pul·sive·ly (im pul′siv lē), ADVERB. suddenly; without careful thought about the consequences

in·fer·nal (in fėr′nl), ADJECTIVE. unpleasant; related to the underworld

635

GLOSSARY

initiative • molten

i·ni·ti·a·tive (i nish′ə tiv), NOUN. an act, process, or program that starts something

in·no·va·tive (in′ə vā′tiv), ADJECTIVE. creative; using new ideas or methods

in·sist·ed (in sis′tid), VERB. demanded or required something forcefully

in·spi·ra·tion (in′spə rā′shən), NOUN. something that gives someone the desire to do something

in·stinc·tive·ly (in stingk′tiv lē), ADVERB. without thinking about how to do it

in·ter·pret (in tėr′pret), VERB. figure out

in·tri·cate (in′trə kit), ADJECTIVE. complicated; very detailed

ir·ri·ta·ble (ir′ə tə bəl), ADJECTIVE. easily made angry or annoyed

Ll

la·bel¹ (lā′bəl), NOUN. identification tag

la·bel² (lā′bəl), VERB. to categorize, name, or describe

Mm

mag·ma (mag′mə), NOUN. liquid rock beneath Earth's surface

man·tle (man′tl), NOUN. the layer of Earth between the crust and the core

marred (märd), VERB. damaged; made ugly; marked

mis·er·a·ble (miz′ər ə bəl), ADJECTIVE. deeply unhappy or uncomfortable

mis·led (mis led′), VERB. caused to believe something untrue

mol·ten (mōlt′n), ADJECTIVE. melted; hot enough to be in liquid form

636

Oo

o•bliged (ə blījd′), *ADJECTIVE*. grateful; thankful

or•nate (ôr nāt′), *ADJECTIVE*. highly decorated; complex and fancy

Pp

par•a•pet (par′ə pet), *NOUN*. a low wall at the edge of a structure, such as a bridge

par•tic•i•pate (pär tis′ə pāt), *VERB*. take part of or in

per•form•ance (pər fôr′məns), *NOUN*. a public presentation to entertain an audience

phe•nom•e•non (fə nom′ə non), *NOUN*. something that can be studied or observed; event

pla•teau (pla tō′), *NOUN*. large, high, flat area of land

plunge (plunj), *VERB*. dive; sink rapidly; drop quickly

pre•dict (pri dikt′), *VERB*. announce in advance

pre•serve¹ (pri zėrv′), *NOUN*. a protected area for plants or animals

pre•serve² (pri zėrv′), *VERB*. to maintain; to keep or save

Rr

re•claim (ri klām′), *VERB*. take back

re•cov•er (ri kuv′ər), *VERB*. return to normal health or strength

rep•u•ta•tion (rep′yə tā′shən), *NOUN*. the opinion that many people have of someone

re•veal (ri vēl′), *VERB*. make known

riled (rīld), *VERB*. irritated; aggravated

Ss

sa•tis•fied (sat′i sfīd), *ADJECTIVE*. pleased or happy with something

GLOSSARY

sa•vor•ing (sā′vər ing), *VERB*. completely enjoying

sen•si•tive (sen′sə tiv), *ADJECTIVE*. capable of responding to stimulation; easily affected

shrewd (shrüd), *ADJECTIVE*. clever; showing good judgment

snooz•ing (snüz′ing), *VERB*. dozing; sleeping lightly

sub•con•ti•nent (sub kon′tə nənt), *NOUN*. large region that is part of a continent

sub•sid•ed (səb sī′did), *VERB*. stopped; died down

sur•vey (sər vā′), *NOUN*. measurement of an area of land

Tt

tem•per•a•ments (tem′pər ə mənts), *NOUN*. personalities; usual attitudes or behaviors

threat•ened (thret′ənd), *VERB*. endangered; put in a risky position

thrill•ing (thril′ing), *ADJECTIVE*. exciting and pleasing

thud (thud), *NOUN*. a dull sound

tox•ic (tok′sik), *ADJECTIVE*. poisonous

tra•di•tion•al (trə dish′ə nəl), *ADJECTIVE*. established; customary

trance (trans), *NOUN*. dreamlike state

trilled (trild), *VERB*. made a pleasant, repetitive, high-pitched sound

Uu

un•bid•den (un bid′n), *ADJECTIVE*. not asked for

un•der•lie (un′dər lī′), *VERB*. form the foundation of

Ww

watt (wät), *NOUN*. unit of measurement for electrical power

wa•ver•ing (wā′vər ing), *ADJECTIVE*. changing

Handwriting Model

Cursive
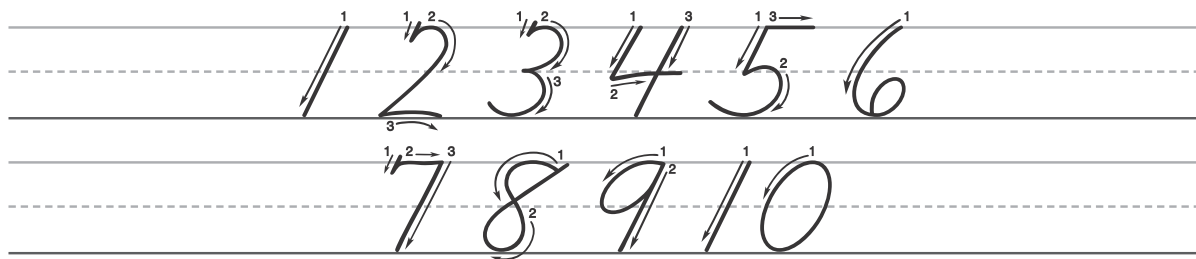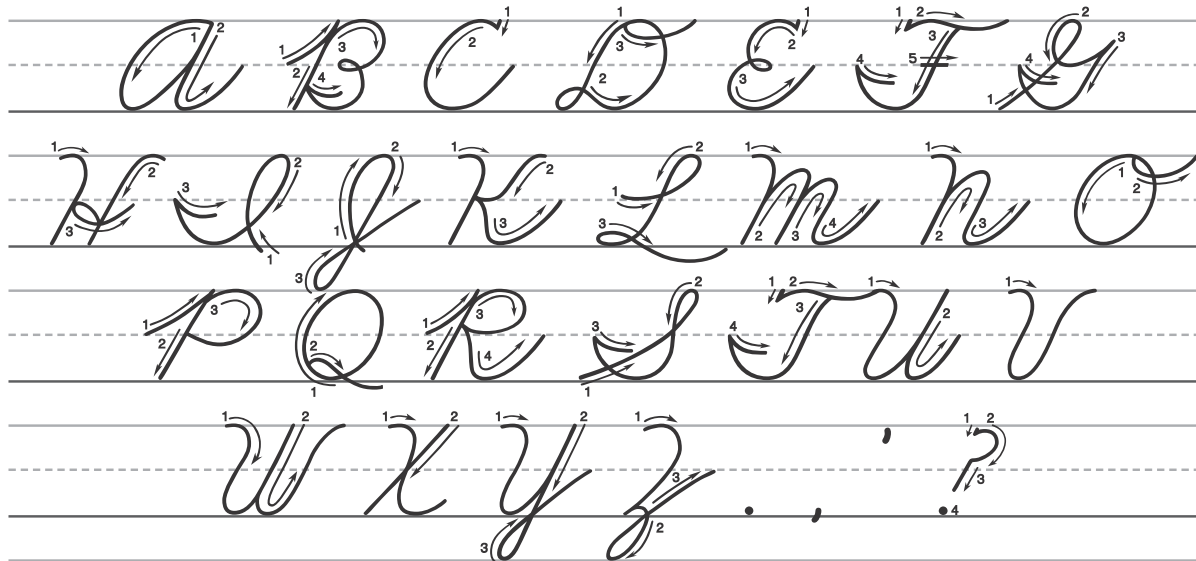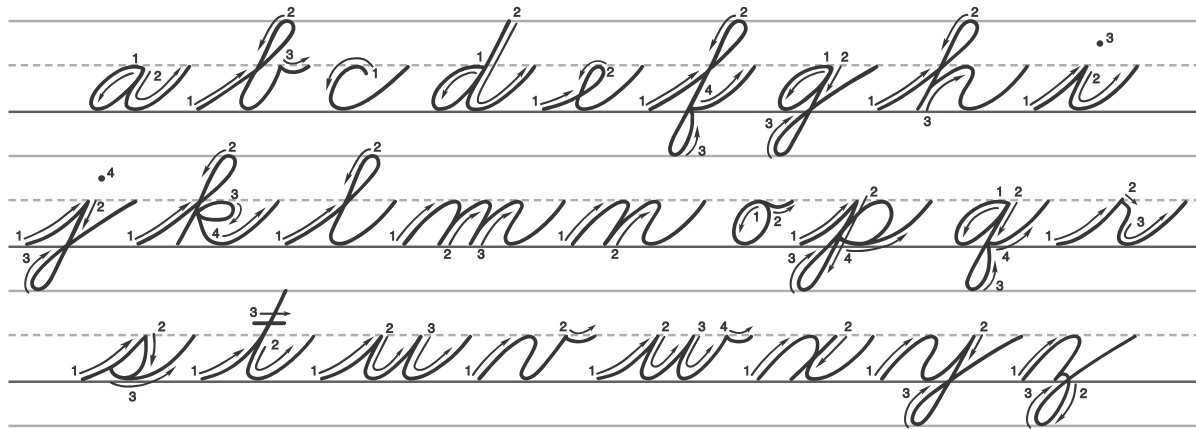
Handwriting Model

D'Nealian™ Cursive

a b c d e f g h i

j k l m n o p q r

s t u v w x y z

A B C D E F G

H I J K L M N O

P Q R S T U V

W X Y Z . , ' ?

1 2 3 4 5 6

7 8 9 10

CREDITS

Text

Abrams Books
Trombone Shorty by Troy Andrews and Illustrated by Bryan Collier. Text copyright © 2015 Troy Andrews and Bill Taylor. Illustrations copyright © 2015 Bryan Collier. Used with the permission of Express Permissions on behalf of Abrams Books for Young Readers, an imprint of Harry N. Abrams, Inc., New York. All rights reserved.

Bye Bye Plastic Bags on Bali
Bye Bye Plastic Bags on Bali used with permission from Bye Bye Plastic Bags.

Isabel F Campoy
I Will Be a Chemist: Mario José Molina by Alma Flor Ada from The Poetry Friday Anthology for Science, 2014. Pomelo Books. Used with permission of the author.

Candlewick Press
Weslandia. Text copyright © 1999 by Paul Fleischman. Illustrations copyright © 1999 by Kevin Hawkes. Reproduced by permission of the publisher, Candlewick Press.

Paul Fleischman
Weslandia by Paul Fleischman. Published by Candlewick Press. Used with permission from the Paul Fleischman.

Hachette UK Ltd
"Race to the Top" by Geraldine McCaughrean in The Crystal Pool, first published in the UK by Orion Childrens Books, an imprint of Hachette Childrens Books, Carmelite House, 50 Victoria Embankment, London Imprint, EC4Y 0DZ.

HarperCollins Publishers
Volcanoes, Text Copyright (c) 1998 by Seymour Simon. Used by permission of HarperCollins Publishers.

Houghton Mifflin Harcourt Publishing Company
Pandora from The Beautiful Stories of Life: Six Greek Myths, retold by Cynthia Rylant. Text copyright© 2009 by Cynthia Rylant. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

Thunder Rose by Jerdine Nolen, illustrated by Kadir Nelson. Text Copyright © 2003 by Jerdine Nolen, Illustrations Copyright © 2003 by Kadir Nelson. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

Lee & Low Books
Mama's Window by Lynn Rubright. Text Copyright © 2008 by Lynn Rubright. Permission arranged with Lee & Low Books, Inc., New York, NY 10016. All rights not specifically granted herein are reserved.

Lindgren & Smith Inc. Artists Representatives
Tales Like Rumpelstiltskin, Titeliture, How Ijapa the Tortoise Tricked the Hippopotamus and Oniroku, illustrations ©StefanoVitale/lindgrensmith.com

Scholastic Library Publishing
Planet Earth by Christine Taylor-Butler. All rights reserved. Reprinted by permission of Children's Press an imprint of Scholastic Library Publishing, Inc.

Judy Sierra
Tales Like Rumpelstiltskin, Titeliture, How Ijapa the Tortoise Tricked the Hippopotamus and Oniroku, used with permission from Judy Sierra.

Simon & Schuster, Inc.
From Out of My Mind by Sharon M. Draper. Copyright © 2010 Sharon M. Draper. Reprinted with the permission of Athenaeum Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division. All rights reserved.

Smith & Kraus Publishers
La Culebra (The Snake) by Pamela Gerke from Multicultural Plays for Children, Volume 2. Reprinted by permission from Smith & Kraus Publishers.

The Rosen Publishing Group Inc.
The Himalayas by Charles Maynard, 2004. Reprinted by permission from Rosen Publishing.

University of New Mexico Press
From The Circuit by Francisco Jiménez. Copyright © 1997 University of New Mexico Press, 1997.

Weigl Publishers Inc.
The Top 10 Ways You Can Reduce Waste 4-11, 18-28, 30. Reproduced by permission from AV2 Weigl, The Top 10 Ways You Can Reduce Waste (New York, NY AV2 by Weigl, 2011)

Photographs

Photo locators denoted as follows Top (T), Center (C), Bottom (B), Left (L), Right (R), Background (Bkgd)

10 (BL) Rawpixel/Shutterstock, (Bkgd) Jim West/Alamy Stock Photo; **20** Susan Walsh/AP Images; **21** (R) Classen/Shutterstock; **26-27** Fotolia; **44** (Bkgd) Darezare/Shutterstock, (T) Zoonar GmbH/Alamy Stock Photo, (BL) Jim Richardson/National Geographic Creative/Alamy Stock Photo, (BR) Ivoha/Alamy Stock Photo; **44** (Bkgd) Elena Veselova/Alamy Stock Photo; **45** (T) Steve Skjold/Alamy Stock Photo, (B) Igor Vorobyov/123RF; **78** (Bkgd) Amy Harris/REX/Shutterstock, (B) Kzenon/Shutterstock; **79** (T) Dreamer Company/Shutterstock, (B) Scharfsinn/Shutterstock; **112** Photo by Patty Brown; **118** (T) Simon Tang/Shutterstock, (C) Iam Prawit/Shutterstock, (BL) Zeljko Radojko/Shutterstock, (BC) Thanakorn Hongphan/Shutterstock, (BR) Regreto/Shutterstock; **119** (T) S.Borisov/Shutterstock, (B) UfaBizPhoto/Shutterstock; **136** Copyright by Francisco Jimenez. Used with author's permission.; **137** (Bkgd) Library of Congress Prints and Photographs Division [LC-DIG-highsm-21738], 123RF; **138** Nsf/Alamy Stock Photo; **140** Bettmann/Getty Images; **141** Underworld/Shutterstock; **143** Jaroslaw Pawlak/Alamy Stock Photo; **144** Rappensuncle/E+/Getty Images; **146** Randy Vaughn-Dotta/Design Pics Inc/Alamy Stock Photo; **147** Age Fotostock/Alamy Stock Photo; **149** Caimacanul/Shutterstock; **166** (Bkgd)

639

CREDITS

Radka1/Shutterstock, (T) Michael Harder/Alamy Stock Photo, (C) Zev Radovan/BibleLandPictures/Alamy Stock Photo, (B) Blend Images/Shutterstock; **167** (T) Igor Kyrlytsya/Shutterstock, (B) Pingvin_house/Shutterstock; **195** Aisyaqilumar/Fotolia; **200** (T) Wavebreakmedia/Shutterstock, (B) Tyler Olson/Shutterstock; **202** Poznyakov/Shutterstock; **204** Pinkcandy/Shutterstock; **206** (L) Dotshock/Shutterstock, (C) Bruce Rolff/123RF, (R) Liudmila Matvienco/123RF; **209** Jaren Wicklund/123RF; **218** (Bkgd) Jag_cz/Shutterstock, (T) Ssuaphotos/Shutterstock, (C) Marekuliasz/Shutterstock, (B) Fer Gregory/Shutterstock; **219** (T) Lightspring/Shutterstock, (B) Cosma/Shutterstock; **256** (Bkgd) Senee Sriyota/Shutterstock, (T) Ian Allenden/123RF, (B) Shojiro Ishihara/123RF; **257** Viachaslau Bondarau/123RF; **328** Imtmphoto/Shutterstock; **368** (Bkgd) Flas**100**/Shutterstock, Manbetta/Shutterstock, Robert_S/Shutterstock, (T) Yurlick/Shutterstock, (C) Scottchan/Shutterstock, (BL) Ollyy/Shutterstock, (BC) Iakov Filimonov/Shutterstock, (BR) Rob Byron/Shutterstock; **369** Aslysun/Shutterstock; **410** (Bkgd) Ron and Joe/Shutterstock; **414** Dennis Hallinan/Alamy Stock Photo; **416** Richard Cavalleri/Shutterstock; **417** Library of Congress, Music Division; **418** Focal Point/Shutterstock; **420** (Bkgd) Tramvaen/Shutterstock, (R) MTaira/Shutterstock; **423** Darrin Henry/Shutterstock; **426** (Bkgd) Triff/Shutterstock, (BL) Nobra/Shutterstock; **432-433** (Bkgd) Harvepino/Shutterstock, Kokliang/Shutterstock; **432** (T) Jixin Yu/Shutterstock, (B) Designua/Shutterstock; **437** Johan Swanepoel/Shutterstock; **438** Mopic/Shutterstock; **439** Spencer Sutton/Science History Images/Alamy Stock Photo; **440** (TL) Merkushev Vasiliy/Shutterstock, (BR) Spencer Sutton/Science History Images/Alamy Stock Photo; **441** (B) Claus Lunau/Science Source; **442** Designua/123RF; **443** (TL) B.A.E. Inc./Alamy Stock Photo, (BR) Snowbelle/Shutterstock; **444** dalmingo/Shutterstock; **446** Stocktrek/Stockbyte/Getty Images; **447** Ma Ping/ XINHUA/AP Images; **448** Carsten Peter/National Geographic/Getty Images; **449** (TR) SPL/Science Source; Christian Darkin/Science Source; **466** Ammit/123RF; **467** Kasimova/Shutterstock; **470** (TL) Charles Harbutt; **471** Douglas Peebles/Corbis/Getty Images; **472** J.D.Griggs/U.S. Geological Survey; **473** Hawaii Volcanoes National Park /National Park Service; **474** David Fossler/Shutterstock; **475** InterNetwork Media/DigitalVision/Getty Images; **476** (L) Rick Hoblitt/U.S. Geological Survey Cascades Volcano Observatory, (R) Solomonjee/Shutterstock; **478** Images & Volcans/Science Source; **479** J.D.Griggs/U.S. Geological Survey; **480** Seymour Simon; **481** Hawaii Volcanoes National Park/National Park Service; **483** George Burba/Shutterstock; **505** (Bkgd) Valeria Evteeva/EyeEm/Getty Images, (B) Prapass/Shutterstock; **507** Elena Elisseeva/Shutterstock; **508** (C) Michael Blann/Stone/Getty Images; **509** (TC) Richard I'Anson/Lonely Planet Images/Getty Images, (CL) Tuanyick/Shutterstock, (BR) Rob Simmons/NASA; **510** (C) Taxi/Getty Images; **511** (TC) Jamie Grill/The Image Bank/Getty Images, (CR) Alex Staroseltsev/Shutterstock, (BR) Charriau Pierre/The Image Bank/

Getty Images; **512** (C) Mark Viker/The Image Bank/Getty Images; **513** (TC) Brian Chase/Shutterstock, (CR) Anki21/Shutterstock, (BR) Ralf Herschbach/Shutterstock; **514** (C) Stuart Dee/The Image Bank/Getty Images; **515** (TL) Anthony Berenyi/Shutterstock, (C) Electronistock/Alamy Stock Photo, (BR) Ugorenkov Aleksandr/Shutterstock; **516** (C) Tim Graham/The Image Bank/Getty Images, (BL) Newphotoservice/Shutterstock; **517** (C) Nils-Johan Norenlind/Nordic Photos/Getty Images, (BR) Shmeliova Natalia/Shutterstock; **518** (C) Barbro Bergfeldt/Shutterstock; **519** (TC) Alzbeta/Shutterstock, (CR) J. Bicking/Shutterstock, (BR) Peter Anderson/Dorling Kindersley Ltd.; **520** (C) Jupiterimages/Photolibrary/Getty Images; **521** (TC) Dylan Ellis/The Image Bank/Getty Images, (CR) Rob Marmion/Shutterstock, (BR) Apple Tree House/Photodisc/Getty Images; **522** (TL) Greg McGill/Shutterstock, (CL) Feng Yu/123RF, (CR) John Lamb/The Image Bank/Getty Images, (BL) Ben Arnoldy/The Christian Science Monitor/Getty Images, (BR) Justin Sullivan/Getty Images; **523** (TC) Boris Sosnovyy/Shutterstock, (CR) Alan Myers/Alamy Stock Photo, (BL) Africa Rising/Shutterstock, (BR) Lisa F. Young/Shutterstock; **542-543** (Bkgd) Antonio Balaguer Soler/123RF; **543** (T) David Osborn/Shutterstock, (C) Kokoulina/Shutterstock, (B) KuLouKu/Shutterstock; **547** Microstock Man/Shutterstock; **549** Serban Bogdan/Shutterstock; **550** (T) NASA, (BR) Frans Lemmens/Corbis Unreleased/Getty Images, (C) Daniel Prudek/Shutterstock; **553** Jerry Kobalenko/Alamy Stock Photo; **555** Andrew Errington/The Image Bank/Getty Images; **557** (TL) Chronicle/Alamy Stock Photo, (BR) Bobby Model/National Geographic/Getty images; **558** (BC) Keystone Pictures USA/Alamy Stock Photo; **576** (T) Musicalryo/Shutterstock, (C) Thailerderden10/Shutterstock, (CL) Yurchenko Yulia/Shutterstock, (T) Rich Carey/Shutterstock, (B) Kanvag/Shutterstock; **577** (Bkgd) Arsen Luben/Shutterstock; **577** (R) Tawatchai.m/Shutterstock, (C) Aha-Soft/Shutterstock; **581** (Bkgd) Yuxuan Wang/Moment/Getty Images, (T) Lisa S./Shutterstock, (C) Paris Spellson/Alamy Stock Photo, (B) Dusit Kachatong/Shutterstock; **585** Mike Lane/NHPA/Photoshot/Newscom; **586** (L) Micah Wright/Age Fotostock/Alamy Stock Photo, (R) Charles O. Cecil/Alamy Stock Photo; **587** Peter-Verreussel/iStock/Getty Images; **588** Maschietto/MCT/Newscom; **589** Paulo Oliveira/Alamy Stock Photo; **593** RibeirodosSantos/iStock/Getty Images; **594** Agung Parameswara/Getty Images; **596, 597** Used with permission from Bye Bye Plastic Bags.

Illustrations

19, 259, 371, 435 Ken Bowser; **23-27** Shane Rabenscheid; **47, 81, 169, 295, 469, 503** Olga & Aleksey Ivanov; **49-61** Ale + Ale; **121, 331, 545** Ilana Exelby; **171-177** Jui Ishida; **221, 383-391, 579** Valeria Cis; **225, 233, 333, 373, 383** Karen Minot; **292-293** Ian Joven; **297** Marilyn Smith/AnimalsClipart.com; **298-309** Jago; **333, 351** Fabricio Vanden Broek; **373-381** Martin Wickstrom; **414, 420** Rob Schuster; **467** Jun Park; **583** Mapping Specialists

myView LITERACY — TEXT COMPLEXITY

from *Can You Guess My Name?*
By Judy Sierra
Genre: Traditional Tales

Recommended Placement

The **Quantitative Measures** suggest that this text is at the upper level of readability for Grade 4. Use the **Qualitative** analysis below to inform and support your instruction.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Figurative language
- Knowledge Demands: Traditional tales from other countries

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **1060L**   Average Sentence Length: **16.33**   Word Frequency: **3.36**   Word Count: **980**

Complexity Level	Qualitative Measures
Levels of Meaning Simple ——————— Very Complex	The three tales share a **similar plot** of one character making a bargain with another character and then tricking that character to get what he or she wants. The title of the collection provides a clue to the **central idea**. The **theme is relatively simple** to discern, based on the characters' actions.
Text Structure Simple ——————— Very Complex	The third-person narrative in each tale is **chronological** and easy to follow. The **illustrations** of the characters and events **directly support** each tale but are not necessary for understanding the theme or central idea. The **maps** help students see where each tale originates.
Language Conventionality and Clarity Simple ——————— Very Complex	The sentences are mainly **compound and complex**, and the vocabulary is **mostly familiar**, although some words are specific to the culture. Students may need assistance with **figurative language** (*his enormous eyes flashed like lightning*), **idioms** (*good-for-nothing, refused to turn her head*), and **sensory details** (*the oni's long, tangled hair swirled about him*).
Knowledge Demands Simple ——————— Very Complex	The tales include **experiences and characters that will be unfamiliar** to students but can be easily discerned through the description. There are no references to other texts, but each tale is from a different culture, which could confuse students. Some **background knowledge** of traditional tales will help improve understanding.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
Knowledge Demands Share with students that every culture has traditional tales that teach lessons or explain something. Create a **concept web** and ask students to share tales from their home countries. Provide **sentence frames** to help students share ideas. • The tale _____ is about _____. • The tale teaches/explains _____.	**Structure** Read the first two paragraphs aloud for students. Ask them to identify words that signal a chronological text structure. You may also • have students create a **plot diagram** for each story. • have pairs preview the illustrations and discuss them.	**Meaning Say:** The tales you will read are traditional tales with similar plots and themes. Ask students to name some traditional tales. • Tell students to predict the plot or theme based on the title and their knowledge of tales. • Share their ideas with a partner. • As students read, they should confirm or modify their predictions.

Thunder Rose
By Jerdine Nolen
Genre: Tall Tale

Recommended Placement

The **Quantitative Measures** place this text in the Grade 4–5 complexity band.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Figurative language
- Knowledge Demands: Tall tales

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **940L**   Average Sentence Length: **14.533**   Word Frequency: **3.63**   Word Count: **1,991**

Complexity Level	Qualitative Measures
Levels of Meaning Simple ——— Very Complex	The theme of everyone having special talents they can use to solve problems is developed through the character's actions and the resolution of the main conflict. However, students may have **difficulty discerning** the theme because this is a tall tale and Thunder Rose's actions and abilities are exaggerated.
Text Structure Simple ——— Very Complex	The third-person narrative is **chronological**, but the actions and resolution are **complex** because of exaggeration and the tall tale genre: A person cannot calm a storm by singing. The illustrations **directly support a literal understanding** of the text but not the deeper meaning. Students may need support understanding elements of a tall tale to determine the meaning.
Language Conventionality and Clarity Simple ——— Very Complex	The sentences are **complex and compound**, and the vocabulary is **conversational**, but students may need help understanding colloquial words and phrases like *right grateful*, *stampeding, desperados,* and *hot-tempered hooligans*. Students may also need help with similes (*hungry as a bear*), idioms *(drink it dry)*, and sensory details.
Knowledge Demands Simple ——— Very Complex	Events will be **unfamiliar** to students because they are related to living on a ranch, and they are exaggerated and not possible. There are no references to other texts or cultural events, but students may need **background knowledge** of tall tales and ranching.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
Language Explore some of the vocabulary, idioms, and figurative language with students. Use **images** to help students understand a *stampede* and *desperados*. Remind students that **similes** compare two things using the words *like* or *as*. Provide an example from the story, such as *She seemed determined to be just as forceful as that storm.* Help students understand what is being compared.	**Knowledge Demands** Ask students if they have ever read or heard a tall tale (they may be familiar with Pecos Bill and Paul Bunyan). • **Discuss** some features of a tall tale, such as exaggerated abilities and events. • Explain how readers must infer the theme by thinking beyond the literal meaning of events. Demonstrate with a familiar tale.	**Meaning** Remind students that characters' words and actions help develop the theme of a story. • Have students tell a partner about the theme of a story they read. • Ask pairs to discuss how the characters' words and actions develop the theme. • Call on volunteers to share their responses with the class.

myView LITERACY **TEXT COMPLEXITY**

Recommended Placement

La Culebra (The Snake)
By Pamela Gerke
Genre: Drama

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: Spanish words
- Knowledge Demands: Traditional tales and elements of drama

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Complexity Level	Qualitative Measures
Levels of Meaning Simple ——— Very Complex	There is **a singular theme**, but it is not clearly based on the events and is revealed only at the end, when it is **explicitly stated** by Abuela. As expected with a traditional tale, the theme is a lesson: *You should always do good deeds—but never expect something in return.* Abuela explains that people expecting something for a good deed will be tricked.
Text Structure Simple ——— Very Complex	The one-act drama uses a typical format with character names listed before dialogue. Stage directions are in italics and enclosed in parentheses. The drama follows a **chronological order**, although the meaning of the events is not clear. The illustrations **directly support** the literal meaning of the events. Students will benefit from background on how dramas are formatted and how to read the stage directions to understand character actions and emotions.
Language Conventionality and Clarity Simple ——— Very Complex	The language is conversational with vocabulary that is **unfamiliar**, particularly some of the Spanish words and phrases. Sentence structure is mostly **simple sentences**, with a few complex sentences: *When* los animales *were able to talk with the children,* los niños*, the children were a lot smarter.*
Knowledge Demands Simple ——— Very Complex	The **setting and events will be unfamiliar** to students, as expected in a traditional tale. Students may need **background knowledge** of Spanish and traditional tales that provide moral lessons.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
Structure Use a **two-column chart** to help students understand the structure of a drama. Display a short play, and list and explain each dramatic feature (cast of characters, stage directions, dialogue). You may also want to • review theme and explain that, in some tales, the theme is a message that is expressly stated. • **preview** the Spanish words. Then, have Spanish speakers act out or read part of the play.	**Language** Review the chart on pages 310–311 to **preteach** the Spanish terms and pronunciations. Have students create a **two-column chart** with the Spanish word and the English translation. You may also want to • discuss tales that have morals. • review the structure of a drama, noting the cast of characters and stage directions.	**Knowledge Demands Say:** This tale is told in the form of a drama, and it is a tale from Mexico. What do you know about Mexico or Mexican folktales? Have students share their background knowledge. Then have students • work with a partner to read page 302 and discuss what they think the theme of the drama might be. • share their ideas with another pair.

The Secret of the Winter Count
By Jacqueline Guest
Genre: Historical Fiction

Recommended Placement

The **Quantitative Measures** place this text in the Grade 4–5 complexity band.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Compound-complex sentences and figurative language
- Text Structure: Setting

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **840L**   Average Sentence Length: **12.728**   Word Frequency: **3.686**   Word Count: **3,373**

Complexity Level	Qualitative Measures
Levels of Meaning Simple — Very Complex	The **multiple story lines** are **distinct**; details about the drought and the Little People provide context for discussion of theme. Students may struggle with the idea of a dream solving a problem, but the dream is not literal. It is Emma's confidence that leads her to solve the problem.
Text Structure Simple — Very Complex	The third-person narrative is told in **chronological order** and follows a typical plot structure with a problem, climax, and resolution. The illustrations **directly support** an understanding of the characters, setting, and events; however, they are not essential for understanding the story. The words in italics represent Emma's dreams.
Language Conventionality and Clarity Simple — Very Complex	The language is **largely explicit and easy to understand**, although there are some terms specific to the culture and setting, such as *canyon* and *Cree*. Sentence structure is mainly **compound sentences** with some **complex and compound-complex sentences**. Text has examples of idioms and figurative language: *holding something like a volcano*.
Knowledge Demands Simple — Very Complex	The story portrays concrete actions that are easy to follow; however, most students will not relate to a drought, digging a well, or interpreting dreams. There are **references to another text**: "The Boy Who Cried Wolf." Students may benefit from **background knowledge** about life on the plains, Native American traditions, and droughts.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
Language Preview the figurative language and compound-complex sentence from the story: *In the distance, she spied the soaring canyon wall that reminded Emma of a curtain dropping form the sky, and though she'd never been there, she knew that was where the Blackfoot Indian village was.* Point out the phrase *In the distance* and note that it tells location. Then point out the metaphor and explain its meaning.	**Structure** Remind students that setting often affects the characters and the problem. Recognizing and understanding the effect of setting will help them infer the theme. **Preview** the setting. • Read the first three paragraphs. Have students identify the setting. • Have students **predict** how the setting might influence the plot, characters, and theme.	**Knowledge Demands Say:** This story takes place during a drought. What do you know about droughts? What might people do during a drought? The story also focuses on Native American traditions. What do you know about traditions? • Have students **discuss** with a partner what they know about droughts. • Have students use online sources to **research** Native American traditions.

myView LITERACY — TEXT COMPLEXITY

Pandora from **The Beautiful Stories of Life** By Cynthia Rylant
Genre: Myth

Recommended Placement

The **Quantitative Measures** place this text in the Grade 4–5 complexity band.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Idioms
- Knowledge Demands: Greek mythology

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **790L**   Average Sentence Length: **11.637**   Word Frequency: **3.6**   Word Count: **1,315**

Complexity Level	Qualitative Measures
Levels of Meaning Simple — Very Complex	The **multiple levels of meaning are simple to separate**, and the themes are discernible, based on the characters' actions: Curiosity, trouble, and revenge can harm humans and lead to an unknown future. There is also a message of retaining hope and the idea of who is to blame for evil.
Text Structure Simple — Very Complex	The third-person narrative is **chronological** and follows the typical story structure of problem, climax, and resolution. Although there are two settings and two sets of characters, these are **easy to follow**. The illustrations **directly support** the myth by showing the characters; however, they are not necessary for understanding the myth.
Language Conventionality and Clarity Simple — Very Complex	The sentences are **simple** with some **complex sentences**. The vocabulary is **mostly conversational**, although students may need support with words such as *shrewd, blatant, cunning,* and *inevitable.* Students may need support understanding idioms, such as *never cross him, stirring them up, a hunger in him,* and *gave her heart and soul.*
Knowledge Demands Simple — Very Complex	The events will be **unfamiliar** to students; however, they are easy to understand. There are no references to other texts, but students will find **background knowledge** of Greek mythology helpful.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
Language Explain that an idiom is a phrase that does not have a literal meaning but represents an idea. Help students understand one of the idioms from the myth, such as *she…gave her heart and soul to her husband*. - Have students draw a picture of the literal meaning of the idiom. - Explain the idiom's figurative meaning. - Then have students draw the figurative meaning of the idiom.	**Knowledge Demands** Use a **KWL chart** to determine what students know and want to know about Greek mythology or gods and goddesses. Then, have students do a **Think, Pair, Share** to further activate their prior knowledge. You may also want to - explore online media to build background for gods and goddesses. - have students read the first two paragraphs and summarize what Prometheus did and its effect.	**Meaning** Ask students if they are familiar with mythology and some of the themes. Explain that many themes teach a lesson or explain how something occurred, for example, how humans got fire. Have students - work with a partner to select a Greek myth. - determine the theme or message. - share it with the class or a small group.

Race to the Top from *The Crystal Pool: Myths and Legends of the World*
By Geraldine McCaughrean
Genre: Myth

Recommended Placement

The **Quantitative Measures** place this text in the Grade 4–5 complexity band.

The **Qualitative Measures** suggest that students might need additional support with

- Language: Complex sentences
- Knowledge Demands: Mythology

Before reading the selection, use the **Reader and Task Considerations** to help you plan how to address various student populations.

Quantitative Measures

LEXILE: **970L**   Average Sentence Length: **14.519**   Word Frequency: **3.49**   Word Count: **1,118**

Complexity Level	Qualitative Measures
Levels of Meaning Simple ——— Very Complex	The myth has **multiple levels of meaning**, such as good vs. evil, that are **clearly revealed** based on the characters' actions. The message is **clearly stated** at the end of the myth: *The gods gave humans gifts, and humans will have to do the best they can with those gifts.*
Text Structure Simple ——— Very Complex	The myth is told in **chronological order**, and the illustrations **directly support** the setting, characters, and events; however, the illustrations are not necessary to understanding the meaning or plot. Through characterization and action, the myth aims to answer why the world has good and evil.
Language Conventionality and Clarity Simple ——— Very Complex	The language is **largely explicit** and easy to understand. The vocabulary is **mainly conversational**, although students may need support with idioms and figurative language, such as *like a spider, could hurl at them,* and *the miseries he had in store.* The sentences are mainly **compound**, with some **complex sentences**.
Knowledge Demands Simple ——— Very Complex	The myth features an idea that students will be **familiar with**: good vs. evil. While there are no references to other texts, this myth is like myths of many other cultures in that it attempts to explain human nature and the world. Students may benefit from **background knowledge** of mythology.

Reader and Task Considerations

English Language Learners	Intervention	On Level/Advanced
Language Work with students to understand some of the compound and complex sentences. Focus on phrases that indicate where or when something happens, such as: *when the baskets were ready; unsteadily balanced on the ladder between worlds.* Use the **sentence frames** to help students understand the phrases. • The word *when* in this phrase tells me _____. • The word *on* in this phrase tells me _____.	**Knowledge Demands** Explain that myths from other cultures may explain a phenomenon, reason, or event. Read aloud the first two paragraphs. Have students • **predict** what the myth will be about and the possible theme. • create a **T-chart** that compares Tane and Whiro.	**Meaning** Retell a popular myth, such as the story of King Midas and the gift of the golden touch. • Ask students what the main character learns by the end of the myth. • Have students determine the theme or message of the myth.

SCOPE AND SEQUENCE	K	1	2	3	4	5
FOUNDATIONAL SKILLS						
Print Concepts						
Hold a book upright and turn from page to page	•	•				
Track print from left to right, top to bottom of a page, and from front to back of a book	•	•				
Know uppercase and lowercase letters	•	•				
Understand that words are separated by spaces	•	•				
Identify the correspondence between oral words and printed words	•	•				
Show awareness of information in different parts of a book	•	•				
Recognize the upper- and lowercase letters of the alphabet	•	•				
Alphabetize to the first or second letter		•	•			
Phonological Awareness						
Recognize and produce rhyming words	•	•	•			
Count syllables in spoken words	•	•				
Segment and blend syllables in words	•	•				
Segment and blend onset and rime	•	•				
Identify the same and different initial sounds in words	•	•				
Identify the same and different ending sounds in words	•	•				
Identify the same and different medial sounds in words	•	•				
Isolate the initial, medial, or ending sounds in words	•	•				
Add or delete beginning or ending phonemes in words	•	•	•			
Segment a word or syllable into sounds	•	•				
Phonics						
Connect sounds and letters to consonants	•	•	•	•	•	•
Know sound-letter relationships and match sounds to letters	•	•	•	•	•	•
Generate sounds from letters and blend those sounds to decode	•	•	•	•	•	•
• Consonants, consonant blends, and consonant digraphs	•	•	•	•	•	•
• Short and long vowels	•	•	•	•	•	•
• *r*-controlled vowels, vowel digraphs, and other common vowel patterns	•	•	•	•	•	•
Decode multisyllabic words	•	•	•	•	•	•
Recognize common letter patterns in words and use them to decode syllables (CVC, VCCV, VCV, VCCCV)	•	•	•	•	•	•
High-Frequency Words						
Read common high-frequency words (sight words)	•	•	•	•	•	•
Read irregularly spelled words	•	•	•	•	•	•

READING WORKSHOP

SCOPE AND SEQUENCE	K	1	2	3	4	5
Word Structure and Knowledge						
Use a dictionary to find words, determine word origin, syllabication, and pronunciation	•	•	•	•		
Recognize and know the meaning of common prefixes and suffixes		•	•	•	•	•
Recognize and know common inflectional endings (*-s, -es, -er, -est, -ed, -ing*)		•	•	•	•	•
Decode words with common suffixes (*-ly, -ful, -able, -ible, -ment, -less*)		•	•	•	•	•
Learn and recognize irregular spellings of words		•	•	•	•	•
Identify and decode compound words and contractions	•	•	•	•		
Fluency						
Read aloud with accuracy		•	•	•	•	•
Read aloud with appropriate pace and expression		•	•	•	•	•
Read aloud with prosody (stress, intonation)		•	•	•	•	•
Read aloud grade-level poetry and prose with fluency, accuracy, and comprehension		•	•	•	•	•
READING COMPREHENSION						
Genre Characteristics						
Identify and understand types of fiction (e.g., historical, realistic, traditional)	•	•	•	•	•	•
Identify and understand types of informational texts (e.g., science, social studies, technical)	•	•	•	•	•	•
Identify and understand characteristics of informational text (e.g., headings, illustrations, maps, captions, tables, sidebars)	•	•	•	•	•	•
Identify and understand structures of informational texts (e.g., cause and effect, problem and solution, compare and contrast)	•	•	•	•	•	•
Identify and understand characteristics of opinion writing or persuasive texts (facts, opinions, claim, supporting evidence, counterclaim)	•	•	•	•	•	•
Identify and understand characteristics of poetry and drama	•	•	•	•	•	•
Identify and understand characteristics of digital and multimodal texts	•	•	•	•	•	•
Identify the audience of a text					•	•
Key Ideas and Details						
Ask and answer questions about what is read	•	•	•	•	•	•
Identify details to help determine key ideas and themes	•	•	•	•	•	•
Use text evidence to support a response	•	•	•	•	•	•
Retell and paraphrase text	•	•	•	•	•	•
Make inferences or draw conclusions about a text, character, or theme	•	•	•	•	•	•
Set a purpose for reading	•	•	•	•	•	•
Make predictions	•	•	•	•	•	•

READING WORKSHOP

SCOPE AND SEQUENCE	K	1	2	3	4	5
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	•	•	•	•	•	•

READING WORKSHOP

SCOPE AND SEQUENCE	K	1	2	3	4	5
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	•	•	•	•	•	•
VOCABULARY ACQUISITION						
High-Frequency Words						
Identify and read high-frequency (sight) words	•	•	•	•	•	•
Word Study						
Identify and learn words that name actions, directions, positions, sequences, and other categories and locations	•	•				
Alphabetize words to the third letter			•	•		
Identify and use context clues to learn about unfamiliar words	•	•	•	•	•	•
Understand synonyms and antonyms			•	•	•	•
Identify and understand the meaning of common prefixes	•	•	•	•	•	•
Identify and understand the meaning of common suffixes	•	•	•	•	•	•
Use knowledge of word roots, prefixes, and suffixes to determine the meaning of new words		•	•	•	•	•
Use knowledge of word relationships to determine the meaning of new words		•	•	•	•	•
Learn and understand common abbreviations			•	•		
Identify and learn about compound words			•	•		
Identify and learn homographs and homophones	•	•	•	•	•	
Learn and understand idioms and figurative language, including word nuances (i.e., shades of meaning) and literal and nonliteral meanings of words and phrases	•	•	•	•	•	•
Learn and understand transitions or signal words (e.g., time order, chronological order, cause-and-effect order, compare-and-contrast order)				•	•	•
Learn about word origins and word histories						•
Understand adages and proverbs						•

READING WORKSHOP

READING–WRITING WORKSHOP BRIDGE

READING–WRITING WORKSHOP BRIDGE

SCOPE AND SEQUENCE	K	1	2	3	4	5
Word Learning Strategies						
Use picture cues and other graphics to help determine the meaning of new words	•	•				
Recognize and learn selection vocabulary	•	•	•	•	•	•
Use print and digital references to determine the meaning of new words	•	•	•	•	•	•
Learn academic language	•	•	•	•	•	•
Learn and understand domain-specific vocabulary and specialized vocabulary				•	•	•
Academic Language						
Learn the language of ideas used in academic discourse				•	•	•
Understand the difference between informal spoken language and the conventions of formal written language			•	•	•	•
ANALYZE AUTHOR'S CRAFT						
Analyze and describe an author's use of imagery and figurative language	•	•	•	•	•	•
Identify and analyze an author's use of simile and metaphor			•	•	•	•
Analyze an author's use of illustrations	•	•	•	•	•	•
Analyze an author's use of print and graphic features (e.g., titles, headings, charts, tables, graphs)	•	•	•	•	•	•
Analyze an author's use of text structure (e.g., time order, compare and contrast, cause and effect)	•	•	•	•	•	•
Analyze how an author's language and word choice contribute to voice		•	•	•	•	•
Analyze an author's use of point of view	•	•	•	•	•	•
Analyze and explain an author's purpose and message in a text	•	•	•	•	•	•
DEVELOP WRITER'S CRAFT						
Introduce a topic or opinion	•	•	•	•	•	•
Use a clear and coherent organization		•	•	•	•	•
Provide reasons and evidence to support a claim or opinion		•	•	•	•	•
End with a concluding or final statement		•	•	•	•	•
Use linking words and phrases (i.e., transitions) to connect and organize ideas		•	•	•	•	•
Describe experiences with facts and descriptive details in a clear sequence		•	•	•	•	•
Use dialogue and description to develop situations and characters		•	•	•	•	•
Use description to show the reaction of characters or real persons to situations and events			•	•	•	•
CONVENTIONS OF LANGUAGE						
Spelling						
Use and apply knowledge of spelling to spell grade-level words	•	•	•	•	•	•
Consult reference materials (glossaries, dictionaries) as needed to correct spelling	•	•	•	•	•	•

SCOPE AND SEQUENCE

	K	1	2	3	4	5
Spelling *(cont.)*						
Use and apply knowledge of base words and affixes to spell words with inflections, prefixes, or suffixes		•	•	•	•	•
Spell words with blends, digraphs, silent letters, and unusual consonant combinations	•	•	•	•	•	•
Spell words with short vowels, long vowels, *r*-controlled vowels, the schwa sound, and other vowel combinations		•	•	•	•	•
Use knowledge of Greek and Latin roots to spell words					•	•
Use knowledge of syllable patterns (e.g., VCV, VCCV, VCCCV) to spell multisyllabic words	•	•	•	•	•	•
Spell words with irregular plurals		•	•	•	•	
Learn and spell high-frequency words	•	•	•	•	•	•
Grammar and Usage						
Learn about the parts of speech, including						
• nouns and pronouns	•	•	•	•	•	•
• adjectives and adverbs		•	•	•	•	•
• prepositions and prepositional phrases	•	•	•	•	•	•
• conjunctions, interjections, and articles		•	•	•	•	•
Use and form irregular plurals of nouns		•	•	•	•	
Use and form verb tenses with regular and irregular verbs		•	•	•	•	•
Use and form comparative and superlative forms of adjectives and adverbs				•	•	•
Use coordinating, correlative, and subordinating conjunctions			•	•	•	•
Form and use contractions		•	•			
Use an apostrophe and form singular and plural possessives		•	•	•	•	
Identify and use declarative, interrogative, exclamatory, and imperative sentences	•	•	•	•		
Identify and use simple, compound, and complex sentences		•	•	•	•	•
Write sentences with subject-verb agreement		•	•	•	•	•
Avoid common sentence errors (e.g., misused words, misplaced modifiers, double negatives, shifts in verb tense)					•	•
Capitalization and Punctuation						
Capitalize the beginnings of sentences, proper nouns and adjectives, the pronoun *I,* days of the week and months of the year, holidays	•	•	•	•	•	•
Use end punctuation with sentences (period, question mark, exclamation mark)	•	•	•	•		
Use common conventions for commas (e.g., in dates and addresses; with items in a series; in compound sentences; with greetings and closings; in dialogue)		•	•	•	•	•
Use an apostrophe to form contractions and possessives, when appropriate		•	•	•	•	

SCOPE AND SEQUENCE	K	1	2	3	4	5
Capitalization and Punctuation *(cont.)*						
Learn how and when to use quotation marks with dialogue				•	•	•
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			•	•	•	•

WRITING WORKSHOP

SCOPE AND SEQUENCE	K	1	2	3	4	5
SPEAKING						
Retell an experience or story	•	•	•	•	•	•
Summarize a text or experience with descriptive details and relevant facts	•	•	•	•	•	•
Discuss politely and respectfully in groups	•	•	•	•	•	•
Speak clearly and coherently about a topic or text	•	•	•	•	•	•
Speak with sufficient volume and appropriate rate	•	•	•	•	•	•
Communicate effectively while following the conventions of English	•	•	•	•	•	•
Ask and answer questions	•	•	•	•	•	•
Ask for and provide clarification or elaboration	•	•	•	•	•	•
Connect ideas to those of others in a group	•	•	•	•	•	•
Report on a topic or text		•	•	•	•	•
Include media in an oral presentation or report			•	•	•	•
LISTENING						
Listen to others when working in groups or with partners	•	•	•	•	•	•
Use active listening strategies (e.g., making eye contact, facing the speaker, asking questions)	•	•	•	•	•	•
Work collaboratively with others by following agreed-upon rules, norms, and protocols	•	•	•	•	•	•
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		•	•	•	•	•

ORAL LANGUAGE

PROJECT-BASED INQUIRY

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	•	•	•	•	•	•
TEST PREPARATION						
Editing						
Edit for complete sentences (avoid sentence fragments, run-on sentences, and comma splices)				•	•	•
Edit for capitalization (e.g., proper nouns and adjectives, first word in a sentence, pronoun *I,* days of the week, months of the year) and punctuation (periods, question marks, apostrophes, quotation marks)	•	•		•	•	•
Edit for end punctuation (periods, question marks, exclamation marks) and other punctuation, including commas, apostrophes, and quotation marks, where appropriate	•	•	•			
Edit for commas in dates, addresses, compound sentences, and quotations		•	•	•	•	
Edit to avoid spelling mistakes		•	•	•	•	•
Edit to maintain consistent verb tense		•	•	•	•	•
Edit to maintain subject-verb agreement		•	•	•	•	•
Extended Writing Prompts						
Develop a personal narrative		•	•	•	•	•
Develop an informational or explanatory paragraph or essay		•	•	•	•	•
Develop poetry or fiction		•	•	•	•	•
Develop a persuasive paragraph or essay				•	•	•
Develop correspondence		•	•	•	•	•
Author's Craft and Structure						
Identify the author's purpose and craft	•	•	•	•	•	•

ASSESSMENT

T133, T141, T147, T165, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T307, T315, T323, T329; **U3:**T31, T45, T53, T61, T67, T85, T105, T113, T121, T127, T145, T171, T179, T187, T193, T211, T245, T253, T261, T267, T285, T299, T307, T321; **U4:**T31, T55, T63, T71, T77, T95, T117, T125, T133, T139, T157, T179, T187, T195, T201, T219, T245, T253, T261, T267, T285, T311, T319, T327, T333; **U5:**T31, T51, T59, T67, T73, T91, T111, T119, T127, T133, T151, T179, T187, T195, T201, T219, T239, T247, T255, T261, T279, T303, T311, TT319, T325

Book Club**, U1:**T31, T75, T93, T135, T153, T193, T211, T255, T273, T327; **U3:**T31, T67, T85, T127, T145, T193, T211; **U4:**T95, T139, T157, T201, T219, T267, T285, T333

Conferring, **U1:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T171, T179, T187, T193, T211, T233, T241, T249, T255, T273, T305, T313, T321, T327; **U2:**T31, T57, T65, T73, T79, T97, T125, T133, T141, T147, T165, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T307, T315, T323, T329; **U3:**T31, T45, T53, T61, T67, T85, T105, T113, T121, T127, T145, T170, T179, T187, T193, T211, T245, T253, T261, T267, T285, T299, T307, T321; **U4:**T31, T55, T63, T71, T77, T95, T117, T125, T133, T139, T157, T179, T187, T195, T201, T219, T245, T253, T261, T267, T285, T311, T319, T327, T333; **U5:**T31, T51, T59, T67, T73, T91, T111, T119, T127, T133, T151, T179, T187, T195, T201, T219, T239, T247, T255, T261, T279, T303, T311, T319, T325

Independent Reading, **U1:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T171, T179, T187, T193, T211, T233, T241, T249, T255, T273, T305, T313, T321, T327; **U2:**T31, T57, T65, T73, T79, T97, T125, T133, T141, T147, T165, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T307, T315, T323, T329; **U3:**T31, T45, T53, T61, T67, T85, T105, T113, T121, T127, T145, T171, T179, T187, T193, T211, T245, T253, T261, T267, T285, T299, T307, T321; **U4:**T31, T55, T63, T71, T77, T95, T117, T125, T133, T139, T157, T179, T187, T195, T201, T219, T245, T253, T261, T267, T285, T311, T319, T327, T333; **U5:**T31, T51, T59, T67, T73, T91, T111, T119, T127, T133, T151, T179, T187, T195, T201, T219, T239, T247, T255, T261, T279, T303, T311, T319, T325

Leveled Readers, **U1:**T29, T31, T53, T61, T69, T75, T91, T93, T113, T121, T129, T135, T151, T153, T171, T179, T187, T193, T209, T211, T233, T241, T249, T255, T271, T273, T305, T313, T321, T327; **U2:**T29, T31, T57, T65, T73, T79, T95, T97, T125, T133, T141,

T147, T163, T165, T183, T191, T199, T205, T221, T223, T243, T251, T259, T265, T281, T283, T307, T315, T323, T329; **U3:**T29, T31, T45, T53, T61, T67, T83, T85, T105, T113, T121, T127, T143, T145, T170, T179, T187, T193, T209, T211, T245, T253, T261, T267, T283, T285, T299, T307, T321; **U4:**T29, T31, T55, T63, T71, T77, T93, T95, T117, T125, T133, T139, T155, T157, T179, T187, T195, T201, T217, T219, T245, T253, T261, T267, T283, T285, T311, T319, T327, T333; **U5:**T29, T31, T51, T59, T67, T73, T89, T91, T111, T119, T127, T133, T149, T151, T179, T187, T195, T201, T217, T219, T239, T247, T255, T261, T277, T279, T303, T311, T319, T325

Literacy Activities,**U1:**T31, T53, T61, T69, T75, T93, T113, T121, T129, T135, T153, T171, T179, T187, T193, T211, T233, T241, T249, T255, T273, T305, T313, T321, T327; **U2:**T31, T57, T65, T73, T79, T97, T125, T133, T141, T147, T165, T183, T191, T199, T205, T223, T243, T251, T259, T265, T283, T307, T315, T323, T329; **U3:**T31, T45, T53, T61, T67, T85, T105, T113, T121, T127, T145, T170, T179, T187, T193, T211, T245, T253, T261, T267, T285, T299, T307, T321; **U4:**T31, T55, T63, T71, T77, T95, T117, T125, T133, T139, T157, T179, T187, T195, T201, T219, T245, T253, T261, T267, T285, T311, T319, T327, T333; **U5:**T31, T51, T59, T67, T73, T91, T111, T119, T127, T133, T151, T179, T187, T195, T201, T219, T239, T247, T255, T261, T279, T303, T311, T319, T325

Teacher-Led Options, **U1:**T30–T31, T52–T53, T60–T61, T68–T69, T74–T75, T92–T93, T112–T113, T120–T121, T128–T129, T134–T135, T152–T153, T170–T171, T178–T179, T186–T187, T192–T193, T210–T211, T232–T233, T240–T241, T248–T249, T254–T255, T272–T273, T304–T305, T312–T313, T320–T321, T326–T327; **U2:**T30–T31, T56–T57, T64–T65, T72–T73, T78–T79, T96–T97, T124–T125, T132–T133, T140–T141, T146–T147, T164–T165, T182–T183, T190–T191, T198–T199, T204–T205, T222–T223, T242–T243, T250–T251, T258–T259, T264–T265, T282–T283, T306–T307, T314–T315, T322–T323, T328–T329; **U3:**T30–T31, T44–T45, T52–T53, T60–T61, T66–T67, T84–T85, T104–T105, T112–T113, T120–T121, T126–T127, T144–T145, T170–T171, T178–T179, T186–T187, T192–T193, T210–T211, T244–T245, T252–T253, T260–T261, T266–T267, T284–T285, T298–T299, T306–T307, T314–T315, T320–T321; **U4:**T30–T31, T54–T55, T62–T63, T70–T71, T76–T77, T94–T95, T116–T117, T124–T125, T132–T133, T138–T139, T156–T157, T178–T179, T186–T187, T194–T195, T200–T201, T218–T219, T244–T245, T252–T253, T260–T261, T266–T267,

Assessment

F

Fluency, reading, U1:T202, T227; **U4:**T210

accuracy, **U1:**T52, T60, T68, T112, T120, T128, T170, T178, T186, T232, T240, T248, T304, T312, T320; **U2:**T56, T64, T72, T124, T132, T140, T182, T190, T198, T242, T250, T258, T306, T314, T322; **U3:**T44, T52, T60, T104, T112, T120, T170, T178, T186, T244, T264, T260, T298, T306; **U4:**T54, T62, T70, T116, T124, T132, T178, T186, T194, T244, T252, T260, T310, T318, T326; **U5:**T50, T58, T66, T106, T118, T126, T178, T186, T194, T238, T246, T254, T302, T310, T318

modeling by teacher, **U1:**T20, T82, T142, T200; **U2:**T20, T86, T154, T212, T272; **U3:**T20, T74, T134, T200, T274; **U4:**T22, T84, T146, T208, T274; **U5:**T20, T80, T140, T208, T268

rate, **U4:**T124

See also Oral reading ability

Formative assessment. *See* Assessment, formative

Foundational skills. *See* Fluency, reading; Phonics/decoding

Fragments and run-ons, U1:T413, T417, T421, T425, T429, T437, T441, T445, T449, T453; **U2:**T343

G

Genres

argumentative text, **U1:**T462–T463; **U3:**T456–T457; **U5:**T142–T143

article, article, **U1:**T144–T145; **U2:**T340, T344

autobiography, **U3:**T136–T137

biography, **U1:**T84–T85, T264–T265

drama/play, **U4:**T148–T149

fairy tale, **U4:**T144–T145

fiction, **U2:**T156–T157; **U3:**T202–T203

historical fiction, **U4:**T210–T211

informational text, **U1:**T202–T203; **U2:**T22–T23, T88–T89, T274–T275, T464–T465; **U4:**T468–T469; **U5:**T22–T23, T82–T83, T210–T211, T270–T271

magazine article, **U1:**T144–T145

myth, **U4:**T276–T277

narrative nonfiction, **U1:**T22–T23

opinion essay, **U4:**T344–T345, T348–T349

personal narrative, **U1:**T338, T342

poetry, **U2:**T214–T215; **U3:**T72–T73, T376–T277; **U4:**T82–T83; **U5:**T336–T344

realistic fiction, **U3:**T22–T23, T76–T77, T202–T203, T332–T333, T340–T341

selecting, **U1:**T403; **U2:**T405; **U3:**T396; **U4:**T409; **U5:**T400–T401

tall tale, **U4:**T86–T87

traditional literature, **U4:**T22–T23. *See also specific types, e.g.: fable*

travel article, **U2:**T340, T344

video, **U5:**T270–T271

Gifted students. *See Assess and Differentiate*

Goals

learning, **U1:**T14, T22, T24, T76, T84, T86, T136, T144, T146, T194, T202, T204, T256, T264, T266; **U2:**T14, T22, T24, T80, T88, T90, T148, T156, T158, T206, T214, T216, T266, T274, T276; **U3:**T16, T22, T24, T70, T76, T78, T130, T136, T138, T196, T202, T204, T270, T276, T278; **U4:**T14, T22, T24, T78, T86, T88, T140, T148, T150, T202, T210, T212, T268, T276, T278; **U5:**T13, T22, T24, T74, T82, T84, T134, T142, T144, T202, T210, T212, T262, T270, T272

and outcome. *See* Plot, Story Structure

unit, **U1:**T5, T12; **U2:**T5, T12; **U3:**T5, T12; **U4:**T5, T12; **U5:**T5, T12

weekly, **U1:**T14, T76, T136, T194, T256; **U2:**T14, T80, T148, T206, T266; **U3:**T16, T70, T130, T196, T270; **U4:**T14, T78, T140, T202, T268; **U5:**T13, T74, T134, T202, T262

Grammar and usage. *See* Adjectives; Adverbs; Agreement, subject-verb; Conjunctions; Nouns; Prepositions; Pronouns; Sentences; Verbs

Graph. *See* Graphic sources

Graphic organizers

cause-and-effect organizer, **U2:**T213

character analysis, **U4:**T275

four-square graphic organizer, **U2:**T273

list, **U4:**T21

main idea and details organizer, **U2:**T21

main idea chart, **U1:**T83

plot diagram, **U3:**T74

sequence chart, **U2:**T155; **U3:**T201

story chart, **U4:**T209

T-chart, **U1:**T21, T143, T201; **U3:**T21, T275; **U4:**T85, T147; **U5:**T21, T81, T141

three-box graphic, **U5:**T269

two-box sequence chart, **U2:**T87

web, **U5:**T209

Graphics, simple. *See* Informational text

Graphic sources

diagram/scale drawing, **U3:**T75; **U5:**T138–T139

time line, **U1:**T263; **U3:**T135

Grouping students for instruction. *See* Assess and Differentiate

Guided reading, U1:T28–T29, T90–T91, T150–T151, T208–T209, T270–T271; **U2:**T28–T29, T94–T95, T162–T163, T220–T223, T280–T281; **U3:**T28–T29, T82–T83,

INDEX

T

myView®

LITERACY

UNIT 4

SAVVAS
LEARNING COMPANY