

Advertencia sobre la impresión:

Este paquete es extenso. Determine si desea imprimir ambas secciones o solamente imprimir la Sección 1 o la 2.



Grado 7 Lectura

Paquete 2 de actividades para el hogar del maestro

Este Paquete de actividades para el hogar tiene dos partes, Sección 1 y Sección 2, cada una de las cuales incluye aproximadamente 10 lecciones. Se recomienda que el estudiante complete una lección cada día.

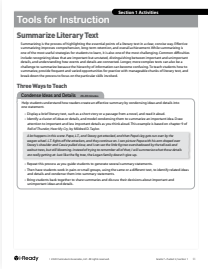
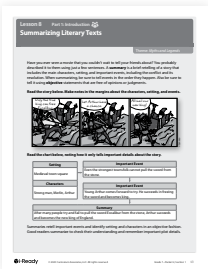
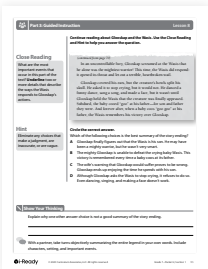
La mayoría de las lecciones las pueden completar independientemente. Sin embargo, hay algunas lecciones que pueden requerir el apoyo de un adulto. Si no hay un adulto disponible, no hay por qué preocuparse. Simplemente pasen a la siguiente lección.

Aunque estamos proporcionando una Clave de respuestas, queremos enfatizar que el esfuerzo es lo que realmente importa, y no cuántas preguntas un estudiante responda correcta o incorrectamente. Anime a su estudiante a trabajar lo mejor que pueda con este contenido. ¡Lo más importante es que continúe trabajando en su lectura!

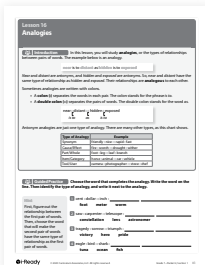
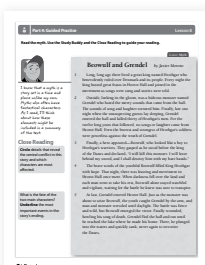
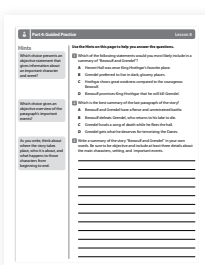
¡Dé vuelta a la página
para ver las actividades
de Lectura del Grado 7
incluidas en este paquete!




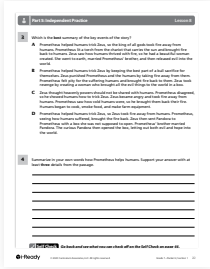
Grado 7 Actividades de lectura en la Sección 1

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
1	Tools for Instruction Summarize Literary Text 	<ul style="list-style-type: none"> • Parent/Guardian: Read the instructions and guide the student through the activity. Use this with a text the student read in a previous lesson. (Padre/Tutor: Lea las instrucciones y guíe al estudiante a través de la actividad. Use esto con un texto que el estudiante haya leído en una lección previa.) 	N/A	11–12
2	Grade 7 Ready Reading Lesson 8 Part 1 	<ul style="list-style-type: none"> • Read the Introduction. (Lean la introducción.) • Read <i>Glooskap and the Wasis</i>. (Lee Glooskap and the Wasis.) • Answer the multiple choice question. (Responde la pregunta de opción múltiple.) 	<p>Modeled Instruction: Cross out the words “awesome,” “I think it’s funny,” and “foolishly.”</p> <p>Guided Instruction: Choice B is correct.</p>	13–15
3	Grade 7 Ready Reading Lesson 8 Part 2 	<ul style="list-style-type: none"> • Reread <i>Glooskap and the Wasis</i>. (Vuelve a leer Glooskap and the Wasis.) • Complete Show Your Thinking and summarize the legend with a partner (if available). (Completa Muestra tu razonamiento y resume la leyenda con un compañero (si hay uno disponible).) 	Responses will vary.	15

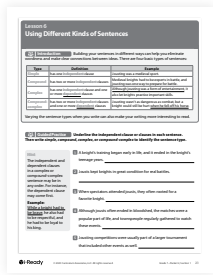
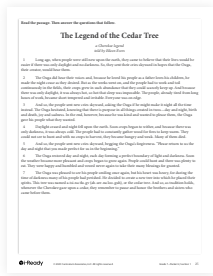
Grado 7 Actividades de lectura en la Sección 1 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
4	Grade 7 Ready Language Handbook, Lesson 16 Analogies 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Guided Practice. (<i>Completa la Práctica guiada.</i>) • Complete Independent Practice. (<i>Completa la Práctica independiente.</i>) 	<p>Guided Practice:</p> <ol style="list-style-type: none"> 1. foot; part/whole 2. astronomer; tool/user 3. pride; cause/effect 4. fish; item/category <p>Independent Practice:</p> <ol style="list-style-type: none"> 1. C 2. A 3. D 4. B 5. D 	16–17
5	Grade 7 Ready Reading Lesson 8 Part 3 	<ul style="list-style-type: none"> • Read <i>Beowulf and Grendel</i>. (<i>Lee Beowulf and Grendel.</i>) • Answer questions 1-2. (<i>Responde las preguntas 1 y 2.</i>) 	<ol style="list-style-type: none"> 1. D 2. B 	18–19
6	Grade 7 Ready Reading Lesson 8 Part 4 	<ul style="list-style-type: none"> • Reread <i>Beowulf and Grendel</i>. (<i>Vuelve a leer Beowulf and Grendel.</i>) • Answer question 3. (<i>Responde la pregunta 3.</i>) 	Responses will vary.	19

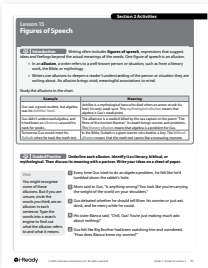
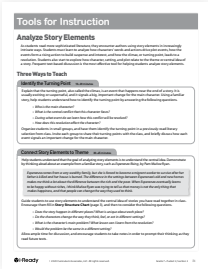
Grado 7 Actividades de lectura en la Sección 1 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
7	<p>Grade 7 Ready Reading Lesson 8 Part 5</p> 	<ul style="list-style-type: none"> • Read <i>Gift from the Heavens</i>. (Lee <i>Gift from the Heavens</i>.) • Answer questions 1-3. (Responde las preguntas 1 a 3.) 	<p>1. A 2. C 3. D</p>	20–22
8	<p>Grade 7 Ready Reading Lesson 8 Part 6</p> 	<ul style="list-style-type: none"> • Reread <i>Gift from the Heavens</i>. (Vuelve a leer <i>Gift from the Heavens</i>.) • Answer question 4. (Responde la pregunta 4.) 	Responses will vary.	22

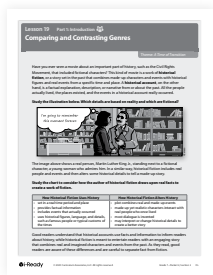
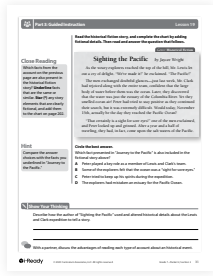
Grado 7 Actividades de lectura en la Sección 1 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
9	<p>Grade 7 Ready Language Handbook, Lesson 6 Using Different Kinds of Sentences</p> 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Guided Practice. (<i>Completa la Práctica guiada.</i>) • Complete Independent Practice. (<i>Completa la Práctica independiente.</i>) 	<p>Guided Practice:</p> <ol style="list-style-type: none"> 1. A knight's training began early in life; it ended in the knight's teenage years; compound 2. Jousts kept knights in great condition for real battles; simple. 3. they often rooted for a favorite knight; complex 4. the matches were a popular part of life; townspeople regularly gathered to watch these events; compound-complex 5. Jousting competitions were usually part of a larger tournament; complex <p>Independent Practice:</p> <ol style="list-style-type: none"> 1. C 2. A 3. B 4. D 	23–24
10	<p>Grade 7 Ready Assessment 1</p> 	<ul style="list-style-type: none"> • Read <i>The Legend of the Cedar Tree</i>. (<i>Lee The Legend of the Cedar Tree.</i>) • Answer the questions that follow the passage. (<i>Responde las preguntas que siguen al pasaje.</i>) 	<p>6a: B 6b: B 7. A 8. C 9. C 10. B, E 11. The correct order of sentences is: 3, 10, 2, 7, 8, 1, 5, 9, 6, 4</p>	25–28

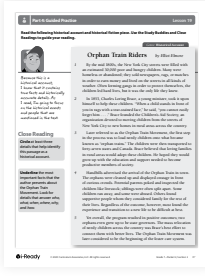
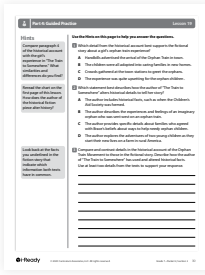
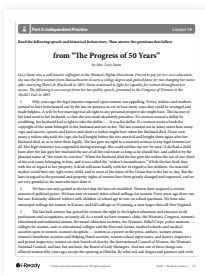
Grado 7 Actividades de lectura en la Sección 2

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
1	<p>Grade 7 Ready Language Handbook, Lesson 15 Figures of Speech</p> 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Complete Guided Practice. (<i>Completa la Práctica guiada.</i>) • Complete Independent Practice. (<i>Completa la Práctica independiente.</i>) 	<p>Guided Practice:</p> <ol style="list-style-type: none"> 1. down the rabbit's hole: literary 2. carrying the weight of the world on your shoulders: mythological 3. eat, drink, and be merry: biblical 4. much ado about nothing: literary 5. Big Brother: literary <p>Independent Practice:</p> <ol style="list-style-type: none"> 1. A 2. C 3. B 4. D 	29–30
2	<p>Tools For Instruction Analyze Story Elements</p> 	<ul style="list-style-type: none"> • Parent/Guardian: Read the instructions and guide the student through the activity. Use this with a text the student read in a previous lesson. (<i>Padre/Tutor: Lea las instrucciones y guíe al estudiante a través de la actividad. Use esto con un texto que el estudiante haya leído en una lección previa.</i>) 	N/A	31–33

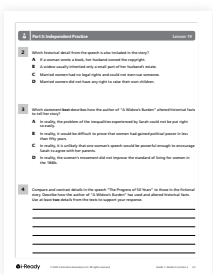
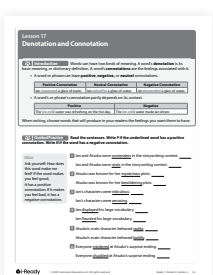
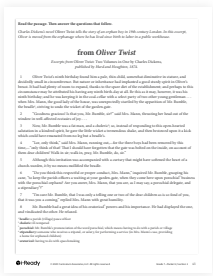
Grado 7 Actividades de lectura en la Sección 2 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
3	<p>Grade 7 Ready Reading Lesson 19 Part 1</p> 	<ul style="list-style-type: none"> • Read the Introduction. (<i>Lean la introducción.</i>) • Read <i>Journey to the Pacific</i>. (<i>Lee Journey to the Pacific.</i>) • Read <i>Sighting the Pacific</i>. (<i>Lee Sighting the Pacific.</i>) • Complete the graphic organizer. (<i>Completa el organizador gráfico.</i>) 	<p>Historical Facts:</p> <ul style="list-style-type: none"> • Lewis and Clark began and expedition in 1804. • Thomas Jefferson asked them to make this journey. It was called “Corps of Discovery.” • They thought the mouth of the Columbia River was the Pacific Ocean. • They reached the Pacific on Nov. 15, 2805 <p>Fictional Details:</p> <ul style="list-style-type: none"> • Peter’s thoughts and feelings • the other man who speaks • the words spoken by Lewis and the men • the men’s doubtful glances 	34–36
4	<p>Grade 7 Ready Reading Lesson 19 Part 2</p> 	<ul style="list-style-type: none"> • Reread <i>Journey to the Pacific</i> and <i>Sighting the Pacific</i>. (<i>Vuelve a leer Journey to the Pacific y Sighting the Pacific.</i>) • Answer the multiple choice question. (<i>Responde la pregunta de opción múltiple.</i>) • Complete Show Your Thinking and discuss with a partner (if available). (<i>Completa Muestra tu razonamiento y comenta con un compañero (si hay uno disponible).</i>) 	<p>Multiple Choice answer: D</p> <p>Show Your Thinking: Responses will vary.</p>	36

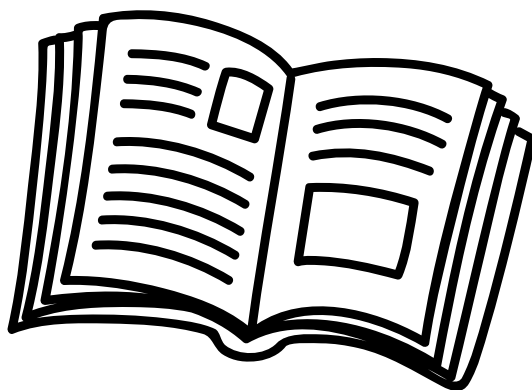
Grado 7 Actividades de lectura en la Sección 2 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
5	Grade 7 Ready Reading Lesson 19 Part 3 	<ul style="list-style-type: none"> • Read <i>Orphan Train Riders</i>. (Lee Orphan Train Riders.) • Read <i>The Train to Somewhere</i>. (Lee The Train to Somewhere.) • Answer questions 1–2. (Responde las preguntas 1 y 2.) 	1. D 2. B	37–39
6	Grade 7 Ready Reading Lesson 19 Part 4 	<ul style="list-style-type: none"> • Reread <i>Orphan Train Riders</i> and <i>The Train to Somewhere</i>. (Vuelve a leer Orphan Train Riders y The Train to Somewhere.) • Answer question 3. (Responde la pregunta 3.) 	Responses will vary.	39
7	Grade 7 Ready Reading Lesson 19 Part 5 	<ul style="list-style-type: none"> • Read <i>The Progress of 50 Years</i>. (Lee The Progress of 50 Years.) • Read <i>The Widow's Burden</i>. (Lee The Widow's Burden.) • Answer questions 1–3. (Responde las preguntas 1 a 3.) 	1. A 2. B 3. A	40–43

Grado 7 Actividades de lectura en la Sección 2 (continuación)

Lesson Lección	Resource Recurso	Instructions Instrucciones	Answer Key Clave de respuestas	Page(s) Página(s)
8	Grade 7 Ready Reading Lesson 19 Part 6 	<ul style="list-style-type: none"> Reread <i>The Progress of 50 Years</i> and <i>The Widow's Burden</i>. (Vuelve a leer <i>The Progress of 50 Years</i> y <i>The Widow's Burden</i>.) Answer question 4. (Responde la pregunta 4.) 	Responses will vary.	43
9	Grade 7 Ready Language Handbook, Lesson 17 Denotation and Connotation 	<ul style="list-style-type: none"> Read the Introduction. (Lean la introducción.) Complete Guided Practice. (Completa la Práctica guiada.) Complete Independent Practice. (Completa la Práctica independiente.) 	<p>Guided Practice:</p> <ol style="list-style-type: none"> contenders: P; rivals: N mysterious: P; bewildering: N ridiculous: N; amusing: P displayed: P; flaunted: N rashly: N; boldly: P snickered: N; chuckled: P <p>Independent Practice:</p> <ol style="list-style-type: none"> A C C A D 	44–45
10	Grade 7 Ready Assessment 2 	<ul style="list-style-type: none"> Read the excerpt from <i>Oliver Twist</i>. (Lee el pasaje tomado de <i>Oliver Twist</i>.) Answer the questions that follow the passage. (Responde las preguntas que siguen al pasaje.) 	<ol style="list-style-type: none"> 6a. B 6b. B D A B, E D Responses will vary. 	46–50

Independent Reading!



See pages
51 and 52
of this
packet.



Use the questions/prompts on the Discourse Card resource to start a conversation about something the student has read. You may talk about a text the child read in one of the lessons above, or anything else the child is reading.

Encourage daily reading. And remember, reading isn't just about the books on the shelves—it's about anything around you with letters! Turn on the closed captioning feature on your TV or read catalogs that come in the mail. The backs of cereal boxes work, too, as do directions to board games!

Running out of stuff to read? **Grab some sticky notes, and label household objects, or make up new, silly names for things!** Communicating with sticky notes, instead of talking, is fun, too—start with a half hour and see if you can go all afternoon. Reading is everywhere!

Don't worry about right/wrong answers when you talk about text—the important thing is that you and your student share a reading experience and have fun!

Here are some websites that offer fun, free, high-quality material for kids:

www.starfall.com

www.storyplace.org

www.uniteforliteracy.com

www.storynory.com

www.freekidsbooks.org

en.childrenslibrary.org

Tools for Instruction

Summarize Literary Text

Summarizing is the process of highlighting the essential points of a literary text in a clear, concise way. Effective summarizing improves comprehension, long-term retention, and overall achievement. While summarizing is one of the most useful strategies for students to learn, it is also one of the most challenging. Common difficulties include recognizing ideas that are important but unstated, distinguishing between important and unimportant details, and understanding how events and details are connected. Longer, more complex texts can also be a challenge to summarize because the hierarchy of information can become confusing. To teach students how to summarize, provide frequent and varied opportunities for practice with manageable chunks of literary text, and break down the process to focus on the particular skills involved.

Three Ways to Teach

Condense Ideas and Details 20–30 minutes

Help students understand how readers create an effective summary by condensing ideas and details into one statement.

- Display a brief literary text, such as a short story or a passage from a novel, and read it aloud.
- Identify a cluster of ideas or details, and model condensing them to summarize an important idea. Draw attention to important and less important details as you think aloud. This example is based on chapter 9 of *Roll of Thunder, Hear My Cry*, by Mildred D. Taylor.

A lot happens in this scene. Papa, L.T., and Stacey get attacked, and then Papa's leg gets run over by the wagon wheel. L.T. fights off the attackers, and they continue on. I can picture Papa with his arm draped over Stacey's shoulder and Cassie pulled close, and I can see the little fig tree overshadowed by the tall oak and walnut trees, but still blooming. Instead of trying to remember all of that, I will summarize what those details are really getting at: Just like the fig tree, the Logan family doesn't give up.

- Repeat this process as you guide students to generate several summary statements.
- Then have students work in pairs or small groups, using the same or a different text, to identify related ideas and details and condense them into summary statements.
- Bring students back together to share summaries and discuss their decisions about important and unimportant ideas and details.

Evaluate Strong and Weak Summaries 20–30 minutes

When students evaluate sample summaries, they develop an understanding of what elements make a summary strong or weak. Display these characteristics of strong and weak summaries.

Strong Summary	Weak Summary
<ul style="list-style-type: none"> Clearly states central idea in first sentence Clearly states supporting ideas Only includes important details Tells details in logical order Does not include reader's opinions 	<ul style="list-style-type: none"> Does not state central idea clearly, or at all Does not state supporting ideas clearly, or at all Leaves out important details, or includes unimportant details Tells details out of order

Prepare in advance two one-paragraph summaries—one strong and one weak—based on students' current reading. Distribute copies of each summary, and have students work in small groups to evaluate both samples. As students discuss their work, have them identify which summary was strong and use details from the summary to explain why. Guide a similar discussion about the weak summary.

Revise a Weak Summary 30–45 minutes

Connect to Writing To give students practice writing strong summaries, have them revise a weak summary.

- Prepare and provide a short, weak summary based on students' current reading. Then, using the Strong Summary/Weak Summary chart (see previous activity) as a guide, have students rewrite the summary to fix each problem area.
- To help them check their own work, teach students to turn the items in the Strong Summary column of the chart into questions.

- Did I clearly state the central idea in the first sentence?*
- Did I clearly state supporting ideas?*
- Did I include only important details?*
- Does this information flow in a logical order?*

Check for Understanding

If you observe...	Then try...
difficulty summarizing important ideas	scaffolding with paraphrasing. Copy a paragraph of four or five sentences on a whiteboard, but leave space between each line. Work with students to paraphrase each sentence. Have them write the paraphrased text above the original sentence, and then erase the original sentence. Review the paraphrased text, then work with students to summarize related ideas.

Lesson 8 Part 1: Introduction

Summarizing Literary Texts

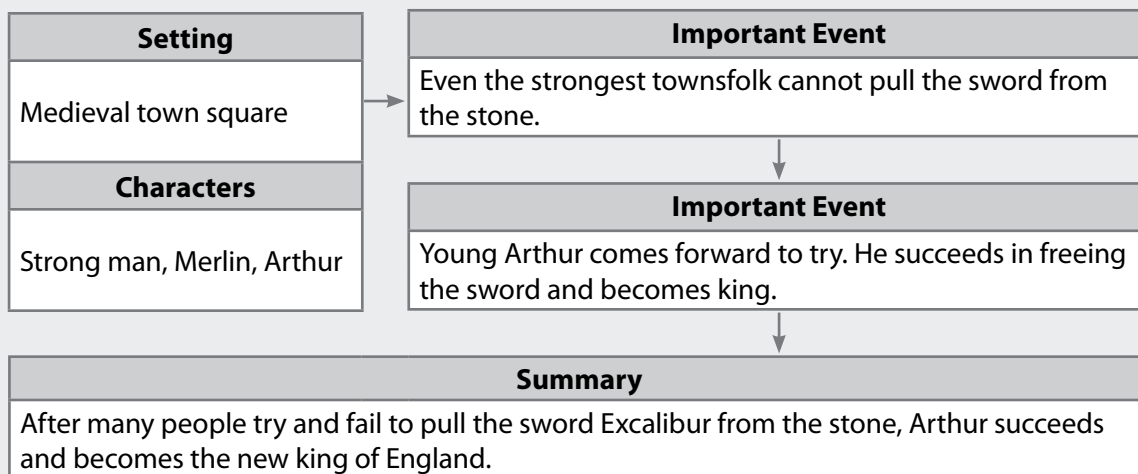
Theme: *Myths and Legends*

Have you ever seen a movie that you couldn't wait to tell your friends about? You probably described it to them using just a few sentences. A **summary** is a brief retelling of a story that includes the main characters, setting, and important events, including the conflict and its resolution. When summarizing, be sure to tell events in the order they happen. Also be sure to tell it using **objective** statements that are free of opinions or judgments.

Read the story below. Make notes in the margins about the characters, setting, and events.



Read the chart below, noting how it only tells important details about the story.



Summaries retell important events and identify setting and characters in an objective fashion. Good readers summarize to check their understanding and remember important plot details.



Read the first three paragraphs of an Algonquin legend.

Genre: Legend

Glooskap and the Wasis *by Edgar Ingersoll*

And so it was that Glooskap, the mightiest and most fearsome of all the Algonquin warriors, had traversed through the lands, defeating all his enemies. After many months, he returned to his village, where the people bowed their heads respectfully.

Upon arriving at his wigwam home, however, he glimpsed an odd creature sitting on the floor, sucking a piece of maple-sugar candy, troubling no one. Glooskap asked his wife what the creature was, to which she responded that it was the Wasis, a fierce being who was undefeated and would remain so until the end of time. She warned her husband that if he meddled with the Wasis, Glooskap would be plagued with suffering.

Glooskap was incensed that an enemy had infiltrated his home. He challenged the small creature to a test of strength, but the Wasis ignored him. Outraged, he ordered the Wasis to crawl to him and acknowledge him as its master, but the creature only laughed.

(continued)

Explore how to answer this question: *“What is the best way to summarize this part of the legend?”*

A summary includes characters, setting, and important events. Underline these elements in the text above.

Summaries should also be objective, or free of opinions and judgments. Read the following summary and cross out any opinion words or statements. Then check your work against the bullet points.

Glooskap is an awesome Algonquin warrior who comes home to his village after defeating his enemies. I think it’s funny how he finds the Wasis sitting on the floor and thinks it’s another enemy. He foolishly challenges and orders the Wasis around, but the little creature won’t obey him.

- In the first sentence, “awesome” is an opinion, not a detail from the text. Cross it out.
- In the second sentence, “I think it’s funny” is a judgment and should be crossed out.
- The word “foolishly” in sentence 3 is also an opinion. It should be crossed out, too.

With a partner, discuss another important event that should be added to the summary to make it more complete. Then take turns summarizing the text objectively and in your own words.



Close Reading

What are the most important events that occur in this part of the text? **Underline** two or more details that describe the ways the Wasis responds to Glooskap's actions.

Hint

Eliminate any choices that make a judgment, are inaccurate, or are vague.

Continue reading about Glooskap and the Wasis. Use the Close Reading and Hint to help you answer the question.

(continued from page 70)

In an uncontrollable fury, Glooskap screamed at the Wasis that he alone was the mightiest warrior! This time, the Wasis did respond: it opened its throat and let out a terrible, heartbroken wail.

Glooskap covered his ears, but the creature's howls split his skull. He asked it to stop crying, but it would not. He danced a funny dance, sang a song, and made a face, but it wasn't until Glooskap held the Wasis that the creature was finally appeased. Subdued, the baby cooed "goo" at his father—for son and father they were. And forever after, when a baby coos "goo goo" at his father, the Wasis remembers his victory over Glooskap.

Circle the correct answer.

Which of the following choices is the best summary of the story ending?

- A** Glooskap finally figures out that the Wasis is his son. He may have been a mighty warrior, but he wasn't very smart.
- B** The mighty Glooskap is unable to defeat the crying baby Wasis. This victory is remembered every time a baby coos at its father.
- C** The wife's warning that Glooskap would suffer proves to be wrong. Glooskap ends up enjoying the time he spends with his son.
- D** Although Glooskap asks the Wasis to stop crying, it refuses to do so. Even dancing, singing, and making a face doesn't work.



Show Your Thinking

Explain why one other answer choice is not a good summary of the story ending.



With a partner, take turns objectively summarizing the entire legend in your own words. Include characters, setting, and important events.

Lesson 16

Analogies



Introduction

In this lesson, you will study **analogies**, or the types of relationships between pairs of words. The example below is an analogy.

near is to **distant** as **hidden** is to **exposed**

Near and *distant* are antonyms, and *hidden* and *exposed* are antonyms. So, *near* and *distant* have the same type of relationship as *hidden* and *exposed*. Their relationships are **analogous** to each other.

Sometimes analogies are written with colons.

- A **colon (:)** separates the words in each pair. The colon stands for the phrase *is to*.
- A **double colon (::)** separates the pairs of words. The double colon stands for the word *as*.

near : distant :: hidden : exposed
is to as is to

Antonym analogies are just one type of analogy. There are many other types, as this chart shows.

Type of Analogy	Example
Synonym	friendly : nice :: rapid : fast
Cause/Effect	fire : scorch :: drought : wither
Part/Whole	foot : leg :: leaf : branch
Item/Category	horse : animal :: car : vehicle
Tool/User	camera : photographer :: stove : chef



Guided Practice

Choose the word that completes the analogy. Write the word on the line. Then identify the type of analogy, and write it next to the analogy.

Hint

First, figure out the relationship between the first pair of words. Then, choose the word that will make the second pair of words have the same type of relationship as the first pair of words.

- 1 cent : dollar :: inch : _____
foot meter worm
- 2 saw : carpenter :: telescope : _____
constellation lens astronomer
- 3 tragedy : sorrow :: triumph : _____
victory hero pride
- 4 eagle : bird :: shark : _____
tuna ocean fish



Independent Practice

For numbers 1–5, choose the word that correctly completes each analogy.

1 sink : kitchen :: classroom : _____

- A** students
- B** textbook
- C** school
- D** learn

2 laptop : computer :: ring : _____

- A** jewelry
- B** doorbell
- C** circus
- D** bracelet

3 joke : laughter :: virus : _____

- A** computer
- B** cure
- C** crying
- D** illness

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

5 (A) (B) (C) (D)

Number
Correct

5

4 cozy : uncomfortable :: odd : _____

- A** strange
- B** ordinary
- C** painful
- D** cold

5 hammer : builder :: microphone : _____

- A** louder
- B** volume
- C** audio
- D** singer



Read the myth. Use the Study Buddy and the Close Reading to guide your reading.

Genre: Myth



I know that a myth is a story set in a time and place unlike my own. Myths also often have fantastical characters. As I read, I'll think about how these elements might be included in a summary of the text.

Close Reading

Circle details that reveal the central conflict in this story and which characters are most affected.

What is the fate of the two main characters?
Underline the most important events in the story's ending.

Beowulf and Grendel *by Javier Moreno*

- 1 Long, long ago there lived a great king named Hrothgar who benevolently ruled over Denmark and its people. Every night the king hosted great feasts in Heorot Hall and joined in the merriment as songs were sung and stories were told.
- 2 Outside, lurking in the gloom, was a hideous monster named Grendel who hated the merry sounds that came from the hall. The sounds of song and laughter tortured him. Finally, late one night when the unsuspecting guests lay sleeping, Grendel entered the hall and killed thirty of Hrothgar's men. For the twelve long years that followed, no songs or laughter came from Heorot Hall. Even the bravest and strongest of Hrothgar's soldiers were powerless against the wrath of Grendel.
- 3 Finally, a hero appeared—Beowulf, who looked like a boy to Hrothgar's warriors. They gasped as he stood before the king of the Danes and declared, "I will kill this monster. I will leave behind my sword, and I shall destroy him with my bare hands."
- 4 The brave words of the youthful Beowulf filled King Hrothgar with hope. That night, there was feasting and merriment in Heorot Hall once more. When darkness fell over the land and each man went to take his rest, Beowulf alone stayed watchful and vigilant, waiting for the battle he knew was sure to transpire.
- 5 At last, Grendel entered Heorot Hall. Just as the monster was about to seize Beowulf, the youth caught Grendel by the arm, and man and monster wrestled until daylight. The battle was fierce and wild, but Beowulf emerged the victor. Fatally wounded, howling his song of death, Grendel fled the hall and ran until he reached the lake where he made his home. There, he plunged into the waters and quickly sank, never again to terrorize the Danes.



As you write, think about where the story takes place, who it is about, and what happens to those characters from beginning to end.

Use the Hints on this page to help you answer the questions.

- 1 Which of the following statements would you most likely include in a summary of “Beowulf and Grendel”?
 - A Heorot Hall was once King Hrothgar’s favorite place.
 - B Grendel preferred to live in dark, gloomy places.
 - C Hrothgar shows great weakness compared to the courageous Beowulf.
 - D Beowulf promises King Hrothgar that he will kill Grendel.
- 2 Which is the best summary of the last paragraph of the story?
 - A Beowulf and Grendel have a fierce and unrestrained battle.
 - B Beowulf defeats Grendel, who returns to his lake to die.
 - C Grendel howls a song of death while he flees the hall.
 - D Grendel gets what he deserves for terrorizing the Danes.
- 3 Write a summary of the story “Beowulf and Grendel” in your own words. Be sure to be objective and include at least three details about the main characters, setting, and important events.

[illegible]



Read the myth. Then answer the questions that follow.

Gift from the Heavens

by Flora Diaz

1 At one time, the gods lived in the heavens while the mortals toiled on the earth. Zeus, king of all gods, did not look kindly on the mortals. Zeus believed that all heavenly powers belonged only to the gods and goddesses. Prometheus believed that these powers should be shared with the mortals.

2 Prometheus and Zeus were constantly getting into disputes. Once, Prometheus was asked to solve a conflict between the gods and mortal men. The men were going to sacrifice a bull during a festival and they had to decide which parts of the bull should be offered to the gods and which parts should be reserved for the men. Prometheus saw this as an opportunity to play a trick on Zeus. He butchered the bull and put the lean, tasty parts of the meat into a small serving bowl and then placed the gristle, bones, and fat into a much larger serving bowl. When Prometheus asked Zeus to select his meal, naturally he chose the larger portion.

3 When Zeus realized how he had been deceived, he was furious and immediately sought revenge. To punish both Prometheus and the mortals he cared about, Zeus snatched fire away from the men of earth, and kept it only for the gods.

4 During one bitterly cold winter, Prometheus watched the mortals huddle together like a pack of animals to keep warm. "They need to have fire returned to earth," he thought. So he decided to ignore Zeus' decree, no matter the risk. Prometheus lit a torch with the fire from the wheels of the chariot that carried the sun across the sky. He brought the flaming torch to earth and delivered fire to the mortals. As a result, life on earth was transformed. Not only did fire keep people warm, it also enabled them to cook food for the first time, as well as smoke the food and preserve it for later use. With the heat of the fire, they could even smelt metals and turn them into tools to use for farming.

5 The king of the gods was furious when he learned what Prometheus had done. He wanted to punish Prometheus and return the mortals to a life of pain and hardship. So Zeus came up with a plan. He asked the other goddesses to help him create a beautiful, mortal woman. His daughter Athena offered her assistance, and when the lovely creature was fully formed, Athena breathed life into her. Zeus named the woman Pandora, and she possessed unequalled beauty and charm. Zeus gave Pandora an ornate lidded box and sent her to Prometheus as a gift. He told Prometheus that Pandora would make a perfect bride.

6 Prometheus was suspicious of any gift from Zeus, despite the woman's incredible beauty. He suggested to his brother Epimetheus that he marry Pandora instead, which he willingly did. After they were wed, Epimetheus asked his bride what was inside the sealed box.

7 "I don't know," she replied. "I only know that Zeus gave me strict instructions never to open it."

8 "That is most unusual, but I would not trust Zeus. Perhaps we should bury the box," her husband responded.

9 Pandora had never given a thought to what was inside the box until her husband asked her about it. Now she was consumed with curiosity and she could think of nothing else. She wondered what it could be and



why Zeus was so determined to keep her from glancing inside. One night, while her husband was sleeping, Pandora pulled the box from its hiding place and cautiously opened the lid.

10 Immediately all manner of dreadful things were released from the box—disease, despair, malice, greed, death, hatred, violence, cruelty, and war. These torments traveled to earth, creating extreme discord and chaos for the mortals.

11 However, without Zeus' knowledge, his daughter Athena had put something else into the box, something that could help the mortals cope with all these miseries—hope. So hope also traveled to earth to serve as a balance to the woes that burden all mortals.

Answer the questions. Mark your answers to questions 1–3 on the Answer Form to the right.

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

**Number
Correct****3**

1 Which of these is the **best** summary of paragraph 1?

- A** Zeus cared only about the gods and had no compassion for mortals. Prometheus believed that the powers of the gods should be shared.
- B** Zeus decreed that mortals would toil as his slaves on earth.
- C** Prometheus thought that power should be shared among all the gods equally. Zeus wanted all of the power for himself.
- D** Prometheus did not get along with Zeus. He turned all of his attention to taking care of the mortals.

2 Which sentence should be included in a summary of the story?

- A** Epimetheus trusted Zeus more than he trusted his brother.
- B** Prometheus made humans as powerful as gods.
- C** Zeus gave Pandora the box but told her not to open it.
- D** Pandora opened the box to rebel against Zeus.

**3**

Which is the **best** summary of the key events of the story?

- A** Prometheus helped humans trick Zeus, so the king of all gods took fire away from humans. Prometheus lit a torch from the chariot that carries the sun and brought fire back to humans. Zeus saw how humans thrived with fire, so he had a beautiful woman created. She went to earth, married Prometheus' brother, and then released evil into the world.
- B** Prometheus helped humans trick Zeus by keeping the best part of a bull sacrifice for themselves. Zeus punished Prometheus and the humans by taking fire away from them. Prometheus felt pity for the suffering humans and brought fire back to them. Zeus took revenge by creating a woman who brought all the evil things to the world in a box.
- C** Zeus thought heavenly powers should not be shared with humans. Prometheus disagreed, so he showed humans how to trick Zeus. Zeus became angry and took fire away from humans. Prometheus saw how cold humans were, so he brought them back their fire. Humans began to cook, smoke food, and make farm equipment.
- D** Prometheus helped humans trick Zeus, so Zeus took fire away from humans. Prometheus, seeing how humans suffered, brought the fire back. Zeus then sent Pandora to Prometheus with a box she was not supposed to open. Prometheus' brother married Pandora. The curious Pandora then opened the box, letting out both evil and hope into the world.

4

Summarize in your own words how Prometheus helps humans. Support your answer with at least **three** details from the passage.



Self Check Go back and see what you can check off on the Self Check on page 44

Lesson 6

Using Different Kinds of Sentences



Introduction

Building your sentences in different ways can help you eliminate wordiness and make clear connections between ideas. There are four basic types of sentences:

Type	Definition	Example
Simple	has one independent clause	Jousting was a medieval sport.
Compound	has two or more independent clauses	Medieval knights had to be experts in battle, and jousting was one way to prepare for battle.
Complex	has one independent clause and one or more dependent clauses	<u>Although jousting was a form of entertainment</u> , it also let knights practice important skills.
Compound-complex	has two or more independent clauses and one or more dependent clauses	Jousting wasn't as dangerous as combat, but a knight could still be hurt <u>when he fell off his horse</u> .

Varying the sentence types when you write can also make your writing more interesting to read.



Guided Practice

Underline the independent clause or clauses in each sentence. Then write *simple, compound, complex, or compound-complex* to identify the sentence type.

Hint

The independent and dependent clauses in a complex or compound-complex sentence may be in any order. For instance, the dependent clause may come first.

Example:

While a knight had to be brave, he also had to be respectful, and he had to be loyal to his king.

- 1 A knight's training began early in life, and it ended in the knight's teenage years. _____
- 2 Jousts kept knights in great condition for real battles. _____
- 3 When spectators attended jousts, they often rooted for a favorite knight. _____
- 4 Although jousts often ended in bloodshed, the matches were a popular part of life, and townspeople regularly gathered to watch these events. _____
- 5 Jousting competitions were usually part of a larger tournament that included other events as well. _____



Independent Practice

For numbers 1–4, choose the best way to combine the sentences to eliminate repetition and make the relationships between ideas clear.

1 Jousts could be dangerous. Often knights broke bones. This would happen even though knights wore armor.

- A** Although jousts could be dangerous, knights wore armor and still broke bones.
- B** Because knights wore armor, they broke bones, and jousts were still dangerous.
- C** Jousts could be dangerous, and although knights wore armor, they still often broke bones.
- D** Because jousts could be dangerous, knights broke bones, but knights wore armor.

2 Special lances for jousting had to be made to avoid serious injury. This was because battle lances were such dangerous weapons.

- A** Battle lances were such dangerous weapons that special lances for jousting had to be made to avoid serious injury.
- B** Special lances for jousting had to be made to avoid serious injury although battle lances were such dangerous weapons.
- C** Because the special lances for jousting had to be made to avoid serious injury, battle lances were dangerous weapons.
- D** Battle lances were such dangerous weapons because special lances for jousting had to be made to avoid serious injury.

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

Number
Correct

4

3 Knights had many obligations and duties. They had to be strong and kind.

- A** Knights had to be strong and kind, but they had many duties and obligations.
- B** Knights had many duties and obligations, and they also had to be strong and kind.
- C** Knights had many duties and obligations because they had to be strong and kind.
- D** Although they had to be strong and kind, knights had many duties and obligations.

4 A knight had a hard life. He fought to honor his king both on and off the battlefield.

- A** A knight had a hard life, so he fought to honor his king both on and off the battlefield.
- B** Although he fought to honor his king both on and off the battlefield, a knight had a hard life.
- C** A knight had a hard life after he fought to honor his king both on and off the battlefield.
- D** Because he fought to honor his king both on and off the battlefield, a knight had a hard life.

Read the passage. Then answer the questions that follow.

The Legend of the Cedar Tree

*a Cherokee legend
told by Eileen Evers*

1 Long ago, when people were still new upon the earth, they came to believe that their lives would be easier if there was only daylight and no darkness. So, they sent their cries skyward in hopes that the Ouga, their creator, would hear them.

2 The Ouga did hear their voices and, because he loved his people as a father loves his children, he made the night cease as they desired. But as the weeks went on, and the people had to work and toil continuously in the fields, their crops grew in such abundance that they could scarcely keep up. And because there was only daylight, it was always hot, so hot that sleep was impossible. The people, already tired from long hours of work, became short tempered and irritable. Everyone was on edge.

3 And so, the people sent new cries skyward, asking the Ouga if he might make it night all the time instead. The Ouga hesitated, knowing that there is purpose in all things created in twos—day and night, birth and death, joy and sadness. In the end, however, because he was kind and wanted to please them, the Ouga gave his people what they wanted.

4 Daylight ceased and night fell upon the earth. Soon crops began to wither, and because there was only darkness, it was always cold. The people had to constantly gather wood for fires to keep warm. They could not see to hunt and with no crops to harvest, they became hungry and weak. Many of them died.

5 And so, the people sent new cries skyward, begging the Ouga's forgiveness. "Please return to us the day and night that you made perfect for us in the beginning."

6 The Ouga restored day and night, each day forming a perfect boundary of light and darkness. Soon the weather became more pleasant and crops began to grow again. People could hunt and there was plenty to eat. They were happy and humbled and vowed never again to take their many blessings for granted.

7 The Ouga was pleased to see his people smiling once again, but his heart was heavy, for during the time of darkness many of his people had perished. He decided to create a new tree into which he placed their spirits. This tree was named a-tsi-na tlu-gv (ah-see-na loo-guh), or the cedar tree. And so, as tradition holds, whenever the Cherokee gaze upon a cedar, they remember to pause and honor the brothers and sisters who came before them.

The following question has two parts. First, answer part A. Then, answer part B.

Part A

What do the Ouga's actions reveal about his character?

- A** The Ouga is angry with the people for asking so much of him.
- B** The Ouga has a strong love for the people despite their demands.
- C** The Ouga believes the people should be able to meet their own needs.
- D** The Ouga allowed the people to keep suffering to teach them a lesson.

Part B

Which sentence from the story **best** supports the answer to part A?

- A** "So, they sent their cries skyward in hopes that the Ouga, their creator, would hear them."
- B** "The Ouga did hear their voices and, because he loved his people as a father loves his children, he made the night cease as they desired."
- C** "The Ouga hesitated, knowing that there is purpose in all things created in twos—day and night, birth and death, joy and sadness."
- D** "And so, the people sent new cries skyward, begging the Ouga's forgiveness."

Read these sentences from the passage.

But as the weeks went on, and the people had to work and toil continuously in the fields, their crops grew in such abundance that they could scarcely keep up. And because there was only daylight, it was always hot, so hot that sleep was impossible. The people, already tired from long hours of work, became short tempered and irritable. Everyone was on edge.

What does the phrase "on edge" mean in the last sentence?

- A** touchy and grumpy
- B** hot and sweaty
- C** worried and scared
- D** tired and overworked

Go On

8

Which sentence from the passage reveals that the people suffer for their mistakes?

- A "... they came to believe that their lives would be easier if there was only daylight and no darkness."
- B "So, they sent their cries skyward in hopes that the Ouga, their creator, would hear them."
- C "They could not see to hunt and with no crops to harvest, they became hungry and weak."
- D "... they remember to pause and honor the brothers and sisters who came before them."

9

The author contrasts Ouga's point of view with the people's point of view. Which sentence from the passage **best** shows how the author develops the differing points of view?

- A "And because there was only daylight, it was always hot, so hot that sleep was impossible."
- B "The people, already tired from long hours of work, became short tempered and irritable."
- C "The Ouga hesitated, knowing that there is purpose in all things created in twos—day and night, birth and death, joy and sadness."
- D "They could not see to hunt and with no crops to harvest, they became hungry and weak."

10

The people are able to learn from their mistakes. Which of the following **two** sentences from the passage **best** support this statement?

- A "The people had to constantly gather wood for fires to keep warm."
- B "And so, the people sent new cries skyward, begging the Ouga's forgiveness."
- C "The Ouga restored day and night, each forming a perfect boundary of light and darkness."
- D "People could hunt and there was plenty to eat."
- E "They were happy and humbled and vowed never again to take their many blessings for granted."

These notes for a summary need to be arranged correctly into the order in which the events occur in the passage.

Indicate the correct chronological order of the events below by writing the numbers 1 to 10 on the blank before each sentence.

- _____ The people asked the Ouga to make it night all the time.
- _____ The Ouga created the cedar tree for the Cherokee to honor the spirits of their brothers and sisters.
- _____ The people grew tired and irritable from long hours of work in the daylight.
- _____ The Ouga restored day and night.
- _____ Soon the weather became more pleasant and crops began to grow again.
- _____ The Ouga granted the people's wish for only daylight.
- _____ The people became hungry and weak, and many of them died.
- _____ The people were happy and humbled and vowed never again to take their blessings for granted.
- _____ The people sent new cries skyward, begging the Ouga's forgiveness.
- _____ In the darkness, it was always cold and crops withered.

Go On

Lesson 15

Figures of Speech



Introduction

Writing often includes **figures of speech**, expressions that suggest ideas and feelings beyond the actual meanings of the words. One figure of speech is an allusion.

- In an **allusion**, a writer refers to a well-known person or situation, such as from a literary work, the Bible, or mythology.
- Writers use allusions to deepen a reader's understanding of the person or situation they are writing about. An allusion brings vivid, meaningful associations to mind.

Study the allusions in the chart.

Example	Meaning
Gus was a good student, but algebra was his Achilles' heel .	Achilles is a mythological hero who died when an arrow struck his heel, his only weak spot. This mythological allusion means that algebra is Gus's weak point.
Gus didn't understand algebra, and it had been an albatross around his neck for weeks.	The albatross is a seabird killed by the sea captain in the poem "The Rime of the Ancient Mariner." Its death brings worries and problems. This literary allusion means that algebra is a problem for Gus.
Tomorrow Gus would meet his Goliath when he took the math test.	In the Bible, Goliath is a giant warrior who battles a boy. The biblical allusion means that the math test seems like a menacing monster.



Guided Practice

Underline each allusion. Identify it as literary, biblical, or mythological. Then discuss its meaning with a partner. Write your ideas on a sheet of paper.

Hint

You might recognize some of these allusions. But if you are unsure, circle the words you think are an allusion in each sentence. Type the words into a search engine to find out what the allusion refers to and what it means.

- 1 Every time Gus tried to do an algebra problem, he felt like he'd tumbled down the rabbit's hole.
- 2 Mom said to Gus, "Is anything wrong? You look like you're carrying the weight of the world on your shoulders."
- 3 Gus debated whether he should tell Mom his worries or just eat, drink, and be merry while he could.
- 4 His sister Bianca said, "Chill, Gus! You're just making much ado about nothing!"
- 5 Gus felt like Big Brother had been watching him and wondered, "How does Bianca know my worries?"



Independent Practice

For numbers 1–4, use the information in the chart to choose the meaning of each underlined allusion.

Dr. Jekyll and Mr. Hyde	from a novel, a person with a split personality—one kind, the other mean
Job	in the Bible, a man who patiently endured terrible suffering
Hercules	a hero of Greek mythology who put great effort into doing impossible tasks
Gordian knot	in Greek legend, a knot that, when cut by Alexander the Great, enabled him to conquer Asia

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

Number
Correct

4

1 Bianca had a personality like Jekyll and Hyde, but today she was feeling kind.

- A** Bianca was sometimes nice and sometimes nasty.
- B** Bianca was like a two-headed monster.
- C** Bianca was sometimes helpful but often not.
- D** Bianca was changeable.

2 With the patience of Job, Bianca explained how to solve equations in many different ways.

- A** Bianca often gave in to temptation.
- B** Bianca was good at playing tricks on people.
- C** Bianca was not quick to become discouraged.
- D** Bianca had the strength of a Greek god.

3 Gus made a Herculean effort to understand algebra.

- A** Gus made a chart to solve his problem.
- B** Gus made a huge attempt to solve his problem.
- C** Gus had great faith and prayed instead of studying.
- D** Gus barely tried because he expected life to be easy.

4 At last Gus severed the Gordian knot, and algebra was no longer a problem!

- A** Gus could not take the test because of an injury.
- B** Gus no longer cared if he failed algebra.
- C** Gus quit algebra to avoid failing.
- D** Gus was finally able to do algebra.

Tools for Instruction

Analyze Story Elements

As students read more sophisticated literature, they encounter authors using story elements in increasingly intricate ways. Students must learn to analyze how characters' words and actions drive plot events, how the events form a rising action to build suspense and interest, and how the climax, or turning point, leads to a resolution. Students also start to explore how character, setting, and plot relate to the theme or central idea of a story. Frequent text-based discussion is the most effective tool for helping students analyze story elements.

Three Ways to Teach

Identify the Turning Point 10–20 minutes

Explain that the turning point, also called the climax, is an event that happens near the end of a story. It is usually exciting or suspenseful, and it signals a big, important change for the main character. Using a familiar story, help students understand how to identify the turning point by answering the following questions.

- *Who is the main character?*
- *What is the central conflict that this character faces?*
- *During what event do we learn how this conflict will be resolved?*
- *How does this resolution affect the character?*

Organize students in small groups, and have them identify the turning point in a previously-read literary selection from class. Invite each group to share their turning points with the class, and briefly discuss how each event signals an important change for the main character.

Connect Story Elements to Theme 30–45 minutes

Help students understand that the goal of analyzing story elements is to understand the central idea. Demonstrate by thinking aloud about an example from a familiar story, such as *Esperanza Rising*, by Pam Muñoz Ryan.

Esperanza comes from a very wealthy family, but she is forced to become a migrant worker to survive after her father is killed and her house is burned. The difference in the settings between Esperanza's old and new homes makes me think a lot about the difference between the rich and the poor. When Esperanza eventually learns to be happy without riches, I think Muñoz Ryan was trying to tell us that money is not the only thing that makes happiness, and that people can change the way they used to think.

Guide students to use story elements to understand the central idea of stories you have read together in class. Encourage them fill in **Story Structure Chart** (page 3), and then to consider the following questions.

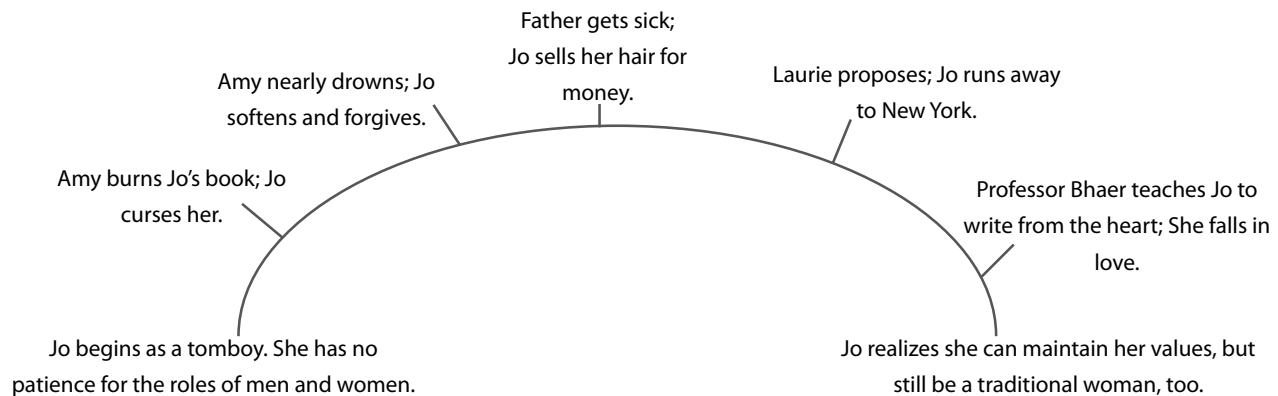
- *Does the story happen in different places? What is unique about each place?*
- *Do the characters change the way they think, feel, or act in different settings?*
- *What is the character's main problem? What lesson can I learn from the resolution?*
- *Would the problem be the same in a different setting?*

Allow ample time for discussion, and encourage students to take notes in order to prompt their thinking as they read future texts.

Trace a Character's Arc 30–45 minutes

Connect to Writing Explain that in most stories, the main character goes through changes. These changes are often the result of events in the plot. A character arc is the path of a character's development as he or she goes through changes during the course of a plot.

Display a character arc such as the one shown here, based on Jo March from *Little Women*, by Louisa May Alcott. Point out how the sentences at each end of the arc describe who the character was before the story, and who she became as a result of the events.



Then, using literature you have read in class, have students work with a partner to draw a character arc that maps one character from beginning to end. Students may use fewer or additional lines as needed. Display the arcs in the classroom, and use them to drive discussion about how events in the plot affect characters' changes and development.

Check for Understanding

If you observe...	Then try...
difficulty with reading comprehension due to issues with decoding	reinforcing story elements with familiar stories or movies. Then return to text, using sticky notes to mark important story elements.
difficulty analyzing story elements	eliciting a story from students' own experiences. Discuss the main characters, the setting, the problem and solution, and what was learned as a result. Encourage students to think about story characters in these ways as they read.

Name _____

Story Structure Chart

Title _____

Characters

Setting

Plot

Problem

Solution

Comparing and Contrasting Genres

Theme: *A Time of Transition*

Have you ever seen a movie about an important part of history, such as the Civil Rights Movement, that included fictional characters? This kind of movie is a work of **historical fiction**, or a story set in the past that combines made-up characters and events with historical figures and real events from a specific time and place. A **historical account**, on the other hand, is a factual explanation, description, or narrative from or about the past. All the people actually lived, the places existed, and the events in a historical account really occurred.

Study the illustration below. Which details are based on reality and which are fictional?



The image above shows a real person, Martin Luther King Jr., standing next to a fictional character, a young woman who admires him. In a similar way, historical fiction includes real people and events and then alters some historical details to tell a made-up story.

Study the chart to consider how the author of historical fiction draws upon real facts to create a work of fiction.

How Historical Fiction Uses History	How Historical Fiction Alters History
<ul style="list-style-type: none"> • set in a real time period and place • provides factual information • includes events that actually occurred • uses historical figures, language, and details, such as famous people or typical customs of the times 	<ul style="list-style-type: none"> • plot combines real and made-up events • made-up yet realistic characters interact with real people who once lived • most dialogue is invented • may interpret or change historical details to create a better story

Good readers understand that historical accounts use facts and information to inform readers about history, while historical fiction is meant to entertain readers with an engaging story that combines real and imagined characters and events from the past. As they read, good readers are aware of these differences and are careful to separate fact from fiction.



Read the historical account about the Lewis and Clark expedition.

Genre: Historical Account

Journey to the Pacific *by Rita Hay*

In 1804, Meriwether Lewis and William Clark led the first U.S. expedition to the Pacific Coast of North America. Sent by President Thomas Jefferson to chart a route through unexplored regions of the country, the team of explorers recorded the wide variety of plants, animals, and geography they saw in the wilderness. The expedition journeyed along rivers, over mountains, and through valleys for over a year, encountering hostile tribes, inclement weather, and challenging terrain.

On November 7th, 1805, the “Corps of Discovery” thought they had finally found the Pacific Ocean, but they were mistaken. The wide expanse of open water turned out to be the estuary, or mouth, of the Columbia River. With the help of native guides and determined companions, however, the team finally succeeded; the expedition reached the Pacific Ocean on November 15th, 1805. A long, hard winter and return journey lay before them, but the first half of their mission had been accomplished.

Explore how to answer this question: *“What characteristics of a historical account are present in this passage?”*

This historical account of Lewis and Clark’s expedition includes many details about their journey. Underline examples of facts, people, and places that present historical information.

Fill in the first column of the chart below with facts from the account. After reading the fictional story on the next page, add additional details to the second column of the chart.

Historical Facts	Fictional Details

With a partner, discuss how to confirm the accuracy of the statement about the mistake made by the explorers on November 7, 1805.



Close Reading

Which facts from the account on the previous page are also present in the historical fiction story? **Underline** facts that are the same or similar. **Star (*)** any story elements that are clearly fictional, and add them to the chart on page 202.

Hint

Compare the answer choices with the facts you underlined in "Journey to the Pacific."

Read the historical fiction story, and complete the chart by adding fictional details. Then read and answer the question that follows.

Genre: Historical Fiction

Sighting the Pacific *by Jaycee Wright*

As the weary explorers reached the top of the hill, Mr. Lewis let out a cry of delight. "We've made it!" he exclaimed. "The Pacific!"

The men exchanged doubtful glances—just last week, Mr. Clark had rejoiced along with the entire team, confident that the large body of water before them was the ocean. Later, they discovered that the water was just the estuary of the Columbia River. Yet they smelled ocean air! Peter had tried to stay positive as they continued their search, but it was extremely difficult. Would today, November 15th, actually be the day they reached the Pacific Ocean?

"That certainly is a sight for sore eyes!" one of the men exclaimed, and Peter looked up and grinned. After a year and a half of traveling, they had, in fact, come upon the salt waters of the Pacific.

Circle the best answer.

Which fact presented in "Journey to the Pacific" is also included in the fictional story above?

- A Peter played a key role as a member of Lewis and Clark's team.
- B Some of the explorers felt that the ocean was a "sight for sore eyes."
- C Peter tried to keep up his spirits during the expedition.
- D The explorers had mistaken an estuary for the Pacific Ocean.



Show Your Thinking

Describe how the author of "Sighting the Pacific" used and altered historical details about the Lewis and Clark expedition to tell a story.



With a partner, discuss the advantages of reading each type of account about an historical event.



Read the following historical account and historical fiction piece. Use the Study Buddies and Close Readings to guide your reading.

Genre: **Historical Account**



Because this is a historical account, I know that it contains true facts and historically accurate details. As I read, I'm going to focus on the historical events and people that are mentioned in the text.

Close Reading

Circle at least three details that help identify this passage as a historical account.

Underline the most important facts that the author presents about the Orphan Train Movement. Look for details that answer *who*, *what*, *when*, *where*, *why*, and *how*.

Orphan Train Riders *by Elliot Elmore*

- 1 By the mid 1800s, the New York City streets were filled with an estimated 30,000 poor and hungry children. Many were homeless or abandoned; they sold newspapers, rags, or matches in order to earn money and lived on the streets in all kinds of weather. Often forming gangs in order to protect themselves, the children led hard lives, but it was the only life they knew.
- 2 In 1853, Charles Loring Brace, a young minister, took it upon himself to help these children. "When a child stands in front of you in rags with a tear-stained face," he said, "you cannot easily forget him . . ." Brace founded the Children's Aid Society, an organization devoted to moving children from the streets of New York City to new homes in rural areas across the country.
- 3 Later referred to as the Orphan Train Movement, the first step in the process was to load needy children onto what became known as "orphan trains." The children were then transported to forty-seven states and Canada. Brace believed that loving families in rural areas would adopt these children. He hoped they would grow up with the education and support needed to become productive members of society.
- 4 Handbills advertised the arrival of the Orphan Train in town. The orphans were cleaned up and displayed onstage in front of curious crowds. Potential parents poked and inspected the children like livestock; siblings were often split apart. Some children ran away, and some were abused. Others found supportive people whom they considered family for the rest of their lives. Regardless of the outcome, however, most found the experience and transition to a new life to be difficult at best.
- 5 Yet overall, the program resulted in positive outcomes; two orphans even grew up to be state governors. The mass relocation of needy children across the country was Brace's best effort to connect them with better lives. The Orphan Train Movement was later considered to be the beginning of the foster care system.



Genre: Historical Fiction



As I read, I'll think about how this child's experience is similar to and different from the details described in "Orphan Train Riders."

Close Reading

Compare the dates, people, places, and events described in the previous passage to those described in this story.

Underline any facts that are similar.

Which details come from the author's imagination? Draw a **box** around three story elements that show it is a work of fiction.

The Train to Somewhere

by Lydia Wren

- 1 My heart was in my throat as Robbie and I boarded the train in New York City that April day. A member of the Children's Aid Society led us to our seats and advised us, "Be sure to smile and make a good impression on the people you meet!"
- 2 At age five, I thought myself lucky—at least I had my older brother at my side. I still could remember Mama humming as she cooked dinner and my father's smiling face, but they had both died. For months we had lived on the streets until the Children's Aid Society sheltered us. Now they were shipping us on an orphan train to a new home and a new life.
- 3 As the train gathered speed, I caught one last glimpse of the city, the only home I had ever known. The next few days blurred together as our train powered over rivers, lush farmlands, and empty prairies. Where were we going, and what would happen to us? Our destination and future were unclear and unknown.
- 4 Then one morning we pulled into a small station as our Society escorts did their best to smooth our hair and straighten our clothes. Weary and confused, we were led to a large hall and seated on a stage in front of a crowd of strangers. Many stared, but some walked up to inspect us. Suddenly I was staggered by a terrible thought. What if Robbie and I went to different homes in different towns and were separated permanently?
- 5 "What do you know about farming?" a man asked Robbie gruffly. Wide-eyed, Robbie stammered a response, and my heart thumped wildly in my chest as I clutched his sweaty hand.
- 6 "Now Jacob," said a plain woman behind the man. "Don't start off by scaring 'em." She looked at us and smiled. "Are you brother and sister? Would you both like to come live with us?"
- 7 Some 70 years later, I still remark at how well my luck held. It wasn't just that Robbie and I were raised together or that our lives were all pleasure and no pain. No, it was that the Larsens came to take us home that day, two caring people who became our new family and who made us who we are today.



Hints

Compare paragraph 4 of the historical account with the girl's experience in "The Train to Somewhere." What similarities and differences do you find?

Reread the chart on the first page of this lesson. How does the author of the historical fiction piece alter history?

Look back at the facts you underlined in the fiction story that indicate which information both texts have in common.

Use the Hints on this page to help you answer the questions.

- 1** Which detail from the historical account best supports the fictional story about a girl's orphan train experience?
 - A** Handbills advertised the arrival of the Orphan Train in town.
 - B** The children were all adopted into caring families in new homes.
 - C** Crowds gathered at the town stations to greet the orphans.
 - D** The experience was quite upsetting for the orphan children .
- 2** Which statement best describes how the author of "The Train to Somewhere" alters historical details to tell her story?
 - A** The author includes historical facts, such as when the Children's Aid Society was formed.
 - B** The author describes the experiences and feelings of an imaginary orphan who was sent west on an orphan train.
 - C** The author provides specific details about families who agreed with Brace's beliefs about ways to help needy orphan children.
 - D** The author explores the adventures of two young children as they start their new lives on a farm in rural America.
- 3** Compare and contrast details in the historical account of the Orphan Train Movement to those in the fictional story. Describe how the author of "The Train to Somewhere" has used and altered historical facts. Use at least two details from the texts to support your response.



Read the following speech and historical fiction story. Then answer the questions that follow.

from “The Progress of 50 Years”

by Mrs. Lucy Stone

Lucy Stone was a well-known suffragist in the Women’s Rights Movement. Forced to pay for her own education, she was the first woman from Massachusetts to earn a college degree and gained fame for not changing her name after marrying Henry B. Blackwell in 1855. Stone continued to fight for equality for women throughout her career. The following is an excerpt from her last public speech, presented to the Congress of Women at the World’s Fair in 1893.

1 Fifty years ago the legal injustice imposed upon women was appalling. Wives, widows and mothers seemed to have been hunted out by the law on purpose to see in how many ways they could be wronged and made helpless. A wife by her marriage lost all right to any personal property she might have. The income of her land went to her husband, so that she was made absolutely penniless. If a woman earned a dollar by scrubbing, her husband had a right to take the dollar. . . . It was his dollar. If a woman wrote a book the copyright of the same belonged to her husband and not to her. The law counted out in many states how many cups and saucers, spoons and knives and chairs a widow might have when her husband died. I have seen many a widow who took the cups she had bought before she was married and bought them again after her husband died, so as to have them legally. The law gave no right to a married woman to any legal existence at all. Her legal existence was suspended during marriage. She could neither sue nor be sued. If she had a child born alive the law gave her husband the use of all her real estate as long as he should live, and called it by the pleasant name of “the estate by courtesy.” When the husband died the law gave the widow the use of one-third of the real estate belonging to him, and it was called the “widow’s encumbrance.” While the law dealt thus with her in regard to her property, it dealt still more hardly with her in regard to her children. No married mother could have any right to her child, and in most of the states of the Union that is the law to-day. But the laws in regard to the personal and property rights of women have been greatly changed and improved, and we are very grateful to the men who have done it.

2 We have not only gained in the fact that the laws are modified. Women have acquired a certain amount of political power. We have now in twenty states school suffrage for women. Forty years ago there was but one. Kentucky allowed widows with children of school age to vote on school questions. We have also municipal suffrage for women in Kansas, and full suffrage in Wyoming, a state larger than all New England.

3 The last half century has gained for women the right to the highest education and entrance to all professions and occupations, or nearly all. As a result we have women’s clubs, the Woman’s Congress, women’s educational and industrial unions, the moral education societies, the Woman’s Relief Corps, police matrons . . . colleges for women, and co-educational colleges and the Harvard Annex, medical schools and medical societies open to women, women’s hospitals . . . women as a power in the press, authors, women artists, women’s beneficent societies and Helping Hand societies, women school supervisors, and factory inspectors and prison inspectors, women on state boards of charity, the International Council of Women, the Woman’s National Council, and last, but not least, the Board of Lady Managers. And not one of these things was allowed women fifty years ago, except the opening at Oberlin. By what toil and fatigue and patience and strife



and the beautiful law of growth has all this been wrought? These things have not come of themselves. They could not have occurred except as the great movement for women has brought them out and about. They are part of the eternal order, and they have come to stay. Now all we need is to continue to speak the truth fearlessly, and we shall add to our number those who will turn the scale to the side of equal and full justice in all things.

A Widow's Burden

by Hanna Ingram

1 Though Sarah loved her parents, she began to worry as soon as she received word that her mother and father were coming to the farm for a visit. She hadn't told them the news about Elijah's estate, and she wondered how she would fit everyone at the table during mealtime. In truth, that problem was small compared to her other burdens, but she could do little to remove a single one.

2 Sarah missed her husband Elijah terribly. Last winter, he had caught a chill and died from it. This left Sarah to manage the farm alone. She and her girls could have coped, but a few months ago, her stepson Brad had shown up at her door, court order in hand. He was laying claim to two-thirds of Elijah's farm, his rightful inheritance. Being a woman meant she was only entitled to one third of her husband's property; her stepson was "kind" enough to let her keep the cabin and a small plot of land for a garden. The rest of the farm would be sold. Sarah only hoped she could grow enough to feed her girls and find work in town.

3 Just focusing on her parents' visit brought Sarah more heartache. It was so unfair. As a widow, she was entitled to so little of Elijah's estate, and Brad had claimed most of the furniture, the extra plates, and the silverware, silverware she'd received from her grandmother. She was left with four place settings and four chairs—just enough for herself and the girls for each meal. She had done some mending for Mr. Molloy with the intention of earning enough money to buy back the plates and a chair or two, but she'd had to spend the money on flour, sugar, and more pins.

4 Sarah tidied the house nervously as she waited for her parents to arrive. The last time she had seen them, she recalled, Elijah was still alive. Soon she saw a distant cloud of dust from their wagon as it rolled up the road. The children ran behind it toward the house, and Sarah greeted her parents fondly. Setting aside her own worries, Sarah began chatting about family and friends.

5 At last, the family sat down to eat. Sarah's two oldest girls withdrew quietly, knowing that they were to eat later so as to share their seats and place settings with their grandparents. As Sarah served the dinner she could ill afford, her mother watched her with concern.

6 "Why aren't we all eating together, dear?" her mother asked. "And what is on your mind?"

7 Sarah hesitated, but then she decided to tell the truth. "As a widow, I am only entitled to a few of the things Elijah and I once shared, and Elijah's son Brad has claimed the rest. That's why my home is so bare. We have so little now that Elijah is gone."

8 Her father shook his head sadly. "What about the farm?" he asked.



9 Sarah explained that Brad's court order allowed him to sell most of the land. As a woman, she wasn't legally entitled to keep it.

10 "What a pity!" her father said thoughtfully.

11 "Nonsense," cried Sarah's mother. "This is just the problem I've been describing these many years, Jebediah!" Sarah's father cleared his throat, but her mother continued. "And you know how much I admire Lucy Stone's efforts to provide fair treatment for women!"

12 "Who is Lucy Stone?" Sarah asked, ignoring her father's frown.

13 Her mother explained that Mrs. Stone had been speaking about women's rights for many years and was pushing to modify state laws. She also called for women to be allowed to pursue all professions and occupations. Her mother continued, "Mrs. Stone even refused to take her husband's last name when she married him because she did not want to be considered anyone's property. And this woman is not alone in her fight. Women all over the country are working together so that they will no longer be mistreated as you have been, Sarah. The Women's Rights Movement is gaining support from many!"

14 "For once your mother may have a point," observed her father, taking Sarah's hand to reassure her. "You should have a right to what you and Elijah owned together, Sarah. We will help you get back on your feet, and then we'll fight to get your farm back."

15 Her mother nodded in agreement. Then she added one last thought, "Perhaps when more men and women add their voices to this movement, we will be able to improve the lives of all the women throughout the nation."

16 Later, with stories of women like Lucy Stone in her head and her parents' reassurances, Sarah washed the dinner dishes with a smile on her face. For the first time in months, she could imagine a life for herself where she didn't have to live like a second-class citizen. As for her girls, what new doors of opportunity would this movement open for them?

1

Which statement **best** describes how the author has drawn an important fact from the speech to create a fictional story?

- A** Lucy Stone speaks about the lack of equality for women, and Sarah experiences the problems it creates.
- B** Lucy Stone delivers a speech, and after they hear it, Sarah and her mother decide to join the women's movement.
- C** The speech is about social change, and the story is about accepting things as they are.
- D** The speech is meant to persuade women, and the story problem encourages a woman to fight for her rights.

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

**Number
Correct****3**



2

Which historical detail from the speech is also included in the story?

- A If a woman wrote a book, her husband owned the copyright.
- B A widow usually inherited only a small part of her husband's estate.
- C Married women had no legal rights and could not even sue someone.
- D Married women did not have any right to raise their own children.

3

Which statement **best** describes how the author of "A Widow's Burden" altered historical facts to tell her story?

- A In reality, the problem of the inequalities experienced by Sarah could not be put right so easily.
- B In reality, it would be difficult to prove that women had gained political power in less than fifty years.
- C In reality, it is unlikely that one woman's speech would be powerful enough to encourage Sarah to agree with her parents.
- D In reality, the women's movement did not improve the standard of living for women in the 1840s.

4

Compare and contrast details in the speech "The Progress of 50 Years" to those in the fictional story. Describe how the author of "A Widow's Burden" has used and altered historical facts. Use at least **two** details from the texts to support your response.

Lesson 17

Denotation and Connotation



Introduction

Words can have two kinds of meaning. A word's **denotation** is its basic meaning, or dictionary definition. A word's **connotations** are the feelings associated with it.

- A word or phrase can have **positive**, **negative**, or **neutral** connotations.

Positive Connotation	Neutral Connotation	Negative Connotation
Ian requested a glass of water.	Ian asked for a glass of water.	Ian demanded a glass of water.

- A word's or phrase's connotation partly depends on its context.

Positive	Negative
The ice-cold water was refreshing on the hot day.	The ice-cold water made Ian shiver.

When writing, choose words that will produce in your readers the feelings you want them to have.



Guided Practice

Read the sentences. Write **P** if the underlined word has a positive connotation. Write **N** if the word has a negative connotation.

Hint

Ask yourself: How does this word make me feel? If the word makes you feel good, it has a positive connotation. If it makes you feel bad, it has a negative connotation.

- Ian and Atsuko were contenders in the storywriting contest. _____
Ian and Atsuko were rivals in the storywriting contest. _____
- Atsuko was known for her mysterious plots. _____
Atsuko was known for her bewildering plots. _____
- Ian's characters were ridiculous. _____
Ian's characters were amusing. _____
- Ian displayed his large vocabulary. _____
Ian flaunted his large vocabulary. _____
- Atsuko's main character behaved rashly. _____
Atsuko's main character behaved boldly. _____
- Everyone snickered at Atsuko's surprise ending. _____
Everyone chuckled at Atsuko's surprise ending. _____



Independent Practice

For numbers 1–3, choose the word that has the same denotation as the underlined word and also has the most negative connotation.

- 1** After school, a bunch of students gathered by the riverfront.

A mob
B crowd
C group
D collection

- 2** Atsuko, strolling home, was surprised to see her classmates huddled together.

A amazed
B astonished
C shocked
D astounded

- 3** Atsuko kept a watchful eye on her classmates as she approached them.

A close
B attentive
C suspicious
D keen

Answer Form

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

5 (A) (B) (C) (D)

Number
Correct

5

For numbers 4 and 5, choose the word that has the same denotation as the underlined word and also has the most positive connotation.

- 4** Ian was in their midst, so they were certainly planning something.

A concocting
B devising
C scheming
D plotting

- 5** Suddenly they turned toward her and announced, "You won first prize."

A stated
B said
C uttered
D exclaimed

Read the passage. Then answer the questions that follow.

Charles Dickens's novel *Oliver Twist* tells the story of an orphan boy in 19th century London. In this excerpt, Oliver is moved from the orphanage where he has lived since birth to labor in a public workhouse.

from *Oliver Twist*

*Excerpts from Oliver Twist: Two Volumes in One by Charles Dickens,
published by Hurd and Houghton, 1874.*

1 Oliver Twist's ninth birthday found him a pale, thin child, somewhat diminutive in stature, and decidedly small in circumference. But nature or inheritance had implanted a good sturdy spirit in Oliver's breast. It had had plenty of room to expand, thanks to the spare diet of the establishment; and perhaps to this circumstance may be attributed his having any ninth birth-day at all. Be this as it may, however, it was his ninth birthday; and he was keeping it in the coal-cellar with a select party of two other young gentleman . . . when Mrs. Mann, the good lady of the house, was unexpectedly startled by the apparition of Mr. Bumble, the beadle¹, striving to undo the wicket of the garden-gate.

2 "Goodness gracious! Is that you, Mr. Bumble, sir?" said Mrs. Mann, thrusting her head out of the window in well-affected ecstasies of joy. . . .

3 Now, Mr. Bumble was a fat man, and a choleric²; so, instead of responding to this open-hearted salutation in a kindred spirit, he gave the little wicket a tremendous shake, and then bestowed upon it a kick which could have emanated from no leg but a beadle's.

4 "Lor, only think," said Mrs. Mann, running out,—for the three boys had been removed by this time,—“only think of that! That I should have forgotten that the gate was bolted on the inside, on account of them dear children! Walk in sir; walk in, pray, Mr. Bumble, do, sir.”

5 Although this invitation was accompanied with a curtsy that might have softened the heart of a church-warden, it by no means mollified the beadle.

6 “Do you think this respectful or proper conduct, Mrs. Mann,” inquired Mr. Bumble, grasping his cane, “to keep the parish officers a waiting at your garden-gate, when they come here upon parochial³ business with the parochial orphans? Are you aweer, Mrs. Mann, that you are, as I may say, a parochial delegate, and a stipendiary⁴?”

7 “I'm sure Mr. Bumble, that I was only a telling one or two of the dear children as is so fond of you, that it was you a coming,” replied Mrs. Mann with great humility.

8 Mr. Bumble had a great idea of his oratorical⁵ powers and his importance. He had displayed the one, and vindicated the other. He relaxed.

¹ **beadle:** a parish (village) peace officer

² **choleric:** ill-tempered

³ **parochial:** Mr. Bumble's pronunciation of the word parochial, which means having to do with a parish or village

⁴ **stipendiary:** someone who receives a stipend, or salary, for performing a service (in Mrs. Mann's case, providing a home for orphaned children)

⁵ **oratorical:** having to do with speechmaking

- 9 “Well, well, Mrs. Mann,” he replied in a calmer tone; “it may be as you say; it may be. Lead the way in, Mrs. Mann, for I come on business, and have something to say.” . . .
- 10 “And now about business,” said the beadle, taking out a leathern pocket-book. “The child that was half-baptized Oliver Twist, is nine year old to-day.”
- 11 “Bless him!” interposed Mrs. Mann, inflaming her left eye with the corner of her apron.
- 12 “And notwithstanding a offered reward of ten pound, which was afterwards increased to twenty pound. Notwithstanding the most superlative, and, I may say, supernat’ral exertions on the part of this parish,” said Bumble, “we have never been able to discover who is his father, or what was his mother’s settlement, name, or condition.”
- 13 He . . . added, “Oliver being now too old to remain here, the board have determined to have him back into the house. I have come out myself to take him there. So let me see him at once.”
- 14 “I’ll fetch him directly,” said Mrs. Mann, leaving the room for that purpose. Oliver, having had by this time as much of the outer coat of dirt which encrusted his face and hands, removed, as could be scrubbed off in one washing, was led into the room by his benevolent⁶ protectress.
- 15 “Make a bow to the gentleman, Oliver,” said Mrs. Mann.
- 16 Oliver made a bow, which was divided between the beadle on the chair, and the cocked hat on the table.
- 17 “Will you go along with me, Oliver?” said Mr. Bumble, in a majestic voice.
- 18 Oliver was about to say that he would go along with anybody with great readiness, when, glancing upward, he caught sight of Mrs. Mann, who had got behind the beadle’s chair, and was shaking her fist at him with a furious countenance. He took the hint at once, for the fist had been too often impressed upon his body not to be deeply impressed upon his recollection.
- 19 “Will she go with me?” inquired poor Oliver.
- 20 “No, she can’t,” replied Mr. Bumble. “But she’ll come and see you sometimes.”
- 21 This was no very great consolation to the child. With the slice of bread in his hand, and the little brown-cloth parish cap on his head, Oliver was then led away by Mr. Bumble from the wretched home where one kind word or look had never lighted the gloom of his infant years. And yet he burst into an agony of childish grief, as the cottage-gate closed after him. Wretched as were the little companions in misery he was leaving behind, they were the only friends he had ever known; and a sense of his loneliness in the great wide world, sank into the child’s heart for the first time.

⁶ **benevolent:** usually means harmless, but in this case the word is used in irony to point out that Mrs. Mann tries to appear harmless but in reality treats Oliver cruelly

6

The following question has two parts. First, answer part A. Then, answer part B.

Part A

Read this sentence from paragraph 5 of the passage.

Although this invitation was accompanied with a curtsy that might have softened the heart of a church-warden, it by no means mollified the beadle.

What does the word “mollified” mean as it is used in this sentence?

- A** surprised
- B** soothed
- C** pleased
- D** irritated

Part B

Which of the phrases from the passage **best** helps the reader understand the meaning of “mollified”?

- A** “this invitation”
- B** “softened the heart”
- C** “church-warden”
- D** “by no means”

7

Why does Mr. Bumble visit Oliver in the orphanage?

- A** Oliver is having a birthday party, and Mr. Bumble comes to surprise Oliver.
- B** Mr. Bumble has information about Oliver’s parents, and he came to tell Oliver.
- C** Mr. Bumble knows Mrs. Mann is unkind to Oliver, so he wants to find him a family.
- D** Oliver is too old to stay in the orphanage, so Mr. Bumble must place him elsewhere.

8

Read this sentence from paragraph 21.

And yet he burst into an agony of childish grief, as the cottage-gate closed after him.

Why does Oliver feel grief?

- A** because he is leaving behind his only friends
- B** because he does not want to go to work
- C** because he is afraid of Mr. Bumble
- D** because his birthday party is interrupted

9

One of the central ideas in the passage is that Mrs. Mann is unkind to the children. Select **two** sentences from the passage that **best** support this idea.

- A** "'Lor, only think,' said Mrs. Mann, running out,—for the three boys had been removed by this time,—'only think of that!'"
- B** "With the slice of bread in his hand, and the little brown-cloth parish cap on his head, Oliver was then led away by Mr. Bumble from the wretched home where one kind word or look had never lighted the gloom of his infant years."
- C** "'Bless him!' interposed Mrs. Mann, inflaming her left eye with the corner of her apron."
- D** "Oliver, having had by this time as much of the outer coat of dirt which encrusted his face and hands, removed, as could be scrubbed off in one washing, was led into the room by his benevolent protectress."
- E** "He took the hint at once, for the fist had been too often impressed upon his body not to be deeply impressed upon his recollection."

Go On

10

If Oliver were the narrator of the story, how would it be different?

- A** It would include more details about Mrs. Mann's thoughts.
- B** The reader would learn more about Mr. Bumble's job.
- C** The reader would learn who Oliver's parents are.
- D** It would include more details about Oliver's feelings.

11

Identify a theme of this excerpt from *Oliver Twist*. Support your answer with **two** details from the excerpt.

Reading Discourse Cards

UNDERSTANDING LITERATURE

How does a character change in the story?

First, the character _____.
Then, the character _____.

Ready | Reading Curriculum Associates, LLC 5

UNDERSTANDING LITERATURE

If the story were told by a different character, which details might be different?

Ready | Reading Curriculum Associates, LLC 11

UNDERSTANDING LITERATURE

How do the illustrations help you understand the characters, setting, or events in the story?

Ready | Reading Curriculum Associates, LLC 14

UNDERSTANDING INFORMATIONAL TEXTS

What is the main topic of this text?
How do you know?

Ready | Reading Curriculum Associates, LLC 16

KNOWLEDGE BUILDING

What does this text help you understand?

Now I know _____.

Ready | Reading Curriculum Associates, LLC 32

KNOWLEDGE BUILDING

What does this part of the text make you want to learn more about?

The text makes me want to know _____.

Ready | Reading Curriculum Associates, LLC 33

KNOWLEDGE BUILDING

What do you already know about this topic?
Where have you learned about this topic?

I already know _____
from _____.

Ready | Reading Curriculum Associates, LLC 37

KNOWLEDGE BUILDING

What were you surprised to learn from the text?

Ready | Reading Curriculum Associates, LLC 40

ACADEMIC TALK

I'm curious about _____.


Ready | Reading Curriculum Associates, LLC 70

ACADEMIC TALK

Can you tell me more about _____?

Ready | Reading Curriculum Associates, LLC 77

Tarjetas de discusión


TEXTOS LITERARIOS 

¿Cómo cambia un personaje a lo largo de la historia?

Primero, el personaje _____.
Luego, el personaje _____.

Ready | Reading ©Curriculum Associates, LLC


5

TEXTOS LITERARIOS 

Si la historia la contara un personaje diferente, ¿qué detalles podrían ser distintos?

Ready | Reading ©Curriculum Associates, LLC


11

TEXTOS LITERARIOS 

¿Cómo te ayudan las ilustraciones a comprender los personajes, el escenario o los sucesos de la historia?

Ready | Reading ©Curriculum Associates, LLC


14

TEXTOS INFORMATIVOS 

¿Cuál es el tema principal de este texto?
¿Cómo lo sabes?

Ready | Reading ©Curriculum Associates, LLC

16


ASIMILAR CONOCIMIENTOS 

¿Qué te ayuda a entender este texto?

Ahora sé _____.

Ready | Reading ©Curriculum Associates, LLC

32


ASIMILAR CONOCIMIENTOS 

¿Sobre qué te anima a aprender más esta parte del texto?

El texto hace que quiera saber _____.

Ready | Reading ©Curriculum Associates, LLC

33


ASIMILAR CONOCIMIENTOS 

¿Qué sabes ya sobre este tema?
¿Dónde has aprendido sobre este tema?

Ya sé _____
Lo aprendí _____.

Ready | Reading ©Curriculum Associates, LLC


37

ASIMILAR CONOCIMIENTOS 

¿Qué aprendiste en el texto que te haya sorprendido?

Ready | Reading ©Curriculum Associates, LLC


40

LENGUAJE ACADÉMICO 

Siento curiosidad por _____.

Ready | Reading ©Curriculum Associates, LLC

70

LENGUAJE ACADÉMICO 

¿Puedes decirme algo más sobre _____?

Ready | Reading ©Curriculum Associates, LLC

77