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Meeting the Common Core State Standards

*SRA Imagine It! CCSS Teacher Resource Book* is designed for educators who are planning to implement the Common Core Standards and need additional guidance, support, or confirmation that they are interpreting and implementing the standards with fidelity. It provides educators with an in-depth explanation of the Common Core English Language Arts Standards for Grade 4. It also identifies the resources and strategies in *SRA Imagine It!* that support educators in meeting the standards and provides explanations and criteria to help interpret and then clarify their use in guiding classroom instruction.

Using the CCSS Teacher Resource Book

To help teachers implement the Common Core State Standards, the *SRA Imagine It! CCSS Teacher Resource Book* follows the order of the Common Core State Standards with one exception. Rather than beginning with the full standards, it begins with what is probably the most difficult of the standards: Text Complexity. The *SRA Imagine It! CCSS Teacher Resource Book* is arranged as follows:

- Text Complexity Ratings
- Reading Standards for Literature and Informational Text
- Foundational Skills
- Writing Standards
- Speaking and Listening Standards
- Language Standards

Following the Text Complexity ratings, *SRA Imagine It! CCSS Teacher Resource Book* goes into detail about the standards that will be most likely to pose particular difficulty for students. For each target standard, an explanation of the standard is offered in “Understanding the Standard.” Then the *SRA Imagine It! CCSS Teacher Resource Book* provides a breakdown of the “Key Ideas and Details” of the standard. In this way teachers can help students with each individual part of the standard. Finally, “SRA Imagine It! Resources and Strategies for Scaffolding” highlights parts of *SRA Imagine It!* lessons that cover the standard and provides scaffolding for additional practice.

Samples and explanations of the various types of entries found in *SRA Imagine It! CCSS Teacher Resource Book* follow.

Understanding Text Complexity

The Common Core State Standards call for students in grade 4 to continue to build their stamina and skill to read challenging, grade-appropriate, complex literature and informational text (RL.4.10/RI.4.10). A significant amount of research shows that the close reading of complex text, regardless of whether a student is a struggling or advanced reader, leads to significant gains in reading proficiency. Studies have shown that whereas the independent reading demands of college and the working world have held steady or risen over the past fifty years, K-12 texts have become less demanding. If students do not encounter increasingly complex texts at each grade level, they will not be prepared for college and career demands. “Being able to read complex text independently and proficiently is essential for high achievement in college and the workplace and important in numerous life tasks.”—CCSS Appendix A, pp. 3–4.
Close Reading

The CCSS calls for the close reading of complex texts from across the curriculum. When students closely read complex texts, they understand the text’s key ideas and details because they have thoroughly read the text and comprehend its meaning. In order to do this, students may need to reread a passage or the entire selection thoughtfully and deliberately in order to reflect on what the passage or selection covers. Students may come across difficult vocabulary or sentence structure. They will need to think about, reread, or associate a context with the meanings of individual words or sentences when vocabulary or language becomes complex. In addition, students should reflect on the development of the ideas within a text from beginning to end to understand how an author might state and defend an argument or use narrative features such as foreshadowing or flashbacks in telling a tale. Finally, in closely reading a selection, students should be able not only to compare and contrast a wide variety of selections—especially on the same topic—but also to synthesize the ideas from those selections into a sensible whole.

How Can Text Complexity Be Determined?

CCCSS has defined Text Complexity Bands for grades spanning 2 through College and Career Readiness. To help grade 4 students with close reading of complex texts, SRA Imagine It! has provided a rubric for each selection. An overall Text Complexity Rating is provided at the beginning of each rubric, and then individual criterion is rated from 1–5. Not all of the criteria have been included in this book; however, all criteria that may pose difficulties for students have been included. Each criterion is rated from the least challenging (1) to the most challenging (5) and may include a subset of information. For each measure above a “3,” a Close Reading scaffold is provided so teachers can help students rerea, and understand the issue causing the complexity to rise.

Text Complexity Rating  This is an overall rating of the selection provided for each selection. The rating is based on a five scale rubric ranging from 1 (Simple) to 5 (Complex). The rating is based on a reasonable average of all the scores on the total rubrics.

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<thead>
<tr>
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<th>5</th>
<th>Complex</th>
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</table>

Levels of Meaning/Purpose  A text is rated from 1–5 based on whether it has a single level of meaning or multiple levels. A text with a single level of meaning is easier to read than one with multiple levels of meaning, such as stories with a lot of symbolism. Also, it is easier to read a text with an explicitly stated purpose than one with an implicit purpose.

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<tr>
<th>Single Level of Meaning</th>
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<th>4</th>
<th>5</th>
<th>Multiple Levels of Meaning</th>
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</table>

Structure  Structure can take many forms, from simple to complex. Literary texts with low complexity have simple, well-marked, and conventional structures such as chronological order. Complex literary texts include manipulations of time and sequence such as flashbacks or point of view. Graphics may range from simple to sophisticated. Teachers will help students determine whether or not a story is told chronologically, understand how some selections rely on graphics, and comprehend why conventional structures with a beginning, middle, and end or with a single narrator is more easily understood than those with more complicated structures.

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<thead>
<tr>
<th>Common Genre Traits</th>
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<th>5</th>
<th>Specific Genre Traits</th>
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</thead>
</table>
**Language Conventionality and Clarity**  
Texts with low complexity have literal, clear, contemporary, and conversational language. Complex texts include figurative, ambiguous, academic, or unfamiliar language and vocabulary. The level of language complexity could also depend on whether a text has simple sentence structure or a more complex sentence structure. Close Reading scaffolds are provided for teachers to preteach/reteach difficult vocabulary to students, clear up any unfamiliar or ambiguous language, and break down complex text.

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<tbody>
<tr>
<td>Literal</td>
<td>Figurative or Ironic</td>
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</table>

**Knowledge Demands**  
Texts with low complexity make few assumptions about readers’ life experiences and their cultural, literary, or subject area knowledge. Complex texts make many assumptions in one or more of these areas. Knowledge demands can fall into three separate categories.

- **Life Experience**  
  Simple texts may describe common experiences while more complex texts may contain distinctly different experiences from the reader’s.

- **Cultural/Literary Knowledge**  
  Simple selections may make few references to other texts, while complex texts might reference many texts that students are expected to know.

- **Knowledge Demands**  
  A selection may be understood with students’ everyday knowledge or may require more sophisticated and specialized knowledge.

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<tbody>
<tr>
<td>Single Themes</td>
<td>Multiple Themes</td>
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</table>

**Reading Standards**

The goal of the Reading Standards for Literature and for Informational Text is to have students understand text that becomes increasingly difficult. Students may need to ask and answer questions about specific details, retell those details, or compare and contrast two stories with the same character. Students will need to offer reasons to support points being made in a single text as well and integrate information from two texts on the same topic or theme. These standards culminate in the reading and understanding of a wider range of complex text.

**Foundational Skills**

Students with a strong background in phonological and phonemic awareness learn to read more quickly than those who do not. Connecting sounds to letters is the backbone of learning to read, starting with sound-by-sound blending and then moving to whole-word blending. Learning to read words, sentences, and paragraphs fluently and with understanding is the goal of this section.

**Writing Standards**

Students will know the differences among narrative, informative/explanatory, and arguments and will produce these genres using the steps of the writing process: plan, revise, edit, and publish. Students may need to research topics and build up a body of knowledge before writing. These writing standards help students make the connection between reading and writing as they draw on text evidence from both narrative and informative texts in their responses to literature.
Speaking and Listening Standards

Because of the nature of presentations, students need to use good speaking and listening skills not only to help them present the findings of their inquiries to their audience, but also to pick up on their audience’s questions and responses to the presentation. Students must learn how to speak and listen carefully, use multimedia in their presentations, and collaborate with their fellow students.

Language Standards

English language conventions allow students to understand how the English language works. Knowing how the language works will help students choose the best words for their writing and understand how authors craft their writing. Vocabulary acquisition plays a large role for students as they gather knowledge about the English language, understand the definitions and nuances of words, and learn to use academic and domain-specific language in their own speaking and writing.

Sample Entry

**RL.4.4** Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

**Understanding the Standard**  The standard calls for students to use context clues, apposition, and word structure to understand unfamiliar words and phrases in a text and to use knowledge of mythology to determine the meanings of words that refer to mythological characters.

**Determine the meaning of words and phrases derived from mythology.**

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
<th>SRA Imagine It! Resources and Strategies for Scaffolding</th>
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<tbody>
<tr>
<td>• Students will determine the meaning of words that are derived from the names of mythological characters.</td>
<td><strong>Scaffolding</strong>  To reinforce this standard, have students characterize Daedalus from “Daedalus and Icarus” in Unit 1 using information from the story. For example, Daedalus is a renowned craftsman, sculptor, and inventor. He not only built the wax wings for his and Icarus’ escape from King Minos, but he also built the Labyrinth. Have students look up the words <strong>Daedalian</strong> (difficult to understand because of intricacy), <strong>labyrinthian</strong> (of or resembling a maze), and <strong>Minoan</strong> (related to the Bronze Age that flourished in Crete about 3000 BC). Then, discuss with students how these words allude to the characters and objects from Greek mythology.</td>
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</tbody>
</table>
Island of the Blue Dolphins
written by Scott O’Dell, illustrated by Barbara Massey

Genre  Realistic Fiction  
Unit 1  Risks and Consequences, pages 22–37  
Text Grade Range  6–8, Level 2 Complexity  
Lexile  1030

Text  Complexity Rating

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<tbody>
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Island of the Blue Dolphins is a first-person account of a young girl’s loneliness on a deserted island and the risks she takes to escape. The narrative uses a simple and explicit story structure. However, the story includes issues of abandonment and the will to survive, which students most likely have not experienced. Students may also be unfamiliar with the geography of San Nicolas Island and the main character’s culture.

Levels of Meaning

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<tbody>
<tr>
<td>Single Level of Meaning</td>
<td>Multiple Levels of Meaning</td>
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Explanation  The purpose of the text is to convey Karana’s loneliness and her determination to survive and be reunited with her people. Example: “I had decided during the days of the storm, when I had given up hope of seeing the ship, that I would take one of the canoes and go to the country that lay toward the east.” (Unit 1: 26)

Language Conventionality and Clarity: Vocabulary

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<tbody>
<tr>
<td>Few Unfamiliar Words</td>
<td>Many Unfamiliar Words</td>
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Explanation  The language used in the text is generally explicit and literal. However, some vocabulary may be unfamiliar. Example: medicine man, sandspit, skirted, omen. (Unit 1: 26–36)
Knowledge Demands: Life Experience: Theme

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<tbody>
<tr>
<td>Single Theme</td>
<td>Multiple Themes</td>
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**Explanation**  The narrative addresses several fairly simple themes: survival, loneliness, and risk.
Example: “The thought of being alone on the island while so many suns rose from the sea and went slowly back into the sea filled my heart with loneliness.” (Unit 1: 25)

**Close Reading**  The key themes of this selection are loneliness, risk, and survival. Have students look back at the text and find examples of Karana’s struggle to survive and the risks she took to combat loneliness. For example, Karana canoes away by herself from the island. (Unit 1: 28) Discuss with students how Karana’s loneliness affected her decision to leave the island.

**Close Reading**  Have students identify and discuss the risks that Karana takes in the story and the consequences of those risks. (Karana sets off in a canoe to find her family. However, the canoe leaks, and she has to go back to the island.)

Knowledge Demands: Life Experience: Perspective

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<tbody>
<tr>
<td>Common Experiences</td>
<td>Distinctly Different Experiences</td>
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**Explanation**  The text includes distinctly different experiences from those students will have encountered. Most students have not faced abandonment on a deserted island. However, students can understand Karana’s loneliness and the risks she takes in order to find her people.

**Close Reading**  Have students identify the items Karana finds that help her survive on the island: canoe, paddle, basket, arrows. Ask students to imagine how they might survive if they were left alone in different environments, such as in a large city or a forest. Ask them to identify items they could use to help them survive.

**Close Reading**  Have students discuss how they feel when they are alone and how they occupy themselves when there is no one around.

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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<tbody>
<tr>
<td>Everyday Knowledge</td>
<td>Specialized Knowledge Required</td>
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**Explanation**  The narrative includes many references to the geography of San Nicolas Island and to the culture of the main character, which may be unfamiliar to students. Example: “…in all my life I had never been able to speak with the dead, though many times I had tried.” (Unit 1: 26)

**Close Reading**  The Story Background tip on page 24 provides some detail to share about Karana and San Nicolas Island. Have students identify elements of Karana’s culture in the story. (speaking with the dead, using baskets and arrows, using knowledge of stars to aid in navigation)

**Close Reading**  Discuss with students how the setting plays an important role in the story. (The island is surrounded by water and is isolated. The setting illustrates Karana’s loneliness and isolation on the island.)
Two Tickets to Freedom
written by Florence B. Freedman, illustrated by Doris Ettlinger

Genre  Biography
Unit 1  Risks and Consequences, pages 44–61
Text Grade Range  4–5, Level 3 Complexity
Lexile  950

Text Complexity Rating

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<tbody>
<tr>
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Two Tickets to Freedom is a third-person narrative describing the escape of Ellen and William Craft from slavery in 1848. The story is a simple, straightforward chronological biography. The complexity of this text involves the knowledge demands related to the issues of slavery and the Underground Railroad. Some unfamiliar vocabulary and words and phrases from the time period may also pose difficulty.

Levels of Meaning

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<tbody>
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<td>Single Level of Meaning</td>
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<td>Multiple Levels of Meaning</td>
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</table>

Explanation  The main purpose of the narrative is to describe Ellen and William Craft’s journey from Baltimore to Philadelphia, as they attempt to escape slavery. The text also addresses the broader issues of slavery, the Underground Railroad, and the differences between slave and free states. Example: “It is against the rules to let any man take a slave past here unless he can satisfy them in the office that he has a right to take him along.” (Unit 1: 49)

Structure: Genre

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<tbody>
<tr>
<td>Common Genre Traits</td>
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<td>Specific Genre Traits</td>
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</table>

Explanation  The author uses common biographical elements in Two Tickets to Freedom. The characters and the setting are portrayed realistically, and the events are related in a chronological order. However, the story contains dialogue, which is fictional. Example: “‘Yes, sir’ he replied, ‘but I shall never run away from such a good master as I have at present.’” (Unit 1: 58)
Language Conventionality and Clarity: Vocabulary

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<tbody>
<tr>
<td>Few</td>
<td>Unfamiliar Words</td>
<td>Many</td>
<td>Unfamiliar Words</td>
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**Explanation** Many vocabulary words in the biography may be unfamiliar. Example: summoned, fugitives, escorted, abolitionist, indignantly (Unit 1: 46–55) Also, students may be confused by words and phrases in the text that were used in the 1800s. Example: shan’t, shall, taken leave for parts unknown (Unit 1: 51–57)

Knowledge Demands: Life Experience: Perspective

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<tr>
<td>Common Experiences</td>
<td>Distinctly Different Experiences</td>
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**Explanation** The text includes distinctly different experiences from those most students will have encountered, although many students will empathize with the Crafts’ desire for freedom.

**Close Reading** Have students discuss the preparations that must have gone into the planning of the Crafts’ escape. (saving money for tickets, creating Ellen’s disguise, organizing train schedules, determining a destination)

**Close Reading** Discuss the different emotions William and Ellen felt when they had to talk to the officer, when Ellen could not find William at Havre-de-Grace, and when William and Ellen arrived in Philadelphia. Have students think of times when they experienced emotions similar to William and Ellen.

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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<tbody>
<tr>
<td>Everyday Knowledge</td>
<td>Specialized Knowledge Required</td>
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**Explanation** The text requires knowledge of American history and of slavery before the American Civil War. Also, some cities along the escape route may be unfamiliar to students. Example: Macon, GA; Fredericksburg, VA; Baltimore; Havre-de-Grace; Philadelphia

**Close Reading** Ask students what they know about slavery and the Underground Railroad in the United States. Have students discuss why they think William and Ellen decided to risk their lives in order to escape from slavery.

**Close Reading** Have students trace the Crafts’ escape route on a map. Discuss with them the differences between slave states in the South and free states in the North.
Mrs. Frisby and the Crow is a fantasy about a mother mouse who risks her life to get medicine for her sick son and to free a crow that is tangled in a string. The story is a simple, chronological fantasy in which animals exhibit human characteristics. The complexity of this text involves the several, simple levels of meaning, including risks and consequences, friendship, and compassion. Knowledge of animal behavior is also helpful.

Levels of Meaning

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<tr>
<td>Single Level of Meaning</td>
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Explanation In this story, there are several levels of meaning: risks and consequences, friendship, and kindness. Mrs. Frisby risks her life to get medicine for her sick son. She also shows kindness by freeing the crow tangled in string. The crow, then, repays her kindness. Example: "Climb on my back. Quick. And hang on." (Unit 1: 79)

Structure: Genre

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<tbody>
<tr>
<td>Common Genre Traits</td>
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Explanation The narrative contains the common character, setting, and plot elements of fantasy stories, including talking animals that exhibit human characteristics. Example: “I am in debt to you. If the time ever comes when I can help you, I hope you will ask me. My name is Jeremy.” (Unit 1: 81)
Language Conventionality and Clarity: Vocabulary

<table>
<thead>
<tr>
<th>Few Unfamiliar Words</th>
<th>Many Unfamiliar Words</th>
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Explanation Most of the language is explicit and literal. Some unfamiliar words in the story are: treacherous, ineffectively, capacity, surge, and alarmingly. (Unit 1: 70–80)

Knowledge Demands: Life Experience: Theme

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<th>Single Theme</th>
<th>Multiple Themes</th>
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Explanation This fantasy addresses several simple themes: kindness, risk, and friendship. Most students will make connections between Mrs. Frisby’s kindness towards her son and the kindness their parents show towards them, especially when they are sick.

Knowledge Demands: Life Experience: Perspective

<table>
<thead>
<tr>
<th>Common Experiences</th>
<th>Distinctly Different Experiences</th>
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Explanation Mrs. Frisby and the Crow includes somewhat different experiences from those most students will have encountered, although many students will be able to imagine helping a stranger or family member in need.

Knowledge Demands: Content/Discipline Knowledge: Familiarity

<table>
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<tr>
<th>Everyday Knowledge</th>
<th>Specialized Knowledge Requireds</th>
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Explanation The text requires basic knowledge of animal behavior and the relationship between predators and prey. Example: “…at night the forest was alive with danger. Then the owl came out to hunt, and foxes, weasels and strange wild cats stalked among the tree trunks.” (Unit 1: 70)

Close Reading Have students compare the behavior of the characters in the story with the typical behavior of mice and crows. For example, mice gnaw through materials and crows are attracted to shiny objects. Discuss how the author employed actual animal behavior into the story.

Close Reading Have students create a food web that includes the animals in the text: mice, cats, owls, foxes, and crows. Ask them to describe the relationships among the predators and the prey.

Text-to-Text Connections: In this selection, Mrs. Frisby risks her life to get medicine for her son and to save the crow. How are the risks she takes similar to the risks taken by other characters in the selections they have read so far. (William and Ellen in “Two Tickets to Freedom” and Karana in “Island of the Blue Dolphins” all risk their lives for different reasons. William and Ellen gain their freedom and Mrs. Frisby gets the medicine and saves the crow. Karana, however, does not escape and must return to the island.)
Langston Hughes: Poet of the People
written by Mary Satchell

Genre  Play
Unit 1  Risks and Consequences, pages 88–101
Text Grade Range  4–5, Level 3 Complexity
Lexile  NA

Text Complexity Rating

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<tr>
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_Langston Hughes: Poet of the People_ presents the story of Langston Hughes’ conflict with his father over his desire to become a writer. It is a simple, straightforward chronological drama. The complexity of this text involves the different perspectives of Langston and Mr. Hughes, the two themes of conflict and risk, and the knowledge demands of the Harlem Renaissance and racial prejudice.

Levels of Meaning

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<tbody>
<tr>
<td>Single Level of Meaning</td>
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<td>Multiple Levels of Meaning</td>
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</table>

Explanation The main purpose of the play is to describe the conflict between Langston, who wants to become a writer, and his father, who wishes his son become an engineer. Another level of meaning reflected in the play is Langston’s desire to choose his own path in life, based on personal fulfillment. Example: “For me, everything has to come from the heart, or it’s nothing.” (Unit 1: 98)

Structure: Clarity

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<tbody>
<tr>
<td>Explicit</td>
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<td>Implicit</td>
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</table>

Explanation In this drama, some of the character’s motivations must be implicitly inferred through the dialogue. Example: “Poor Señor Langston. Why can’t his father just accept him the way he is?” (Unit 1: 95)

Close Reading Have students discuss what Langston means by the line, “It’s not your money I need now, Father.” (Unit 1: 100) Ask students what Langston wants from his father, and have them provide details from the text that support their opinions.
Close Reading Have students identify other excerpts from the dialogue that reveal the character’s thoughts and motivations. Discuss how the dialogue in a play must communicate the plot and the character’s thoughts and feelings, making the actor’s interpretation extremely important for comprehension.

Language Conventionality and Clarity: Vocabulary

<table>
<thead>
<tr>
<th>Few Unfamiliar Words</th>
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<tbody>
<tr>
<td>Many Unfamiliar Words</td>
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</table>

**Explanation** Most language used in the play is familiar and clear. Although, there are some difficult and foreign words used in the text. Example: ledger, pampas, *hijo querido*, poncho, preoccupied (Unit 1: 90–99)

Knowledge Demands: Life Experience: Theme

<table>
<thead>
<tr>
<th>Single Theme</th>
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</thead>
<tbody>
<tr>
<td>Multiple Themes</td>
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</table>

**Explanation** *Langston Hughes: Poet of the People* addresses two simple themes: conflict and risk.

Knowledge Demands: Life Experience: Perspective

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<thead>
<tr>
<th>Single Perspective</th>
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<tbody>
<tr>
<td>Multiple Perspectives</td>
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**Explanation** The play can be read from two perspectives. One is that of a Langston and the other is of Mr. Hughes.

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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<thead>
<tr>
<th>Everyday Knowledge</th>
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<tbody>
<tr>
<td>Specialized Knowledge Required</td>
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**Explanation** Understanding the text requires knowledge of the racial prejudice that prompted Mr. Hughes to move his family to Mexico. Knowledge of the Harlem Renaissance would also be beneficial. Example: “I want to write poems, stories, and plays about black Americans. Harlem’s where I belong.” (Unit 1: 98)

Close Reading With students, read the Langston Hughes poems on pages 122–125. Discuss the ideas of freedom and dreams in relationship to the drama. Explain that Langston Hughes lived in Harlem, a neighborhood in New York City, for almost forty years, during which time the Harlem Renaissance inspired poets, writers, and musicians to promote African American culture.

Close Reading Use the Build Background information and the Activate Prior Knowledge activities on page 86S to develop the students’ understanding of Langston Hughes.
Daedalus and Icarus
retold by Geraldine McCaughrean, illustrated
by Emma Chichester Clark

Genre  Myth
Unit 1  Risks and Consequences, pages 108–115
Text Grade Range  2–3, Level 2 Complexity
Lexile  720

**Text Complexity Rating**

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*Daedalus and Icarus* is an ancient Greek myth that tells the story of an inventor’s son who is destroyed by pride. It is a simple, chronological fable. The complexity of this text involves the multiple levels of meaning as a story and as a life lesson, the multiple themes of pride and risk, and the knowledge demands of ancient Greece and mythology needed to better understand the story.

**Levels of Meaning**

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<tbody>
<tr>
<td>Single Level of Meaning</td>
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<td>Multiple Levels of Meaning</td>
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</table>

**Explanation** *Daedalus and Icarus* has two simple levels of meaning. The main purpose of the myth is to explain how Daedalus and Icarus risk their lives to escape from their island prison. Another theme implicitly implied in the myth is how pride and arrogance can cause a person’s downfall, exhibited by Icarus. Example: “I can fly just as high as you! Higher, even!” (Unit 1: 114)

**Structure: Clarity**

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</table>

**Explanation** The text’s structure is obvious and easy to follow. Example. “Then each night, when everyone else had gone to bed, Daedalus worked by candlelight on his greatest invention of all.” (Unit 1: 111)

**Close Reading** Discuss how the moral of the myth is developed throughout the text from Icarus appreciating the luxurious life under King Minos to his competing with the sea gulls to see how high he can fly.
Close Reading  Have students find evidence in the text that foreshadows that Icarus will fly too close to the sun. (Icarus laughs at his father's idea of escape, and he cannot understand his father's unhappiness with living in a palace. Also, Icarus is proud and competes with the seagulls to fly high.) Discuss how the author includes clues about Icarus' character into the story so the story makes sense.

**Knowledge Demands: Life Experience: Theme**

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**Explanation**  *Daedalus and Icarus* presents two themes: pride and risk. The theme of pride and how it causes Icarus's destruction must be implicitly inferred by students. Example: “His own father could only watch as Icarus hurtled head first into the glittering sea and sank deep down among the sharks and eels and squid.” (Unit 1: 115)

**Knowledge Demands: Life Experience: Perspective**

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<tr>
<td>Common Experiences</td>
<td>Distinctly Different Experiences</td>
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**Explanation**  The myth includes distinctly different experiences from those encountered by the students. However, many students will relate to Icarus's fear of flying and his not listening to his father's advice.

Close Reading  Have students identify details in the text that differentiate Icarus's experiences from their own experiences, such as the luxurious life in the palace or flying like a bird.

Close Reading  Ask students if they can make connections with Icarus. For example, Icarus was afraid of trying something new, and he did not listen to his father.

**Knowledge Demands: Life Experience: Perspective**

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<td>Single Perspective</td>
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**Explanation**  The story can be read from two perspectives. One is that of a happy boy enjoying the luxuries of palace life and one is that of an inventor imprisoned by a wicked man. Example: “Young Icarus could not understand his father's unhappiness….But to work for such a wicked man, Icarus! And to be prisoners all our days!” (Unit 1: 111)

**Knowledge Demands: Cultural/Knowledge: Familiarity**

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<tbody>
<tr>
<td>Everyday Knowledge</td>
<td>Specialized Knowledge Required</td>
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**Explanation**  Understanding the text requires basic knowledge of ancient Greece and mythology. Example: “Daedalus and Icarus lived in great comfort in King Minos's palace.” (Unit 1: 110)
The Snowflake: A Water Cycle Story
written and illustrated by Neil Waldman

Genre  Narrative Nonfiction
Unit 2  Nature’s Delicate Balance, pages 134–145
Text Grade Range  6–8, Level 2 Complexity
Lexile  1040

Text Complexity Rating

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The Snowflake: A Water Cycle Story is a narrative nonfiction selection that follows a snowflake’s journey through the water cycle over the course of one year. The complexity of this text involves the knowledge demands related to the water cycle. There are also several unfamiliar vocabulary words.

Levels of Meaning

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<td>Single Level of Meaning</td>
<td>Multiple Levels of Meaning</td>
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Explanation  The Snowflake: A Water Cycle Story presents facts about the water cycle and the different forms that water can take. The author presents the information by telling the story of one snowflake’s journey through the water cycle. Example: “A wind whistled over the mountain, carrying the snowflake back up into the air.” (Unit 2: 136)

Structure: Complexity

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Explanation  The structure is an explicit, conventional third-person narrative organized by the months of the year. Example: “March. As the sun grew warmer, the ice began to melt.” (Unit 2: 137)
**Structure: Genre**

<table>
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<tr>
<th>Common Genre Traits</th>
<th>Specific Genre Traits</th>
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</table>

**Explanation** *The Snowflake: A Water Cycle Story* is narrative nonfiction and presents factual information about the water cycle in a story format.

**Structure: Graphics**

<table>
<thead>
<tr>
<th>Simple Graphics</th>
<th>Sophisticated Graphics</th>
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**Explanation** Graphics are supplemental and illustrate the text, but they are not needed for comprehension. (Unit 2: p 140–141)

**Language Convenionality and Clarity: Vocabulary**

<table>
<thead>
<tr>
<th>Few Unfamiliar Words</th>
<th>Many Unfamiliar Words</th>
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**Explanation** Some of the vocabulary words are unfamiliar. Example: irrigation, zigzagging, reservoir, evaporating, condensing, herky-jerky (Unit 2: 139–144)

**Knowledge Demands: Cultural/Literary Knowledge: Familiarity**

<table>
<thead>
<tr>
<th>Everyday Knowledge</th>
<th>Specialized Knowledge Required</th>
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**Explanation** Knowledge of the water cycle would aid students’ comprehension of the selection. Example: “For years and years, water has been freezing, melting, evaporating, condensing, and freezing again.” (Unit 2: 144)

**Close Reading** The Build Background information on page 132S and Teacher Tips on pages 136 and 144 help to provide students with background knowledge about the water cycle.

**Close Reading** Ask students to draw a diagram or chart illustrating the water cycle. Then, have them use the diagram to retell the story of the snowflake as it makes its way through the different phases of the water cycle.
Energy Makes Things Happen
written by Kimberly Brubaker Bradley

Genre  Expository Text
Unit 2  Nature's Delicate Balance, pages 152–163
Text Grade Range  2–3, Level 2 Complexity
Lexile  640

Text Complexity Rating

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<tbody>
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</table>

Energy Makes Things Happen is a conventional expository text that presents information about the energy of motion, heat energy, solar energy, and stored energy. Some knowledge of the different forms of energy would help students better understand the text.

Levels of Meaning

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<tbody>
<tr>
<td>Single Level of Meaning</td>
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<td>Multiple Levels of Meaning</td>
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</table>

Explanation  The purpose of Energy Makes Things Happen is explicitly stated. The text has a single level of meaning, which is to describe different kinds of energy and to illustrate how energy gets transferred from one object to another. Example: "When a girl swings a bat, she transfers energy from her arms to the bat." (Unit 2: 155)

Structure: Complexity

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Explanation  The structure of this expository text is simple, and it presents information about energy in a conventional and explicit manner. Example: "Most of our energy comes from the sun." (Unit 2: 158)
Structure: Genre

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<tbody>
<tr>
<td>Common Genre Traits</td>
<td>Specific Genre Traits</td>
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**Explanation** The text contains the common elements of expository writing and presents information about energy in a straightforward way. The author uses an effective opening and closing and a clear paragraph structure with topic sentences and supporting details. Example: “Energy is transferred from one thing to another. When a boy throws a baseball, he transfers energy from his arm to the ball.” (Unit 2: 155)

Structure: Graphics

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<tbody>
<tr>
<td>Supplemental Graphics</td>
<td>Essential Graphics</td>
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</table>

**Explanation** The photographs are supplemental and help illustrate information the text but are not needed for comprehension.

Language Conventionality and Clarity: Vocabulary

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<tbody>
<tr>
<td>Clear</td>
<td>Ambiguous or Misleading</td>
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**Explanation** The language used in the text is clear, direct, and can be understood on a literal level. Example: “Our bodies need energy, and they get it from the food we eat.” (Unit 2: 157)

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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<tbody>
<tr>
<td>Everyday Knowledge</td>
<td>Specialized Knowledge Required</td>
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</table>

**Explanation** *Energy Makes Things Happen* requires some knowledge of the many different forms of energy, such as heat energy, solar energy, stored energy, and the energy of motion. The subject of energy can be difficult for many students to grasp even with the simple, straightforward explanations in the text. Example: “The energy you use to push it up the hill stays with the rock, waiting, so that eventually the rock can fall back down the hill.” (Unit 2: 158)

Close Reading Use the Build Background information on page 150S and the Teacher Tip on page 160 to address knowledge demands.

Close Reading Have students identify the topic sentence of each paragraph. Then, ask them to summarize the text using the topic sentences to help them. Ask students questions about the text to develop their understanding of energy and to promote discussion.
Who Eats What? Food Chains and Food Webs
written by Patricia Lauber

Genre Expository Text
Unit 2 Nature’s Delicate Balance, pages 170–185
Text Grade Range 2–3, Level 2 Complexity
Lexile 700

Text Complexity Rating

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Who Eats What? is an expository text that presents information about food chains and food webs in a simple, straightforward manner. The complexity of this text involves food web graphics that may be difficult for some students to understand. Knowledge of food chains and food webs would also help students better understand the text.

Levels of Meaning

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<tbody>
<tr>
<td>Single Level of Meaning</td>
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<td>Multiple Levels of Meaning</td>
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Explanation The single purpose of the text is to explain how plants and animals are linked in food chains and food webs. Example: “The green plants are food for many tiny creatures, which become food for bigger creatures.” (Unit 2: 179)

Structure: Genre

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<tbody>
<tr>
<td>Common Genre Traits</td>
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<td>Specific Genre Traits</td>
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Explanation Who Eats What? contains the common traits of expository writing, and the information in the text is presented in a straightforward manner. Most paragraphs have clear topic sentences and supporting details. In addition, graphs and photographs help students better understand the information in the text. Example: “Kelp is the green plant at the start of many food chains. It is eaten by tiny animals that are eaten by bigger animals that are eaten by fish.” (Unit 2: 183)
**Structure: Graphics**

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<td>Supplemental Graphics</td>
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**Explanation** In the text, the photographs are supplemental and help students visualize the animals and plants that are discussed. The food web graphics are important and add to the students’ understanding of food webs and food chains. (Unit 2: 180–181)

**Language Conventionality and Clarity: Vocabulary**

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<tbody>
<tr>
<td>Few Unfamiliar Words</td>
<td>Many Unfamiliar Words</td>
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**Explanation** The text contains several unfamiliar animals pictured in photographs or illustrated in the food webs, which are not defined in the Glossary. Example: krill, Weddell seal, crabeater seal, sperm whale (Unit 2: 181)

**Knowledge Demands: Content/Discipline Knowledge: Familiarity**

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**Explanation** *Who Eats What?* includes animals that may be unfamiliar to students. For example, students may not have heard of krill, bobcats, crabeater seal, or the Weddell seal. The text also requires knowledge of food webs and food chains, which is difficult for many students to grasp even with the simple, uncomplicated explanations. Example: “All animals depend on green plants for food, even animals that don’t eat plants.” (Unit 2: 176)

**Close Reading** Use the Build Background information on page 168S to give students information about the different types of producers and consumers described in the text.

**Close Reading** Have students make a list of all the plants and animals in the text and identify them as producers or consumers. Ask them to identify a member of their own food web, such as fruit or milk.

**Text-to-Text Connections** Have students compare what they learned about energy in “Energy Makes Things Happen” to the information about energy they learned in this selection. (Most of the energy comes from the sun. Organisms get their energy from the food they eat, and all food can be traced back to plants, which use the sun’s energy to grow.)
What Rot! Nature’s Mighty Recycler
written by Elizabeth Ring, photos by Dwight Kuhn

Genre  Expository Text
Unit 2  Nature’s Delicate Balance, pages 192–201
Text Grade Range  4–5, Level 2 Complexity
Lexile  870

Text Complexity Rating

This expository text presents information about the process and causes of rot and how rotting plants and animals are important to the soil and the cycle of life. The theme may be complex for some students, however. Knowledge about rot and decomposers would help students comprehend the concepts presented in the text.

Levels of Meaning/Purpose

Explanation  The single purpose of What Rot! Nature’s Mighty Recycler is explicitly stated, and the text explains how rotting animals and plants are part of the cycle of life. Example: “Without rot, leaves and other dead things would pile up.” (Unit 2: 195)

Structure: Complexity

Explanation  The structure of the text is clear with a simple, conventional, and explicit organization. Example: “What causes rot? Rotters are mostly animals and plants: mammals, insects, birds, and especially microbes.” (Unit 2: 195)
Structure: Graphics

Supplemental Graphics | Essential Graphics
---|---
1 | 2 | 3 | 4 | 5

Explanation Photographs that illustrate the text are supplemental and help students visualize what the writer is describing. However, the photographs are not essential to their understanding of the information in the text.

Language Conventionality and Clarity: Vocabulary

Literal | Figurative or Ironic
---|---
1 | 2 | 3 | 4 | 5

Explanation The writer of What Rot! Nature’s Mighty Recycler uses figurative language to describe the information in the text. Example: “Rot makes a bright-petaled daffodil...droop its head and look sad–like a small, burst balloon.” (Unit 2: 195)

Knowledge Demands: Life Experience: Theme

Single Theme | Multiple Themes
---|---
1 | 2 | 3 | 4 | 5

Explanation The text addresses the singular theme of rot and how rotting plants and animals add nutrients to the soil allowing new things to grow. Some students may have difficulty understanding the difference between rot and rotters. Example: “When new life grows in a forest, a field, or a garden, it always contains invisible traces of things that gave their lives to the soil.” (Unit 2: 201)

Knowledge Demands: Content/Discipline Knowledge: Familiarity

Everyday Knowledge | Specialized Knowledge Required
---|---
1 | 2 | 3 | 4 | 5

Explanation Knowledge of decomposers, or rotters, and how they add important nutrients to the soil would be beneficial to students. The knowledge of food webs and food chains the students gained from reading Who Eats What? will help them understand the role rotting plants and animals play in the cycle of life. Example: “Everything eats everything else. The food chain is a big part of the cycle of life.” (Unit 2: 201)

Close Reading Use the Build Background information on page 190S to give students information on decomposers, invertebrates, and vertebrates and the roles they play in the process of decomposition.

Close Reading Have students make a list of all the organisms discussed in the text and identify them as decomposers, vertebrates, or invertebrates. Have them identify the role they play in the recycling of organisms.
The Great Kapok Tree
written and illustrated by Lynne Cherry

Genre  Fantasy
Unit 2  Nature’s Delicate Balance, pages 208–221
Text Grade Range  2–3, Level 2 Complexity
Lexile  740

Text Complexity Rating

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The Great Kapok Tree is a fantasy in which rainforest animals present arguments for sparing a giant Kapok tree in the rainforest. The complexity of this text involves unfamiliar and formal prose and the knowledge demands related to unfamiliar rainforest plants and animals, which are mentioned in the story.

Levels of Meaning

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Explanation  The text has two levels of meaning. One purpose of the text is to describe the animals that live in the great Kapok tree in the Amazon, and the other purpose is to promote conservation. Example: “If you destroy the beauty of the rain forest, on what would you feast your eyes?” (Unit 2: 216)

Structure: Genre

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<td>Specific Genre Traits</td>
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Explanation  The text contains the common elements of fantasy with talking animals and a dreamlike quality. Example: “Then the huge snake slid very close to the man and hissed in his ear: ‘Senhor, this tree is a tree of miracles.’” (Unit 2: 210)
Language Conventionality and Clarity: Vocabulary

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<th>Contemporary and Familiar</th>
<th>Archaic or Unfamiliar</th>
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**Explanation**  Language is clear, direct, and can be understood on a literal level, but it is more archaic than contemporary. Example: “Senhor, when you awake, please look upon us all with new eyes.” (Unit 2: 216)

Language Conventionality and Clarity: Vocabulary

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**Explanation**  There are several words in the text that may be unfamiliar to students. Example: boa constrictor, pollen, macaw, cock-of-the-rock, understory, Yanomamo, amidst (Unit 2: 210–216)

Knowledge Demands: Life Experience: Theme

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**Explanation**  The main purpose of the text is to provide the reader with information about the rain forest and the importance of the Kapok tree to the animals that live there. A broader theme is conservation and how the tree is needed to sustain life in the rain forest. Example: “Senhor, you are chopping down this tree with no thought for the future.” (Unit 2: 216)

Knowledge Demands: Content/Discipline Knowledge: Familiarity

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**Explanation**  The text requires knowledge of the Kapok tree which can be found in tropical rain forests throughout the world. Example: “Senhor, my hive is in this Kapok tree, and I fly from tree to tree and flower to flower collecting pollen. In this way I pollinate the trees and flowers throughout the rain forest. You see, all living things depend on one another.” (Unit 2: 212)

Close Reading  Use the Build Background on page 206S to give students Information about the Amazon ecosystem and the Kapok tree.

Close Reading  Have students make a list of all the animals in the text by groups, such reptiles, birds, and mammals. Ask them to compare these animals with animals common to their own environment.
The U.S. Constitution and You
written by Syl Sobel

Genre  Expository Text
Unit 3  A Changing America, pages 238–257
Text Grade Range  4–5, Level 2 Complexity
Lexile  910

Text Complexity Rating

Simple  Complex

A 20-page expository text, *The U.S. Constitution and You* presents information about the development of the U.S. Constitution and how it structures the federal government. The complexity of this text involves some unfamiliar vocabulary words and the content knowledge demands regarding the U.S. Constitution and its creation.

Levels of Meaning

Single Level of Meaning  Multiple Levels of Meaning

Explanation  The purpose of the text is explicitly stated and it has a single level of meaning, which is to explain the purpose and structure of the Constitution of the United States. Example: “The Constitution does three things. First, it creates a national government for the United States and makes rules for how that government must work.” (Unit 3: 243)

Structure: Complexity

Simple  Complex

Explanation  The expository text’s structure is simple, conventional, and explicit. It presents information about the U.S. Constitution in a straightforward way and the information is organized into six main sections. Example: “The Constitution also gives powers to the people to protect them from a too-powerful government.” (Unit 3: 254)
Structure: Genre

Explanation  *The U.S. Constitution and You* contains the common traits of expository writing and shares information about the Constitution in an organized and simple manner. Example: “The first branch created by the Constitution is the legislative branch, called Congress, which makes the laws.” (Unit 3: 246)

Language Conventionality and Clarity: Vocabulary

Explanation  There are some unfamiliar words in the text. Example: confederation, delegates, representatives, commander, impeaches (Unit 3: 240–254)

Knowledge Demands: Life Experience: Theme

Explanation  The single theme of the text is to describe the development of the Constitution and the system of government created by the Constitution. Example: “The Constitution gives the three branches of the U.S. government powers that the government under the Articles of Confederation did not have.” (Unit 3: 251)

Knowledge Demands: Content/Discipline Knowledge: Familiarity

Explanation  Knowledge about the Constitution of the United States and the reasons why it was created is helpful. However, the author provides much of the information needed for comprehension. Example: “Most of the delegates agreed that the country needed a strong, national government—a United States government—that could make rules for all of the states.” (Unit 3: 243)

Close Reading  Use the Build Background Information on page 236S and the Teacher Tips on Background Information to address knowledge demands.

Close Reading  Have students review the text and explain in their own words how the government is organized into three branches: legislative, executive, and judicial. Then, have them cite evidence from the text that explains why the framers created the Constitution.
Benjamin Banneker: Pioneering Scientist
written by Ginger Wadsworth, illustrated by Greg Hargreaves

Genre  Biography
Unit 3  A Changing America, pages 264–277
Text Grade Range  2–3, Level 3 Complexity
Lexile  550

Text Complexity Rating

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This selection is a biography of Benjamin Banneker, born before the American Revolution to a free black family. Written in third-person expository prose, the text chronicles the major events of Benjamin’s life and parallels them with the major events in the birth of the United States. The complexity of this text involves the multiple levels of meaning. Some knowledge of American history and slavery is beneficial in order to relate to the biography.

Levels of Meaning

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Explanation  There are multiple levels of meaning in Benjamin Banneker: Pioneering Scientist. The main purpose of the text is to tell the story of Benjamin Banneker and to describe his talents and achievements. The text also discusses American history and slavery and the importance of learning and sharing knowledge with others.

Close Reading  Have students identify characteristics of Benjamin Banneker that made him exceptional. (intelligence, desire to learn, resourcefulness) Ask them to describe how Benjamin’s life was different from the lives of other black men and women during the 18th century. (He had the opportunity to learn to read and write; he was able to attend school; he could pursue his interests.)

Close Reading  Have students review the text looking for the things that Benjamin Banneker produced. (clock, almanac, surveys) Discuss how learning and sharing knowledge made Benjamin Banneker a pioneering scientist.
### Knowledge Demands: Life Experience: Theme

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**Explanation** The text addresses several, simple themes: the major achievements of Benjamin Banneker, the cruelty of slavery, and the importance of education.

### Knowledge Demands: Life Experience: Perspective

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**Explanation** The text includes distinctly different experiences from those most students will have encountered. Many students might take for granted the educational opportunities available to them. Example: “Sometimes he did hard math problems in the dirt. He used a stick instead of a pencil.” (Unit 3: 269)

#### Close Reading
- Using details from the text, have students compare Benjamin Banneker’s childhood experiences to their own experiences.
- Have students make a list of Benjamin Banneker’s interests using information from the text. (math, astronomy, music, agriculture, weather) Ask students to make a list of their own interests and compare them to those of Benjamin Banneker’s interests.

### Knowledge Demands: Content/Discipline Knowledge: Familiarity

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**Explanation** The text requires knowledge of slavery and life during the American Revolution. Example: “After many battles, the colonies won the Revolutionary War in 1783. A new country was born!” (Unit 3: 272)

#### Close Reading
- Have students create a timeline of Benjamin Banneker’s life to summarize the events in the biography. Then, have students discuss Benjamin Banneker’s achievements during the time of the American Revolution and the early years of the United States. (learned astronomy, decided to write an almanac, helped survey the new capital)
- Use the Build Background information on page 262S and the Teacher Tips on Background Information to address knowledge demands.
Striking it Rich: The Story of the California Gold Rush
written by Stephen Krensky

Genre Expository Text
Unit 3 A Changing America, pages 284–293
Text Grade Range 4–5, Level 3 Complexity
Lexile 780

Text Complexity Rating

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By Stephen Krensky

Striking It Rich: The Story of the California Gold Rush is an expository text about the discovery of gold in California and the ensuing California gold rush. The complexity of this text involves some unfamiliar vocabulary words and the knowledge demands of the California gold rush and life during 19th century America.

Levels of Meaning

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Explanation The purpose of the text, which is to provide information about the gold rush, is explicitly stated. Striking It Rich: The Story of the California Gold Rush explains why people traveled to California and the travel routes they took to get there. Example: “The sea route, the favorite of Easterners, went down round South America and back up to San Francisco.” (Unit 3: 291)

Language Conventionality and Clarity: Vocabulary

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Explanation There are some words that may be unfamiliar to students and are not defined in the Glossary. Example: clippers, cholera, malaria, flamingoes (Unit 3: 291–293)
Knowledge Demands: Life Experience: Theme

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**Explanation** The main purpose of the text is to inform readers about the California gold rush and the hardships the Forty-Niners encountered while traveling to California. Another theme in the story is how people left their homes and families to chase a dream. Example: “One big killer on the trail was cholera, a disease caused by a bacteria found in water.” (Unit 3: 292)

Knowledge Demands: Life Experience: Perspective

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**Explanation** The text includes distinctly different experiences from those of most typical students. (leaving their homes to chase a dream, traveling by wagon or a boat to California, finding gold)

**Close Reading** Display a map of the United States, and have students identify the location of the gold rush as identified in the text. Then have them calculate the distance from their own location to Sutter’s Mill. Ask them to determine how they could make the trip if cars, planes, and trains were not available.

**Close Reading** Have students make a list of the things that would motivate their families to move across the country. Compare the types of opportunities or responsibilities that would inspire them to move to those motivations of the people who moved for the gold rush.

Knowledge Demands: Content/Discipline Knowledge: Familiarity

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**Explanation** The text requires some knowledge of American history and life during 19th century America. Also, knowledge about the process of digging for gold would be beneficial for students. Example: “Most Americans didn’t know much about California. The territory had only been part of the United States for a few months, since the end of the Mexican War.” (Unit 3: 289)

**Close Reading** Use the Build Background on page 282S to lay the foundation for learning about the gold rush.

**Close Reading** Work with students to make a time line of American History from the Revolutionary War to the present, plotting the gold rush and the Civil War.
A Covered Wagon Girl: The Diary of Sallie Hester, 1849–1850

**Genre** Diary

Unit 3  A Changing America, pages 300–315

Text Grade Range  4–5, Level 3 Complexity

Lexile  840

### Text Complexity Rating

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*A Covered Wagon Girl: The Diary of Sallie Hester, 1849–1850* is an excerpt from a diary written by a 14-year-old girl whose family was traveling from Indiana to California. Written in first-person, the text chronologically follows Sallie's long journey west. The complexity of this text involves two levels of meaning, the cryptic and archaic language, and the distinctly different experiences of a 14-year-old girl living during the 19th century. Also, knowledge of American history and geography would be helpful to students.

### Levels of Meaning

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**Explanation** The diary gives the first-person account of a 14-year-old girl’s trip west during the 19th century. Another purpose of the diary is to discuss the hardships endured by the pioneers who traveled west during the gold rush.

**Close Reading** Have students identify the locations Sallie traveled through on her journey west, and work together to plot them on a map.

**Close Reading** Discuss the reasons why Sallie and her family made the trip west, and have them identify clues in the text that reveal Sallie’s feelings about making the journey. (enjoyed Fort Laramie, found Hot Springs disagreeable and unpleasant, was happy to find a new home in San Jose) Have them find examples in the story that identify why the family headed west and how different members of the family felt about the journey.
Language Conventionality and Clarity: Vocabulary

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**Explanation** Language is clear, direct, and can be understood on a literal level, but it is often cryptic and archaic. Example: “Lay by two days to rest man and beast after our long and weary journey.” (Unit 3: 308)

**Close Reading** Have students summarize different entries from the text to confirm their understanding.

**Close Reading** Discuss with students that diary entries are often cryptic because they are written to record one’s observations and feelings for oneself and not for an outside reader. Discuss how the story would be different if it were a biography or an historical narrative.

Knowledge Demands: Life Experience: Perspective

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**Explanation** The text includes distinctly different experiences from those most students have encountered, such as travelling by wagon, hunting for food, crossing rivers, and sleeping in a tent.

**Close Reading** Have students compare the entries in Sallie’s diary to the entries they might write about their own lives.

**Close Reading** Review Sallie’s entry on March 24. (Unit 3: 303) Have students relate some of their first experiences, such as their first airplane ride or their first time traveling to a different country. Ask students to write a short diary entry describing their experience.

Knowledge Demands: Content/Discipline Knowledge: Familiarity

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**Explanation** The text requires some knowledge of American history and geography. Example: “Still traveling down the Humboldt. Grass has been scarce until today. Though the water is not fit to drink—slough water—we are obliged to use it, for it’s all we have.” (Unit 3: 309)

**Close Reading** Work with students to identify what they know about pioneers and the people who traveled west on wagon trains. Have them make connections between what they learned about California and the gold rush in *Striking It Rich: The Story of the California Gold Rush* with what they learned in this selection.

**Close Reading** Use the Build Background information on page 298S and the Teacher Tips on pages 302 and 306 to lay the foundation for learning about Sallie Hester’s journey west.

**Text-to-Text Connections** Based on what they learned in this selection and in “Striking It Rich: The Story of the Californial Gold Rush,” have students describe what they think motivated people to endure the hardship of traveling west. (Most people wanted to have a better life and find their fortune or better health.)
Abraham Lincoln: Sixteenth President
written by Mike Venezia

Genre  Biography
Unit 3  A Changing America, pages 322–335
Text Grade Range  4–5, Level 2 Complexity
Lexile  970

Text Complexity Rating

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Written in simple, third-person expository prose, the biography chronicles the life of Abraham Lincoln, who issued the Emancipation Proclamation and led the country through the Civil War. Complexity of this text involves the two themes: slavery and the major events in Lincoln’s life. Knowledge of slavery in the United States and the Civil War and its causes would help students better relate to the biography.

Levels of Meaning

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Explanation  The main purpose of the text is to inform the reader about Abraham Lincoln’s life and his major accomplishments. Another level of meaning in the text is the issue of slavery and the reasons why slavery led to the Civil War.

Close Reading  Have students identify from the text characteristics of Abraham Lincoln that distinguished him as a great leader. (love of learning and reading, great storyteller, hardworking, desire to stop slavery)

Close Reading  Together discuss the history of slavery using information in the text and the reasons why slavery was one of the main causes of the Civil War. Have students find evidence in the text that explains what Abraham Lincoln thought of slavery.
**Structure: Complexity**

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**Explanation** The structure of the text is simple, conventional, and explicit in organization and presents the major events in Lincoln’s life chronologically. Example: “Abraham Lincoln was born in a small, dirt-floor log cabin in Harden County, Kentucky.” (Unit 3: 324)

**Knowledge Demands: Life Experience: Theme**

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**Explanation** The text addresses two simple themes: the major accomplishments of Abraham Lincoln and the issues of slavery and the Civil War.

**Knowledge Demands: Life Experience: Perspective**

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**Explanation** The text includes distinctly different experiences from those experienced by most students. Abraham Lincoln was born over 200 years ago in a log cabin and lived a drastically different life, without the modern amenities enjoyed by students today.

**Close Reading** Using details from the text, have students compare Lincoln’s life to the life of a modern day president.

**Close Reading** Ask students to compare Abraham Lincoln’s childhood to their own childhood using details from the text.

**Knowledge Demands: Content/Discipline Knowledge: Familiarity**

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<tbody>
<tr>
<td>Everyday Knowledge</td>
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<td>Specialized Knowledge Required</td>
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</table>

**Explanation** The text requires knowledge of slavery in the United States, life during the Civil War, and Abraham Lincoln’s importance to American history. Example: “When the war began, President Lincoln didn’t think it would last very long.” (Unit 3: 333)

**Close Reading** Have students create a timeline of Abraham Lincoln’s life to summarize the major events in the biography. Work with students to parallel the history of slavery and the Civil War with the timeline.

**Close Reading** Use the Build Background on page 320S and the Teacher Tips on pages 326, 327, and 333 to activate prior knowledge and build a foundation for learning about Lincoln, slavery, and the Civil War.
The Scientific Method
written by Stephen P. Kramer and
illustrated by Barbara Spurll

Genre  Expository Text
Unit 4  Science Fair, pages 352–367
Text Grade Range  4–5, Level 1 Complexity
Lexile  850

Text Complexity Rating

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</table>

The Scientific Method is a 16-page expository text that introduces the reader to the five steps of the scientific method, using a chicken and egg experiment as an example. The complexity of this text involves the knowledge demands of the scientific method needed to better comprehend the text.

Levels of Meaning

<table>
<thead>
<tr>
<th>Single Level of Meaning</th>
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Explanation  The text has a single level of meaning, which is to explain the five steps of the scientific method. Example: “The first step of the scientific method is to ask a question.” (Unit 4: 355)

Structure: Complexity

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<th>Complex</th>
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</table>

Explanation  This expository text has a clearly stated purpose and is simple and conventional in form. The text shares information about the scientific method in an uncomplicated and sequential manner. Example: “Now you are ready to form a hypothesis. A hypothesis is a guess that is based on observations.” (Unit 4: 359)
Structure: Genre

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<td>Common Genre Traits</td>
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<tr>
<td>Specific Genre Traits</td>
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Explanation The Scientific Method includes the common traits of expository writing and shares information about the scientific method in a straightforward way. The author uses numbered lists and charts to make the information clear to the reader. Example: “Finally, an important part of the scientific method is telling other people what you learned.” (Unit 4: 366)

Structure: Graphics

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<tbody>
<tr>
<td>Simple Graphics</td>
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<td>Sophisticated Graphics</td>
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</table>

Explanation Most of the graphics are simple and supplemental and illustrate the text but are not needed for comprehension. The charts, however, aid in the students’ comprehension of the important information in text.

Language Conventionality and Clarity: Vocabulary

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</thead>
<tbody>
<tr>
<td>Few Unfamiliar Words</td>
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<tr>
<td>Many Unfamiliar Words</td>
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</table>

Explanation Most of the unfamiliar vocabulary words are explained within the text. Some unfamiliar words in the text are bureau, hypothesis, and statistics. (Unit 4: 356–365)

Knowledge Demands: Life Experience: Perspective

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<tbody>
<tr>
<td>Common Experiences</td>
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<tr>
<td>Distinctly Different Experiences</td>
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</table>

Explanation The text includes somewhat different experiences from those most students will have encountered, although students may be familiar with conducting simple scientific experiments. Example: “The next step is to gather information that might help you answer the question.” (Unit 4: 355)

Knowledge Demands: Content/Discipline Knowledge: Familiarity

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<td>Everyday Knowledge</td>
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<tr>
<td>Specialized Knowledge Required</td>
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Explanation The text provides a basic introduction to the scientific method using a concrete example. Example: “If you did the experiment several times, the number of eggs produced by each group would help you decide whether the second hypothesis was true or false.” (Unit 4: 366)
Magnetism
written by Rebecca Hunter

Genre Expository Test
Unit 4 Science Fair, pages 374–383
Text Grade Range 2–3, Level 3 Complexity
Lexile 750

Text Complexity Rating

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<tbody>
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</table>

*Magnetism* is an expository text that gives students an introduction to the physical science of magnets and magnetism. The complexity of the text involves the academic vocabulary used and the knowledge demands of magnets which would aid in students’ comprehension of the concepts.

Levels of Meaning

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<tbody>
<tr>
<td>Single Level of Meaning</td>
<td>Multiple Levels of Meaning</td>
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Explanation The text has a single level of meaning, which is to explain the basic properties of magnets and the relationship between electricity and magnetism. Example: “The electricity flowing through the tight coils of wire creates a strong magnetic field from one end of the coil to the other.” (Unit 4: 383)

Structure: Complexity

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<tbody>
<tr>
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</table>

Explanation The text is simple, conventional, and explicit in structure and includes eight subheadings and two interactive science projects. Example: “Attach one end of the wire to one terminal, or the connection point on the battery.” (Unit 4: 382)
### Language Conventionality and Clarity: Vocabulary

<table>
<thead>
<tr>
<th>Few Unfamiliar Words</th>
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**Explanation** Several academic vocabulary words are defined or explained in text. Example: magnetic field, geographic, poles, polystyrene, lodestone, electromagnets (Unit 4: 377–382)

**Close Reading** Have students confirm their understanding of academic vocabulary by having them summarize, define, and demonstrate the meanings of the words.

**Close Reading** With students, review the text for all the forms of the word magnet, including electromagnet and magnetism. Then, use a print or online dictionary to find other forms of the word, and ask students to explain each word’s meaning.

### Knowledge Demands: Life Experience: Perspective

<table>
<thead>
<tr>
<th>Common Experiences</th>
<th>Distinctly Different Experiences</th>
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**Explanation** The text describes magnetism and the properties of magnets, and some students have not had much experience with magnets. Example: “The push or pull of a magnet is called its magnetic force.” (Unit 4: 377)

**Close Reading** Have students follow the directions and engage in the experiments outlined in the text to develop their understanding of magnetism.

**Close Reading** Have students identify common objects that are magnetic, including magnetic jewelry and handbag clasps and magnetic panels on doors. Discuss how useful magnets can be for everyday use.

### Knowledge Demands: Content/Discipline Knowledge: Familiarity

<table>
<thead>
<tr>
<th>Everyday Knowledge</th>
<th>Specialized Knowledge Required</th>
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**Explanation** Magnetism requires knowledge and consideration of magnets and magnetism, which is difficult for many students to grasp even with the simple straightforward explanations. Example: “A magnetic material can be thought of as holding millions of tiny magnets.” (Unit 4: 379)

**Close Reading** Have students explain in their own words the concepts of magnetism addressed in the text. Ask them questions about the concepts to develop their understanding and to promote discussion.

**Close Reading** Use the Build Background information on page 372S to address knowledge demands. If possible, have students demonstrate how magnets attract some objects but not others.
The Case of the Gasping Garbage
written by Michele Torrey and illustrated by Ken Gamage

Genre  Mystery
Unit 4  Science Fair, pages 390–413
Text Grade Range  2–3, Level 3 Complexity
Lexile  640

Text Complexity Rating

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<tbody>
<tr>
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The Case of the Gasping Garbage is a mystery in which two amateur detective scientists use the scientific method to identify a mysterious substance growing in a garbage can. The complexity of this text involves unfamiliar and formal dialogue, some unfamiliar experiences, and the knowledge demands of the scientific method needed to better understand the story.

Levels of Meaning

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<tbody>
<tr>
<td>Single Level of Meaning</td>
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<td>Multiple Levels of Meaning</td>
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Explanation  The text has two levels of meaning. One purpose of the text is to describe how Drake and Nell solve a mystery and the other is to describe the scientific process they use to solve the mystery.

“Drake cleaned his glasses and put on his white lab coat. Nell did, too...They stuck sharpened pencils behind their ears, sat on stools, and opened their lab notebooks.” (Unit 4: 405)

Language Conventionality and Clarity: Vocabulary

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<tbody>
<tr>
<td>Contemporary and Familiar</td>
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<td>Archaic or Unfamiliar</td>
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</table>

Explanation  The language in the story is clear, direct, and can be understood on a literal level. However, some of the dialogue used by the fifth-grade scientists is serious and scientific and adds complexity. Example: “‘Eighty-seven degrees to be precise,’ said Nell.” (Unit 4: 404)
Language Conventionality and Clarity: Vocabulary

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<tbody>
<tr>
<td>Few Unfamiliar Words</td>
<td>Many Unfamiliar Words</td>
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</table>

Explanation: There are several unfamiliar words used in the text, such as flasks, beakers, bloodsucking, stickler, amateur, yurped, yelched, surgical, and affirmative. (Unit 4: 392–405)

Knowledge Demands: Life Experience: Perspective

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<tbody>
<tr>
<td>Common Experiences</td>
<td>Distinctly Different Experiences</td>
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</table>

Explanation: The Case of the Gasping Garbage includes experiences that may be unfamiliar to students. For example, most students are not amateur scientists and have not used the scientific method to solve a mystery. Also, many students do not understand the baking process and could not have identified the substance in the garbage can.

Close Reading: Have students identify the evidence in the text that lead Drake and Nell to conclude that a mixture of flour and yeast was growing in the garbage can. (Gabby’s dad is a baker, the smell of bread, the can placed next to the furnace) Discuss with students the process of baking yeast bread that was described by Nell in the story.

Close Reading: Ask students if they have ever made bread. Have them describe the process and how the bread smelled when it was baking and how it looked when it was finished.

Knowledge Demands: Content/Discipline Knowledge: Familiarity

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<tbody>
<tr>
<td>Everyday Knowledge</td>
<td>Specialized Knowledge Required</td>
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</table>

Explanation: The Case of the Gasping Garbage requires knowledge of the scientific method. Knowledge of yeast and the bread baking process is also helpful. Example: “The yeast was able to grow and multiply by feeding on the flour inside the can,” finished Drake. (Unit 4: 412)

Close Reading: Use the Build Background information on page 388S to give students information about yeast and the role it plays in baking bread.

Close Reading: Have students outline the scientific process of observing, hypothesizing, testing, analyzing data, and drawing conclusions. Ask them to identify the different stages of the scientific method that are used in the story.
How Ben Franklin Stole the Lightning
written and illustrated by Rosalyn Schanzer

Genre  Biography
Unit  4   Science Fair, pages 420–433
Text Grade Range  4–5, Level 3 Complexity
Lexile  980

Text Complexity Rating

<table>
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<tr>
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</table>

How Ben Franklin Stole the Lightning is a biography of Benjamin Franklin, a Founding Father of the United States, who made significant contributions to science and government. Written in simple, third-person conversational prose, the text describes Franklin’s inventions and contributions to society. The text is organized around Franklin’s inventions rather than the chronology of his life, which adds complexity to the biography.

Levels of Meaning

| Single Level of Meaning | 1 | 2 | 3 | 4 | 5 |

Explanation  The main purpose of the text is to describe Benjamin Franklin’s many talents and achievements in science and government. The text mainly focuses on Franklin’s experiment with lightning and how his invention of the lightning rod has saved many lives.

Structure: Complexity

| Simple | 2 | 3 | 4 | 5 | Complex |

Explanation  How Ben Franklin Stole the Lightning is organized by Franklin’s inventions and contributions rather than the chronology of his life, which makes it more complex than typical biographies. Example: “His scientific ideas were helpful, too, and were often way ahead of their time.” (Unit 4: 427)
Structure: Genre

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**Explanation** The biography discusses Franklin’s contributions to the government and describes his scientific inventions but does not give an account of his entire life in chronological order. Example: “For instance, he often sailed to England and France to do business for America.” (Unit 4: 428)

**Close Reading** Work with students to organize Ben Franklin’s life events and accomplishments in science and government into a timeline. Then, confirm the sequence of these events and accomplishments using other research sources.

**Close Reading** Have students use information from the text to retell the biography in chronological order. Discuss why the author chose to tell the events out of order.

Knowledge Demands: Life Experience: Perspective

<table>
<thead>
<tr>
<th>Common Experiences</th>
<th>Distinctly Different Experiences</th>
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**Explanation** The text presents distinctly different experiences from those most students will have encountered. Franklin was an inventor at age 11 and was an extremely talented and intelligent politician and scientist. Example: “What’s more, he was a newspaper owner, a shopkeeper, a soldier, and a politician.” (Unit 4: 422)

**Close Reading** Using details from the text, have students compare Benjamin Franklin’s inventions to other more modern inventions, such as the airplane, cell phone, and computer. Then, discuss any inventions the students have made.

**Close Reading** Have students compare Benjamin Franklin’s childhood with their own. Discuss what might have interested Benjamin Franklin in science.

Knowledge Demands: Content/Discipline Knowledge: Familiarity

<table>
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<th>Everyday Knowledge</th>
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**Explanation** The text requires knowledge of American history and life during the American Revolution to understand the significance of Franklin’s contributions. Example: “This simple but brilliant invention worked beautifully. It saved more lives than anyone can count and made Ben Franklin a great hero.” (Unit 4: 433)

**Close Reading** Using the text, have students summarize the general understanding of electricity before Benjamin Franklin’s kite experiment. Ask them to describe why his experiment with lightning was important.

**Close Reading** Have students identify evidence from the text that Benjamin Franklin used scientific methods, such as observing, hypothesizing, testing, analyzing results, and drawing conclusions.
How Fast Do You Eat Your Ice Cream?

written by Maya Kaczorowski

Genre Expository Text
Unit 4 Science Fair, pages 440–449
Text Grade Range 4–5, Level 1 Complexity
Lexile 950

Text Complexity Rating

<table>
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In this first-person expository prose, a young scientist uses the scientific method to identify the causes of ice cream headaches. The complexity of this text involves the interpretation of graphics used to summarize the results of the experiment and the knowledge demands of the scientific method needed to aid in comprehension.

Levels of Meaning

<table>
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<tr>
<th>Single Level of Meaning</th>
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Explanation The purpose of the text is explicitly stated, and it has a single level of meaning, which is to explain how a young scientist applied the scientific method to test her hypothesis about ice cream headaches. Example: “Since my study was done from December to January, this contradicted the original conclusion that ice cream headaches can happen only during the summer.” (Unit 4: 447)

Structure: Complexity

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Explanation How Fast Do You Eat Your Ice Cream? is simple, conventional, and explicit in organization. The events in the story are presented in the order in which they occurred, and the steps in Maya’s experiment are described step-by-step. Example: “To find out if eating ice cream fast or slow made a difference, I divided my 145 questionnaires into two sets of 73 and 73.” (Unit 4: 445)
Structure: Genre

<table>
<thead>
<tr>
<th>Common Genre Traits</th>
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<tr>
<td>Specific Genre Traits</td>
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</table>

Explanation The text reflects the common traits of expository writing and shares information about Maya’s ice cream experiment and her findings in a straightforward way. A graph and a chart are used in the text to further illustrate the results of the experiment. Example: “Of all the students, 79.3 percent reported that they had had ice cream headaches in the past.” (Unit 4: 447)

Structure: Graphics

<table>
<thead>
<tr>
<th>Supplemental Graphics</th>
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</thead>
<tbody>
<tr>
<td>Essential Graphics</td>
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</table>

Explanation The photographs that illustrate the text are supplemental and help students visualize the scientific process. The graph and the chart included in the text summarize the data Maya obtained from her experiment, and they are essential to the students’ understanding.

Close Reading Have students read the chart on page 447 and explain how it proves that there was no connection between regular headaches and ice cream headaches.

Close Reading Have students read the graph on page 448 and explain how long most ice cream headaches last.

Knowledge Demands: Life Experience: Perspective

<table>
<thead>
<tr>
<th>Common Experiences</th>
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</thead>
<tbody>
<tr>
<td>Distinctly Different Experiences</td>
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</table>

Explanation How Fast Do You Eat Your Ice Cream? describes the author’s scientific experiment about ice cream headaches, which is a very common experience. Example: “One scientist hypothesized that it only occurs in one-third of a randomly sampled population. I didn’t agree with this, because a lot of my friends get ice cream headaches, not just one-third of them.” (Unit 4: 443)

Knowledge Demands: Content/Discipline Knowledge: Familiarity

<table>
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<th>Everyday Knowledge</th>
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<tr>
<td>Specialized Knowledge Required</td>
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Explanation The text requires knowledge and consideration of the scientific method. Example: “Students in the fast group were significantly more likely to get headaches than students in the normal group (27.4 percent vs. 12.5 percent).” (Unit 4: 447)

Text-to-Text Connections Discuss with students how Benjamin Franklin in “How Ben Franklin Stole the Lightning” is similar to Maya in “How Fast Do You Eat Your Ice Cream?” (Both Ben Franklin and Maya are scientists and use the scientific method to conduct experiments.)
The Golden Spike

written by Dan Elish, illustrated by Alan Reingold with a map by Jane Shasky

Genre Expository Text
Unit 5 America on the Move, pages 466–471
Text Grade Range 4–5, Level 3 Complexity
Lexile 960

Text Complexity Rating

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The Golden Spike is an expository text that describes the completion ceremony of the transcontinental railroad in 1869. The complexity of this text involves multiple themes, some formal language, and the knowledge demands of American history and geography.

Levels of Meaning

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<tbody>
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<td>Single Level of Meaning</td>
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<td>Multiple Levels of Meaning</td>
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</table>

Explanation There are two, explicitly stated levels of meaning. One level describes the completion ceremony of the transcontinental railroad in Promontory, Utah. Another level of meaning describes how the railroad united the eastern and western parts of the country and changed America forever.

Close Reading Using details from the text, have students identify the effect the transcontinental railroad had on American history. (easier to travel across the country, more efficient way to send goods, encouraged settlers to migrate west, helped America grow and thrive) Ask them why they think Americans changed their view of the West.

Close Reading Discuss with students why they think a majority of the people in the crowd at the ceremony were Irish and Chinese workers and why they think these immigrants did a lot of the hard work on the railroad.
Knowledge Demands: Life Experience: Theme

3

Explanation The Golden Spike addresses two simple themes. It describes the completion ceremony of the transcontinental railroad. The story also describes how American history changed after the completion of the railroad.

Close Reading Have students identify the nationalities of some of the immigrants who built the railroad. (Irish, Chinese) Discuss with students how building the railroad may have enticed the immigrants to come to America.

Close Reading Have students explain how the story relates to the unit theme. Ask them how they think the transcontinental railroad helped America more forward.

Knowledge Demands: Life Experience: Perspective

3

Explanation The experiences in the text are different from those of most students, although students can be expected to be aware of the railroads that cross the country. Example: “As a worker was hastily summoned to pound in the final spike, a telegrapher sent the signal to the nation: ‘It’s done!’ ” (Unit 5: 470)

Close Reading Have students identify the details in the text that indicate how difficult it was to build the railroad. (took 8 years to build, Stanford and Durant couldn’t drive the last spike)

Close Reading Have students identify a time when they were exhausted from physical activity. Discuss how workers on the railroad would have felt at the end of a work day.

Knowledge Demands: Content/Discipline Knowledge: Familiarity

3

Explanation The text requires knowledge and consideration of American history and geography and the importance of the railroad to the development of the western states. Example: “The Central Pacific line had started in San Francisco and built east, while the Union Pacific Railroad had started in Omaha, Nebraska, and build west.” (Unit 5: 468)

Close Reading Use the Build Background on page 464S to address the knowledge demands needed by students to comprehend the text.

Close Reading Have students summarize, in their own words, what happened in Utah on May 10, 1869, and its significance to American history.
John Henry Races the Steam Drill
written by Paul Robert Walker, illustrated by James Hoston

Genre  Tall Tale
Unit 5  America on the Move, pages 478–489
Text Grade Range  4–5, Level 3 Complexity
Lexile  870

Text Complexity Rating

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Written in third-person prose, the tall tale tells the story of John Henry who races against a steam drill to drive a longer hole in the rock of Big Bend Tunnel. The complexity of this text involves the idioms and informal English used in the dialogue, the multiple themes, and the knowledge demands related to the history of the railroad and the Industrial Revolution.

Levels of Meaning

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Explanation  In this tall tale, the author tells the story of the legendary character John Henry and his race against a steam drill. On another level, the text introduces the Industrial Revolution and the fact that machines lessened the need for manpower and changed America.

Close Reading  Have students identify characteristics of John Henry that made him exceptional. (tall, strong, determined)

Close Reading  Discuss with students how the Industrial Revolution changed America from physical to machine labor and what impact that had on American history.

Language Conventionality and Clarity: Vocabulary

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<td>Figurative or Ironic</td>
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Explanation  The author uses descriptive language in the tall tale to help the reader visualize the characters and events. Example: “The news of the contest spread through the camp like a strong wind whipping down the mountain.” (Unit 5: 483)
**Close Reading** Have students identify other examples of descriptive language in the story. Ask the students how the descriptive language helps them visualize the characters and events in the story.

**Close Reading** Have students recite John Henry’s song on page 486 and then discuss what it means that no hammer “rings” like John Henry’s.

**Language Convenionality and Clarity: Vocabulary**

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**Explanation** The dialogue in the text contains many idioms and some slang that may be unfamiliar to students. There are also several unfamiliar words in the text, such as demolition, nitroglycerine, maul, lard, and blackstrap molasses. (Unit 5: 480–483)

**Knowledge Demands: Life Experience: Perspective**

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<td>Common Experiences</td>
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**Explanation** The text includes distinctly different experiences and events from those of most students. Most students have not performed hard manual labor or competed in a contest to beat a machine. Example: “The company man wheeled the steam drill into the tunnel and set it up against the rock.” (Unit 5: 484)

**Close Reading** Using details from the text, have students describe the setting of the tunnel and the work that was required to dig through rock.

**Close Reading** Have students identify common machines that students use to make their lives easier or more efficient. (microwave, cell phone, computer)

**Knowledge Demands: Content/Discipline Knowledge: Familiarity**

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**Explanation** The text requires knowledge of steel drivers and the building of the railroad. Some knowledge of the Industrial Revolution would be beneficial to the students also. Example: “The Big Bend Tunnel was the longest tunnel in America—a mile and a quarter through the heart of the West Virginia mountains.” (Unit 5: 480)

**Close Reading** Using details from the text, have students discuss what they learned about railroad work.

**Close Reading** Use the Build Background information on page 476S to explain how tunnels were dug through by hand to build the railroad.
Immigrant Children
written by Sylvia Whitman

Genre  Expository Text
Unit 5  A Changing America, pages 496–509
Text Grade Range  2–3, Level 2 Complexity
Lexile  720

Text Complexity Rating

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Immigrant Children is an expository text about American immigration in the 19th and 20th centuries. Written in simple third-person prose, the text discusses the inspection process for new immigrants. The text also explains why people immigrated to America and where they settled. The complexity of this text involves the unfamiliar experiences discussed and the knowledge of immigration in America required to understand the immigrant experience.

Levels of Purpose

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Explanation  Immigrant Children has a single level of purpose, which is to discuss immigration in America. The text discusses why people immigrated to the United States, where they came from, and what happened after they settled in the country. Example: “Between the 1820s and 1920s, more than 35 million immigrants moved here from all over the world.” (Unit 5: 498)

Structure: Genre

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<td>Common Genre Traits</td>
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Explanation  The text reflects the common traits of expository writing and informs the reader about immigration in America between 1820 and 1920. The text is divided into two sections: the first section describes the inspection process for new immigrants, and the next section describes where immigrants settled and how they lived in America. Example: “Newcomers liked to live near others who shared their language and religion.” (Unit 5: 502)
**Structure: Graphics**

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<tr>
<td><strong>Supplemental Graphics</strong></td>
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<td><strong>Essential Graphics</strong></td>
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**Explanation** The historic photographs that illustrate the text are supplemental and help students visualize the information presented in the text but are not essential to understanding.

**Knowledge Demands: Life Experience: Theme**

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<tbody>
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**Explanation** *Immigrant Children* addresses the single theme of American immigration from 1820 to 1920. The text explains where the immigrants came from and where they settled in America.

**Knowledge Demands: Life Experience: Perspective**

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<tbody>
<tr>
<td><strong>Common Experiences</strong></td>
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<td><strong>Distinctly Different Experiences</strong></td>
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</table>

**Explanation** The text includes distinctly different experiences from those of typical students, who have not traveled across the ocean to immigrate to another country. Example: “Children from a dozen countries sat next to each other in class.” (Unit 5: 507)

**Close Reading** Have students identify details from the text that describe an immigrant child’s experience in America. (facing an inspector at Ellis Island, playing on swings at Ellis Island, living in a crowded apartment, working in a sweatshop, swimming in fountains, going to school with other immigrant children) Have them contrast the details about immigrant children with their own experiences.

**Close Reading** Discuss with students how America is a nation of immigrants. Have them tell where their ancestors came from and describe what they know of their family’s immigrant experience.

**Knowledge Demands: Content/Discipline Knowledge: Familiarity**

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<tbody>
<tr>
<td><strong>Everyday Knowledge</strong></td>
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<td><strong>Specialized Knowledge Required</strong></td>
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**Explanation** The text requires knowledge of immigration and the life of new immigrants in America. Example: “The United States became a quilt of immigrants.” (Unit 5: 502)

**Close Reading** Use the Build Background on page 494S to lay the foundation for the selection. Have students identify the different immigrant groups mentioned in the text.

**Close Reading** Have students use details from the text to describe what life was like for immigrant children in America. Discuss the living conditions, schools, illnesses, language issues, and prejudice the encountered.
**The Dust Bowl**

written by Ann Heinrichs

Genre Expository Text
Unit 5 A Changing America, pages 516–535
Text Grade Range 2–3, Level 2 Complexity
Lexile 740

**Text Complexity Rating**

Written in simple, third-person expository prose, *The Dust Bowl* addresses the causes of the Dust Bowl and its repercussions, including failed farms and the migration of millions of people out of the region. The complexity of the text involves the unfamiliar experiences presented and the background knowledge needed to relate to the Dust Bowl and the migrant experience.

**Levels of Purpose**

The main purpose of the text is to explain the causes of the Dust Bowl and to describe the plight of the Dust Bowl farmers. Example: “The Dust Bowl covered the southern part of the Great Plains. This is a vast area in the center of the United States.” (Unit 5: 518)

**Structure: Genre**

*The Dust Bowl* contains the common traits of expository texts. The text shares information about the Dust Bowl and the difficulties of Dust Bowl farmers. It is organized into four main sections, and the photos help the students better understand the subject. Example: “Their farms in ruins, thousands of farmers gave up.” (Unit 5: 531)
Language Conventionality and Clarity: Vocabulary

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<tr>
<th>Few Unfamiliar Words</th>
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**Explanation** There are a few unfamiliar words in the text, such as nutrients, panicked, pinpricks, caravans, and dust pneumonia.

Knowledge Demands: Life Experience: Perspective

<table>
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<tr>
<th>Common Experiences</th>
<th>Distinctly Different Experiences</th>
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</table>

**Explanation** The text includes distinctly different experiences from those of typical students. Most students have not experienced devastating dust storms or had to work long hours in a field and live in a migrant camp.

**Close Reading** Have students identify details from the text that describe a child’s experience during the Dust Bowl. (had dust fill their entire house, moved with their families west, attended new schools and were ridiculed, worked in the fields, lived in migrant camps) Have them contrast details about the lives of migrant children with details of their own lives.

**Close Reading** Have students compare the description of the dust storms in the text to severe weather they have experienced, such as thunderstorms, hurricanes, or tornados. Discuss what makes a family decide to move after a natural disaster.

Knowledge Demands: Content/Discipline Knowledge: Familiarity

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**Explanation** The text requires some knowledge of the Great Depression and the Dust Bowl, which led to the California migration. Example: “When bankers came to collect on the debts, many farmers could not pay.” (Unit 5: 524)

**Close Reading** Use the Build Background on page 514S to give students information about the Dust Bowl and its causes. Have students identify the different states that were affected by the Dust Bowl and identify them on a map.

**Close Reading** Have students use information from the text to explain the reasons for the Dust Bowl. Discuss what could have been done to avoid it.

**Text-to-Text Connections** In this selection, students read that many people migrated from the Plains during the Dust Bowl to find a better life. Have students relate the Dust Bowl migrants to the immigrants in the other selections they have read. (The Dust Bowl migrants moved to another state because they could not make a living on the Plains. The immigrants in “Immigrant Children” came to America to create a better life for their families.)
Pop's Bridge
written by Eve Bunting, illustrated C.F. Payne

Genre  Historical Fiction
Unit 5  America on the Move, pages 542–551
Text Grade Range  2–3, Level 2 Complexity
Lexile  620

Text Complexity Rating

<table>
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<tr>
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*Pop's Bridge* is historical fiction and tells the story of the building of the Golden Gate Bridge through the eyes of two boys, who are watching their fathers build the bridge. Written in first-person narrative, the text follows the chronology of the construction of the bridge. The complexity of this text involves the multiple levels of meaning and the knowledge demands of the Golden Gate Bridge and its construction.

Levels of Meaning

<table>
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<tr>
<th>Single Level of Meaning</th>
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<th>Multiple Levels of Meaning</th>
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</table>

Explanation  *Pop's Bridge* has two levels of meaning. One is to tell the story of two boys watching their fathers work on building the Golden Gate Bridge. A second level describes the historical achievement of the Golden Gate Bridge, which was the longest suspension bridge in the world at the time it was built.

Structure: Complexity

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<th>Simple</th>
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Explanation  The structure is simple, conventional, and explicit in organization. Example: “Thousands of people walk and dance and roller-skate across the bridge, including us.” (Unit 5: 550)
Structure: Genre

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<th>Specific Genre Traits</th>
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Explanation  *Pop's Bridge* reflects the common traits of historical fiction. The story is set in the 1930s, and the characters act the way people of that time would act. The details are appropriate for the time, and the story is centered on an actual event, the building of the Golden Gate Bridge.

Language Conventionality and Clarity: Vocabulary

<table>
<thead>
<tr>
<th>Few Unfamiliar Words</th>
<th>Many Unfamiliar Words</th>
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Explanation  There are a few unfamiliar words in the text, such as skywalkers, catwalks, cables, sarsaparilla, riveters. (Unit 5: 545, 551)

Knowledge Demands: Life Experience: Theme

<table>
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<tr>
<th>Single Theme</th>
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</table>

Explanation  *Pop's Bridge* tells the story of two boys who are watching their fathers build the Golden Gate Bridge. Another theme in the text is progress and the historical achievement of the Golden Gate Bridge.

Knowledge Demands: Life Experience: Perspective

<table>
<thead>
<tr>
<th>Common Distinctly Experiences</th>
<th>Different Experiences</th>
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<td>3 4 5</td>
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Explanation  The story includes some familiar experiences. For instance, many students have watched a building or a bridge being built. Most students have not, however, watched their parents build a bridge. Example: “Charlie and I have watched nearly every bit of the bridge go up.” (Unit 5: 547)

Knowledge Demands: Content/Discipline Knowledge: Familiarity

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<tr>
<th>Everyday Specialized Knowledge</th>
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Explanation  The text requires basic knowledge of construction and transportation in 20th century America. Example: “The bridge will stretch across the bay, from San Francisco to Marin.” (Unit 5: 544)
Erandi’s Braids
written by Antonio Hernández Madrigal,
illustrated by Tomie dePaola

Genre  Realistic Fiction
Unit 6  Dollars and Sense, pages 568–579
Text Grade Range  2–3, Level 2 Complexity
Lexile  700

Text Complexity Rating

1  2  3  4  5
Simple Complex

Erandi’s Braids is a realistic fiction story about a Mexican girl who sells her hair so her mother can buy a new fishing net. The story has a simple plot structure. The complexity of this text involves the two levels of meanings and the knowledge demands related to unfamiliar cultural experiences.

Levels of Meaning

1  2  3  4  5
Single Level of Meaning  Multiple Levels of Meaning

Explanation  The purpose of the text is to tell the story of Erandi who sells her hair so her mother can buy a new fishing net. The story also has another level of meaning, which is family and love are more important than material items. Example: “Don’t worry, Mama. My braids will grow back as long and pretty as before.” (Unit 6: 578)

Structure: Complexity

1  2  3  4  5
Simple Complex

Explanation  The structure is simple, conventional, and explicit in organization and presents the story of a mother and daughter selling something of value to get money to buy a new fishing net. Example: “Then Mama took Erandi’s hand in hers, and as the last rays of sun lit up the rooftops, they turned and went back to the square to buy Erandi’s doll.” (Unit 6: 579)
Language Conventionality and Clarity: Vocabulary

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**Explanation**  Language in the story is clear, direct, and can be understood on a literal level but has a literary rather than conversational tone. The dialogue is integrated but does not add to the complexity. Example: “‘Of course! It will grow just as long and pretty as before,’ he told her.” (Unit 6: 577)

Knowledge Demands: Life Experience: Theme

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**Explanation**  *Erandi’s Braids* tells the story of a young Mexican girl who sells her hair so her mother can buy a new fishing net. Another theme in the story is sacrifice and family. Erandi realizes that her mother is more important than her braids.

Knowledge Demands: Life Experience: Perspective

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**Explanation**  The text includes distinctly different experiences from those most students will have encountered, but they should be able to relate to the themes of family and sacrifice. Example: ”‘The hair buyers would pay a fortune for your beautiful braids,’ she said with pride.” (Unit 6: 571)

Close Reading  Have students compare the sacrifices that Mama and Erandi made in the text with any sacrifices made by students to help a family member.

Close Reading  Have students use details from the text that show that Erandi’s mother loves her. Discuss how parents and children express their love for each other.

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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**Explanation**  The story requires basic knowledge of Mexico and Mexican cultures. Example: “The fiesta! Erandi remembered her birthday and the new dress she hoped to wear in the procession.” (Unit 6: 573)
My Rows and Piles of Coins
written by Tololwa M. Mollel, illustrated by E.B. Lewis

Genre  Realistic Fiction
Unit 6  Dollars and Sense, pages 586–597
Text Grade Range  2–3, Level 2 Complexity
Lexile  750

Text Complexity Rating

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*My Rows and Piles of Coins* is realistic fiction and relates the story of an African boy who saves money so he can buy a bicycle to help his mother carry vegetables and firewood to the market. The story contains a typical plot structure with dialogue. The complexity of this text involves the two levels of meaning, some unfamiliar and foreign words, and the knowledge demands related to an unfamiliar culture.

Levels of Meaning

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<tr>
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<td>Multiple Levels of Meaning</td>
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*Explanation*  *My Rows and Piles of Coins* tells the story of Saruni and how he saves money to buy a new bicycle so he can help his mother carry goods to the market. Another theme in the story is that working and learning to save money is important.

Structure: Genre

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<td>Specific Genre Traits</td>
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</table>

*Explanation*  The text reflects the common traits of realistic fiction. The story is set in a real place. The characters behave as people do in real life, and the story contains events that could happen in real life. Example: “Every day after school, when I wasn’t helping Yeyo to prepare supper, I asked Murete if I could ride his bicycle.” (Unit 6: 590)
### Language Conventionality and Clarity: Vocabulary

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<td><strong>Clear</strong></td>
<td><strong>Ambiguous or Misleading</strong></td>
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**Explanation** The language is clear, direct, and can be understood on a literal level but has a literary rather than conversational tone. The dialogue does not add to the complexity. Example: “What does he know? Of course you will buy a bicycle.” (Unit 6: 595)

### Knowledge Demands: Life Experience: Theme

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**Explanation** *My Rows and Piles of Coins* tells the story of Saruni and how he learns to save his money to buy a bicycle. Another theme in the story is Saruni’s thoughtfulness and caring for others. Saruni cares about his mother and wants a bicycle so he can help her.

### Knowledge Demands: Life Experience: Perspective

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<td><strong>Common Experiences</strong></td>
<td><strong>Distinctly Different Experiences</strong></td>
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**Explanation** The text includes distinctly different experiences from those of most students, but they should be able to relate to the themes of saving money and thinking of others. Example: “You saved all your money for a bicycle to help me?” (Unit 6: 595)

**Close Reading** Have students compare the sacrifices that the characters made in *My Rows and Piles of Coins* with sacrifices made by characters in *Erandi’s Braids*.

**Close Reading** Have students compare ways in which Saruni helps his mother to ways in which they help their parents.

### Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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**Explanation** The story requires basic knowledge of East Africa and Tanzania and their languages and cultures. Example: “I plunged into the market. I saw roasted peanuts, chapati, rice cakes, and sambusa.” (Unit 6: 588)

**Text-to-Text Connections** Have students compare Saruni from this selection to Erandi in “Erandi’s Braids.” (Both of the characters want to make money to help their parents.)
This folktale tells the story of a rich man who becomes upset because he thinks someone else has more money than he does. The complexity of this text involves the multiple themes, some unfamiliar and foreign words in the story, and the knowledge demands needed of U.S. geography and culture in the Southwest.

**Explanation** The folktale tells the story of a man who tries to prove he is the richest person in town by using a different spoon for every bite. On another level, the story shows how the wealthy man's pride and foolishness cause him to make poor choices and to lose all his money.

**Structure: Genre**

The text reflects the common traits of a folktale. The story contains a moral of goodness and intelligence over greed and foolishness. Example: “They knew that when they had sold all the spoons their rich compadre had thrown away, they would live the rest of their days in comfort.” (Unit 6: 613)
Language Convenctionality and Clarity: Vocabulary

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<tr>
<td><strong>Explanation</strong></td>
<td>The language in the folktale is clear, direct, and can be understood on a literal level but has a literary rather than conversational tone. The dialogue does not add to the complexity. Example: “He ate the same thing we did—the tastiest soup my wife has ever made.” (Unit 6: 609)</td>
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Knowledge Demands: Life Experience: Theme

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<tbody>
<tr>
<td>Single Theme</td>
<td><strong>Explanation</strong></td>
<td>This folktale tells the story of a poor couple who eventually get money by selling their neighbor’s spoons. The story also discusses how a wealthy man’s pride and foolishness caused him to lose all his money.</td>
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Knowledge Demands: Life Experience: Perspective

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<tbody>
<tr>
<td>Common Experiences</td>
<td><strong>Explanation</strong></td>
<td>The folktale includes distinctly different experiences from those of most students. Example: “The rich man began selling his livestock and land to buy spoons. A mountain of spoons stood beside the poor couple’s house.” (Unit 6: 610)</td>
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Close Reading | Have students discuss the concept of being poor by identifying the details from the text that show that the couple has little money. (two spoons, soup for dinner) Have them contrast having little money with the poor values of the rich man. |

Che Close Reading | Discuss jealousy and greed, and have students decide whether the couple was jealous of the rich man or whether the rich man was jealous of the Indian who ate with the tortilla spoon. Have students explain how jealousy and greed motivate people to make poor choices. |

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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<tr>
<td>Everyday Knowledge</td>
<td><strong>Explanation</strong></td>
<td>The text requires basic knowledge of southwestern U.S. geography and culture. Example: “He broke off a piece of tortilla and scooped up some beans. The beans and the spoon disappeared into his mouth.” (Unit 6: 612)</td>
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Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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Three Fables
by Aesop, illustrated by Belgin Wedman

Genre  Fable
Unit 6  Dollars and Sense, pages 620–627
Text Grade Range  4–5, Level 2 Complexity
Lexile  820

Text Complexity Rating

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This selection relates three of Aesop's fables about value: the milkmaid counting chickens before they are hatched, the rooster who values food over jewels, and the miser who buries his gold. The complexity of this selection involves the multiple meanings of each fable, the literary rather than conversational tone of the language, and somewhat different experiences presented.

Levels of Meaning

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Explanation  The three fables tell different stories: the milkmaid dreams about what she will buy with the milk she will sell; a rooster finds a jewel but would rather have food; and a miser buries his gold and doesn't spend any of it. Each fable teaches a different moral. The moral of the milkmaid is that a person should not make plans based on something they do not have. The story of the rooster shows that what one person values another finds useless, and the fable of the miser demonstrates that money is not worth anything unless it is spent.

Structure: Genre

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Explanation  The text reflects the common traits of fables. Each fable is a short story and has only a few characters, and each teaches a moral or lesson about life. Example: “I would rather have a single kernel of corn than all the jewels in the world.” (Unit 6: 625)
Structure: Graphics

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Explanation  Graphics are supplemental and illustrate the text but are not essential for comprehension.

Language Conventionality and Clarity: Vocabulary

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Explanation  The language is clear, direct, and can be understood on a literal level but has a literary rather than conversational tone. The formal tone of the dialogue adds to the text complexity.

Example: “‘Ho!’ said he. ‘A fine thing you are, no doubt. If your owner had found you, she would have been overjoyed.’” (Unit 6: 625)

Knowledge Demands: Life Experience: Theme

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Explanation  Each fable addresses the single theme of value. The milkmaid, through carelessness, loses the value of the milk. The rooster values food over jewels, and the miser destroys the value of his gold.

Knowledge Demands: Life Experience: Perspective

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<td></td>
<td>Common Experiences</td>
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Explanation  The text includes distinctly different experiences from those of most students, but they should be able to relate to the theme of value.

Example: “Down went the pail, the milk spilled out all over the ground, and all her fine plans vanished in a moment!” (Unit 6: 623)

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

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Explanation  The text requires minor cultural knowledge for comprehension. However, the stories have been retold in different forms of literature.

For example, “A Spoon for Every Bite” in Unit 6 and “Daedalus and Icarus” in Unit 1 have similar themes and morals.
Business Is Looking Up
written by Barbara Aiello and Jeffrey Shulman,
illustrated by Gideon Kendall

Genre  Realistic Fiction
Unit 6  Dollars and Sense, pages 634–653
Text Grade Range  2–3, Level 2 Complexity
Lexile  640

Text Complexity Rating

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Business is Looking Up is realistic fiction about two students who start a greeting card business. The story teaches readers about the steps in the process of starting a business. The complexity of this text involves the two levels of meaning and the knowledge demands of business and the steps needed to start a business.

Levels of Meaning

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Explanation  The purpose of Business is Looking Up is to describe how two friends start a greeting card business. The story also describes the steps that must go into a successful business: market research, cost analysis, production, marketing, and distribution.

Structure: Complexity

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Explanation  The structure is simple, conventional, and explicit in organization. Example: “We had to decide what kind of cards to make. We had to think of designs for the front of the cards and messages to go inside.” (Unit 6: 645)
Structure: Genre

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<th>Common Genre Traits</th>
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Explanation: The text reflects the common traits of realistic fiction. For example, the story has a realistic setting, and the characters behave as people do in real life. The story also contains events that could happen in real life.

Language Conventionality and Clarity: Vocabulary

<table>
<thead>
<tr>
<th>Few Unfamiliar Words</th>
<th>Many Unfamiliar Words</th>
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Explanation: There are a few unfamiliar words in the story, such as aroma, temptation, and expert. (Unit 6: 641, 645)

Knowledge Demands: Life Experience: Theme

<table>
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<th>Single Theme</th>
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Explanation: The main purpose of the story is to explain how Jinx and Renaldo started a greeting card business. Also, the story informs the reader about the steps in the process of starting a business. Example: “A successful business needs a good product to sell or a useful service to offer.” (Unit 6: 646)

Knowledge Demands: Life Experience: Perspective

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<th>Common Experiences</th>
<th>Distinctly Different Experiences</th>
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Explanation: The text includes some common experiences. Some students may have started their own businesses, such as a lemonade stand. Example: “My mom knows about business, especially bad businesses.” (Unit 6: 645)

Knowledge Demands: Cultural/Literary Knowledge: Familiarity

<table>
<thead>
<tr>
<th>Everyday Knowledge</th>
<th>Specialized Knowledge Required</th>
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Explanation: The story requires basic awareness of business for comprehension. Example: “The next day was Saturday, and with lots of kids from Woodburn, Jinx and I headed for the mall.” (Unit 6: 641)
Key Ideas and Details

- Students use context clues, apposition, or word structure as strategies to determine the meaning of unfamiliar words. *(Context Clues): information in the same or nearby sentences that give clues to the meaning of a word.* *(Apposition): the close placement of two nouns or noun phrases that refer to the same person, place, or thing.* *(Word Structure): the elements that form a word, including base words, prefixes, and suffixes.)*

- Students use resources, such as a glossary or a dictionary, to find the meaning of an unfamiliar word.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Selection Vocabulary**

Every selection is preceded by a Vocabulary Warm Up in which the highlighted selection vocabulary words are introduced to students in context. Students use context clues, word structure, and apposition to determine the meanings of the words. These vocabulary words are also highlighted in the selection, and students are encouraged to use the various strategies to determine the meanings of the vocabulary words and other unfamiliar words while reading.

**Unit 1:** pages 20–21, 42–43, 66–67, 86–87, 106–107

**Unit 2:** pages 132–133, 150–151, 168–169

**Unit 3:** pages 236–237, 262–263, 282–283, 298–299, 320–321

**Unit 4:** pages 350–351, 372–373, 388–389, 418–419, 438–439

**Unit 5:** pages 464–465, 476–477, 494–495, 514–515, 540–541

**Unit 6:** pages 566–567, 584–585, 602–603, 618–619, 632–633

**Scaffolding**

Use the Vocabulary Tip on page 51 of “Two Tickets to Freedom” to guide students in using context clues or other resources to determine the meaning of the general academic words *despairing, sympathetic,* and *delivered* on pages 50–51. (Unit 1, 50–51)

**Scaffolding**

Use the Vocabulary Tip on page 213 of “The Great Kapok Tree” to guide students in using context clues or word structure to determine the meaning of the general academic and concept words *pollinate, wither,* and *smoldering* on page 212. (Unit 2, 212)

**Scaffolding**

Have students use word structure as well as context clues to determine the meanings of the following words from “The U.S. Constitution and You”: *independence* (Unit 3, page 240), *confederation* (Unit 3, page 240), *delegates* (Unit 3, page 242), *government* (Unit 3, page 243) and *Constitution* (Unit 3, page 243)
Determine the meaning of words and phrases derived from mythology.

**Key Ideas and Details**

- Students will determine the meaning of words that are derived from the names of mythological characters.
- Students will identify the traits of the mythological character and the use of the word or words in context in order to determine its meaning.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** To reinforce this standard, have students characterize Daedalus from “Daedalus and Icarus” in Unit 1 using information from the story. For example, Daedalus is a renowned craftsman, sculptor, and inventor. He not only built the wax wings for his and Icarus’ escape from King Minos, but he also built the Labyrinth. Have students look up in a print or online dictionary the words Daedalian (difficult to understand because of intricacy), labyrinthian (of or resembling a maze), and Minoan (related to the Bronze Age that flourished in Crete about 3000 BC). Then, discuss with students how these words allude to the characters and objects from Greek mythology.

**RL.4.6** Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

**Understanding the Standard** The standard calls for students to understand the differences between first-person and third-person narration and to identify a narrator’s point of view in a story. Students will also compare and contrast the points of view in different stories.

**Understand the difference between first-person and third-person narrations.**

**Key Ideas and Details**

- Students will understand the difference between first-person and third-person point of view. When a story is told in first person, the narrator is a character in the story and describes only his or her thoughts, feelings, and emotions. This point of view allows the character to be fully developed.
- A third-person narrator is not a character in the story. A story with a third-person narrator gives the reader the thoughts and feelings of all the characters. Third-person point of view is the most commonly used and provides great flexibility.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Comprehension Skills** The comprehension skill of Author’s Point of View has students identify the point of view in various selections and describe how the point of view influences the story.

On pages 25, 27, 29 of Unit 1, students identify the point of view of “The Island of the Blue Dolphins.” Have students use text evidence to explain how they know whether this is a first-person narrative or third-person narrative and how the point of view affects the perspective of the story. (The story is told through Karana’s eyes. Readers know only what Karana sees, hears, and thinks.) Ask students to infer how the selection would be different if told from third-person point of view. (Students may not get the sense of loneliness from a third-person narrative that they do from the tale being told from Karana’s point of view. Also, readers might understand the other dangers that may face Karana that she is not aware of.) Additional opportunities for students to identify and analyze the point of view of a selection include: Unit 3: 303, 307 and Unit 6: 591, 593, 597.
Compare and contrast the points of view in different stories.

Key Ideas and Details

• Students will determine the points of view in different stories and understand how the point of view affects the story and influences how the events are described. Understanding the point of view in a story helps students know if they are getting a complete description of the events in the story and the thoughts and feelings of all the characters or a limited picture as seen through the eyes of one character.

• Students will compare and contrast the point of view in different stories.

SRA Imagine It! Resources and Strategies for Scaffolding

Supporting the Reading  In Unit 6, students rewrite a paragraph from “My Rows and Piles of Coins” from first-person to third-person point of view. They identify how the different points of view change the meanings of the paragraphs and how the different points of view affect what the reader knows about the thoughts and feelings of the characters.

Scaffolding  To reinforce this standard, have students discuss how selections written in third-person narration, such as “The Case of the Gasping Garbage” on page 478 of Unit 4, would be different if they were written in first-person narration. Then, ask students how selections written in first-person narration, such as “Pop’s Bridge” on page 542 of Unit 5, would be different if written in third-person narration.

Scaffolding  Have students look at “Two Tickets to Freedom” and use text evidence to determine the narrator of the story. (The tale is told by a third-person narrator.) Then, ask students to identify the narrator of “The Island of the Blue Dolphins.” (The story is told by a first-person narrator, Karana.) Ask students to compare and contrast the point of view in each story and describe how the point of view affects what the reader knows about the characters. (In “Two Tickets to Freedom,” the third-person narrator helps readers see into the minds of Ellen and William to know how scared both of them were. The first-person narrator in “The Island of the Blue Dolphins” gives the reader an idea of how lonely and sad Karana was on the island.)

RL.4.7  Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Understanding the Standard  For this standard, students are expected to study and evaluate the visual or oral presentation of a story or drama and make connections between the text and the visual or oral presentation. Students should understand that illustrations and oral presentations sometimes give additional information about the characters, events, and ideas in a story or drama and add meaning to the text.
Make connections between a text and its visual or oral presentation.

Key Ideas and Details

- Students will understand when a visual or oral presentation is based on a story or a drama. They will describe the similarities and differences between the visual or oral presentation and the written text.

- Students will identify the specific descriptions and directions from a written text that are used in its visual or oral presentation.

- Students will describe how a visual or oral presentation of a text can contribute to their understanding of the story. Photographs and illustrations that accompany text can provide very different types of information that the text may not convey. In some cases graphics provide visual descriptions of the characters, setting, or plot. A graphic can also help the reader visualize a word or action in the text that may not be fully explained. Sometimes an oral presentation can offer a somewhat different interpretation of the mood, emphasis, and meaning of a written text.

SRA Imagine It! Resources and Strategies for Scaffolding

Listening/Speaking/Viewing  Page 85M in Unit 1 provides instruction on having students examine illustrations in “Mrs. Frisby and the Crow” and describes how illustrations can give them more information about the characters, events, and ideas in the story.

Listening/Speaking/Viewing  On page 457 in Unit 4, the students compare and contrast a dramatic interpretation of the poem, “The Microscope,” with the written poem. They describe how the actor’s expression and tone can change the meaning of the poem.

Scaffolding  To reinforce this standard, have students make connections between the illustrations and the text in “The Great Kapok Tree” in Unit 2. Have them read the story and stop to analyze the illustrations and compare them to the descriptions of the characters and events in the text. Discuss how the illustrations provide more information about the characters and events than the text provides.

Scaffolding  Have students look at pages 392–393 of “The Case of the Gasping Garbage,” and ask them how the illustrations on these pages support what the text says about Drake. (The illustration on page 392 shows Drake and his wild hair dressed in a lab coat. Drake is working in his homemade lab. These illustrations emphasize that Drake is a serious scientist.) (Unit 4, 392–393)

Then, ask students to look at the illustration on page 395 and describe how it reveals the author’s tone in the story. (The illustration on page 395 shows the monster that Gabby thinks is in her garbage can. The illustration emphasizes the humorous tone of the story.)

Scaffolding  Have students volunteer to play the different characters in Act I of Langston Hughes: Poet of the People (Unit 1: pages 90–95). Have them read through the script—including the stage directions—before they read their parts aloud. Make sure students stay in character throughout the first scene. After the volunteers have finished their “performance,” discuss with the entire class how seeing the play was different than reading the play (either silently or aloud). How did the actors make the scene come alive for their audience? Have the students who were in the audience identify places where the actors did a good job reflecting the specific stage directions in the play.
RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Understanding the Standard The standard requires students to determine a story's topic, theme, and pattern of events. Students will identify similarities and differences in the treatment of the same theme, topic, or pattern of events in the literature of different cultures.

Identify the theme, the topic, and the pattern of events in a story.

Key Ideas and Details

- Students should be able to identify and define the theme, the topic, and the pattern of events in a story. They will identify similar themes, topics, and patterns of events that are expressed in literature from different cultures.

- A story's theme is its main idea or message, and a very common theme found in the literature of many cultures is good versus evil. The topic is the subject of the story, and the pattern of events is what happens in a story. A common pattern of events in literature is the quest, where the hero leaves home and begins a journey to find some sort of treasure, either tangible or spiritual, while undergoing hardships along the way. Even though the hero receives aid as he fights many dangers and obstacles, he may or may not survive the quest.

SRA Imagine It! Resources and Strategies for Scaffolding

Reading with a Writer's Eye In Unit 6, students analyze the plot elements of “Erandi’s Braids.” Review with students that the plot of a story consists of a problem, the steps the character takes to solve the problem, the climax, and the resolution.

Scaffolding Ask students to identify the theme of “Erandi’s Braids.” (The theme of the selection is that the people we love are more important than material things.) Now have students identify the problem in the story. (Erandi’s mother’s fishing net has holes and cannot be repaired. Mama needs a new net, but they do not have the money to buy one.) Then, ask students to identify the climax and the resolution in the story. (The climax is when Mama wants to sell her hair, but it is too short. Erandi volunteers to cut her hair instead.)
Compare and contrast literature from various cultures.

**Key Ideas and Details**

- Students will compare and contrast how literature from different cultures treats the same theme, topic, or pattern of events.
- Students will understand that themes such as risks and consequences or the empty value of money that were expressed in ancient myths and Shakespeare are also reflected in modern literature. Similar patterns of events, such as the quest, are also expressed in literature from different cultures.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Theme Connections** Theme Connections encourages students to compare and contrast each selection with the other selections in the unit and with the unit theme (Unit 5: 553, Unit 6: 599, 629).

**Scaffolding** Reread the fable “The Miser” by Aesop in Unit 6, page 626. Discuss the theme of greed and the value of money in the story, and ask students how the theme is reflected in other stories from the unit, such as “A Spoon for Every Bite.” Have them discuss how greed and the value of money are reflected in a more traditional story, such as Charles Dickens’ “A Christmas Carol” or the myth of “King Midas.”

Have students identify other stories they have read or movies, plays, or television shows that they have seen that involve the same theme of greed and the value of money. Emphasize that many of the same themes expressed in ancient Greek stories are reflected in literature from many different cultures.

Then, work together to outline the plot in each of the stories they have identified with the theme of greed and the value of money. Ask students to compare and contrast the pattern of events in each of the stories. What does greed do to the characters in “The Miser,” “A Spoon for Every Bite,” or “King Midas”? How are the pattern of events in each selection similar? (Each of the main characters wanted more of something, whether it was gold or new spoons. In the end the main characters lose whatever was most important to them.) How are the pattern of events in each selection different? (Each main character loses his most precious asset. For the miser and the rich man in “A Spoon for Every Bite, it was their wealth. For King Midas, it was his daughter.)

Use the above strategy with other stories, such as “Mrs. Frisby and the Crow” (Unit 1: p. 68). Compare the theme of kindness repaid in the story with the theme of Aesop’s fable “The Lion and the Mouse.”
Reading Informational Text Standards

**RI.4.4** Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.

Understanding the Standard  The standard calls for students to determine the meaning of academic and domain-specific vocabulary when reading a grade 4 informational text using context clues, word structure, and resources, such as a dictionary or glossary.

Determine the meaning of academic and domain-specific words in an informational text.

**Key Ideas and Details**

- Students identify general academic and domain-specific words in an informational text. They can use context clues, word structure, or apposition to determine meaning. **Context clues** are words in the same or nearby sentences that give clues to the meaning a word. **Apposition** is the close placement of two nouns or noun phrases that refer to the same person, place or thing. Analyzing a word's **structure**, including base words, prefixes, and suffixes, can also help students determine the meaning of a word.

- Students locate and use print or digital resources, such as a dictionary or glossary, to help them determine the meaning of unfamiliar words. When students understand academic and content vocabulary, they can better comprehend the information they read.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Vocabulary Warm-Up**  Comprehensive teaching and practice of vocabulary strategies is included in every selection. Before reading, students are introduced to vocabulary words and concept vocabulary from the selection in the Vocabulary Warm-Up. Concept vocabulary words at the beginning of every selection represent academic vocabulary terms that relate to the unit theme and are critical to understanding the information in the selection. Students use skills such as context clues, apposition, and word structure to determine the meanings of the words.

**Vocabulary Tips, Expanding Vocabulary**  Vocabulary words, academic vocabulary, and content-specific words are supported with Vocabulary Tips and Expanding Vocabulary boxes. A Vocabulary Review is included at the end of every selection.

**Scaffolding**  Use the Vocabulary Tip on page 383 of “Magnetism” to guide students in using context clues and apposition to determine the meaning of the academic and domain-specific words **related**, **current**, and **friction** on pages 382–383. (Unit 4, 382–383) Then have them create a word web that links related words to the words **current** and **friction**. Suggest to students that they create word webs for other difficult vocabulary, especially domain-specific vocabulary.

**Scaffolding**  Use the Vocabulary Tip on page 637 of “Business Is Looking Up” to guide students in using word structure to determine the meaning of **opposing** and **investment** on page 637. (Unit 6, 637)

**Scaffolding**  By promoting the habit of identifying and clarifying unfamiliar vocabulary, students will increase their reading comprehension. Have them stop to learn unfamiliar vocabulary as they read using context clues, apposition, word structure, or a dictionary. Assure students that looking up a word in a print or online dictionary is allowed and can be very useful, especially if other strategies are not working.

After reading the selections, review the Concept Vocabulary words with students. Have them suggest other terms and phrases that are critical to understanding the information in the selection and are related to the unit theme. Students can add this to the Concept/Question Board.
RI.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.

Understanding the Standard  The standard calls for students to identify the difference between a firsthand and secondhand account of the same event or topic. Students compare and contrast firsthand and secondhand accounts of the same event or topic, and explain how the author’s perspective in each account affects the information provided.

Compare and contrast firsthand and secondhand accounts of an event or topic.

Key Ideas and Details

- Students understand the difference between a firsthand and secondhand account of an event or topic. A firsthand account of an event or topic is based on the author’s experiences. Diaries, autobiographies, journals, and letters are examples of firsthand accounts. In a firsthand account, the author’s thoughts and feelings have an effect on his perspective of the event or topic. A secondhand account of an event or topic is written by an author, and the text is based on research not personal experience. The author’s perspective in a secondhand account is usually neutral.

- Students will compare and contrast firsthand and secondhand accounts of the same event or topic. They will understand how the author’s perspective affects the information provided in a text. Without a critical analysis of the author’s perspective, the students can be mislead or misinformed.

SRA Imagine It! Resources and Strategies for Scaffolding

Comprehension Skills  Author’s Point of View is a comprehension skill that is explicitly taught and practiced in informational selections throughout the program. For example, students identify the point of view in “A Covered Wagon Girl: The Diary of Sallie Hester, 1849–1950” (Unit 3: 303, 307) and “Immigrant Children” (Unit 5: 303), and they explain how the authors’ perspectives influence the stories.

Scaffolding  To reinforce this standard, have students compare firsthand and secondhand accounts of the same topic by comparing “A Covered Wagon Girl: The Diary of Sallie Hester, 1849–1950” and “Striking It Rich: The Story of the California Gold Rush” in Unit 3. Have students relate the experience of Sallie Hester as explained in her diary and compare it with the description of the California gold rush in “Striking It Rich: The Story of the California Gold Rush.” Have students compare the secondhand account of the land route people used to travel west in “Striking It Rich: The Story of the California Gold Rush” to Sallie’s description of her journey west in “A Covered Wagon Girl: The Diary of Sallie Hester, 1849–1950.”

Scaffolding  Another opportunity to reinforce this standard is to have students read “Immigrant Children” in Unit 5. Have them discuss the immigrant experience as explained in the text. Then, ask students to find an immigrant’s firsthand account of his or her experience in the library or online. Have students compare and contrast the secondhand account of the immigrant experience as described in “Immigrant Children” with the firsthand account of an immigrant. Have them answer the following questions about each account: How does the author’s perspective affect the account? How is the focus different for each account? What kind of information is provided in each? How does the information provided in each account differ?
Foundational Skills Standards

**RF.4.4a** Read with sufficient accuracy and fluency to support comprehension. Read on-level text with purpose and understanding.

**Understanding the Standard** This standard calls for students to read different types of grade-level text with fluency and accuracy. They will understand the author’s purpose for writing a story and will read the selection with the author’s purpose and intent in mind.

### Read grade-level text with purpose and understanding.

#### Key Ideas and Details

- To develop fluency, students need to read a text with purpose and understanding. First, they must determine the topic of the selection. Understanding the topic will help them determine the purpose or the reason why the author wrote the text. Authors write a text in order to entertain, inform, or persuade the reader.

- The purpose of the text will influence the way the students read it. For example, if students are reading a mystery, they would want to show suspense in their voice. If they are reading a poem, they will want to emphasize the rhythm. When reading an informational text, they would use a serious tone.

### SRA Imagine It! Resources and Strategies for Scaffolding

**Scaffolding** Before every selection, use the Preview and Prepare strategies to develop purposeful reading with understanding. Have students browse each selection and talk about why we read what we read. Use either the Clues/Problems/Wonderings (CPW) chart or the What I Know/What I Want to Know/What I Learned (KWL) chart after student have browsed the selection. Then have them set a purpose for reading. Pose the Big Idea question to provide students with a purpose for reading.

As students read, have them check their understanding by using the comprehension strategies of Summarizing, Predicting, Visualizing, and Clarifying. Follow up every selection with a discussion, a review of the Big Idea question, and a review of either the CPW or KWL chart to make sure students read with purpose and understanding.

**Scaffolding** Ask students to read the first page of “The Dust Bowl.” (Unit 5, 518) Have them determine the topic and the purpose of the selection. (The topic of the selection is the Dust Bowl in the Great Plains during the 1930s, and the author’s purpose for writing is to describe the conditions that led to the Dust Bowl and the plight of the Dust Bowl farmers.) Then, ask students how the purpose and the topic of the selection will influence how they read the story. (The text contains a lot of information about the Dust Bowl, and it contains descriptive language and quotations. The story should be read at a slower rate to make sure the reader comprehends the information.)

**RF.4.4b** Read with sufficient accuracy and fluency to support comprehension. Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

**Understanding the Standard** The standard calls for students to read orally different types of grade-level text. They will read accurately at an appropriate rate (how quickly a text is read) and with expression (conveying the tone or mood of the text).
Read prose and poetry orally with accuracy, appropriate rate, and expression.

**Key Ideas and Details**

- Students need to read accurately, at an appropriate rate, and with expression on successive readings of a text. Reading accuracy involves reading the words in a text correctly and using phonics skills to decode unfamiliar words.

- The rate is the speed at which the students read. A reading rate that is too slow or too fast significantly reduces the students’ comprehension of the text.

- To read with expression, the students will change their voice to match the tone or mood of a text. Students should use punctuation to stop, pause, or emphasize words and phrases.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Reading and Responding: Fluency**

Every lesson includes specific strategies for developing fluency. On Day 3 during the second reading of the selections, students practice fluency skills, such as reading with accuracy, appropriate phrasing, and expression. Also, in Supporting the Reading, students learn strategies to help them read the selections fluently and listen to the teacher model reading fluently, emphasizing the complex elements of the selection.

**Comprehension Strategies**

The teacher models the comprehension strategy Adjusting Reading Speed and prompts students to use it while reading the selections. Students monitor the difficulty of a text and their comprehension of information and adjust their reading speed if necessary. Also, they are prompted to slow down when reading difficult text.

**eFluency**

In addition to the strategies in the Teacher’s Edition, the eFluency software provides activities for students to practice reading at an appropriate rate and with expression using the online Leveled Readers.

**Scaffolding**

Have students practice reading with accuracy at an appropriate rate and using expression while reading aloud pages 486–487 of “John Henry Races the Steam Drill.” Then have them read aloud pages 376–377 of the selection “Magnetism” using appropriate rate, accuracy, and expression. How does reading a narrative selection such as the one featuring John Henry differ from reading an informational selection such as “Magnetism”?

*(Students may say that the selection about John Henry is more exciting because it is about a real person, and he is singing a song while pounding in spikes as he races against a speed drill. The selection about magnetism may cause students to adjust their reading speed and not read with as much excitement or expression.)*

**Scaffolding**

Have students read aloud pages 396–399 of “The Case of the Gasping Garbage” with a partner. Have students read accurately, with appropriate expression, and phrasing. They should use different voices for the different characters. If they make a mistake, have them correctly reread the word they missed and then go back to the beginning of the sentence to reread it as well.

**Poetry**

Specific strategies to develop fluency while reading poetry are included with every poetry selection. In Unit 4, pages 556-559, students practice emphasizing words for effect and relating the mood of the poem. Use the poetry selections to develop fluency and reinforce this standard. Have students read humorous poems like “The Microscope” (Unit 4: 457), lyrical poems like “Yellow Leaf” (Unit 2: 227), and narrative poems like “A Gold Miner’s Tale” (Unit 3: 342–343) several times to develop accuracy. Have different students recite the poems at different rates and compare the effect of rate on comprehension. Then experiment reading the different poems with different expression. Have students explain how accuracy, rate, and expression affect their comprehension and enjoyment of the poems.
RF.4.4c Read with sufficient accuracy and fluency to support comprehension. Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Understanding the Standard This standard calls for students to read with fluency and accuracy, using self-monitoring strategies such as rereading and using context clues, to figure out the meaning of unfamiliar words.

Use context to confirm word recognition.

Key Ideas and Details

- Students can increase their comprehension of a text and understand confusing words by rereading a sentence or a passage. Also, they can use the comprehension strategy Adjusting Reading Rate or Clarifying to help them figure out some of the important clues about a difficult or unknown word.

- Students should use self-monitoring strategies to figure out the meaning of an unfamiliar word in a text. They can use strategies such as context clues, apposition, or word structure.

SRA Imagine It! Resources and Strategies for Scaffolding

Comprehension Strategies Students use the comprehension strategy Clarifying and Adjusting Reading Speed throughout the program. Both strategies are modeled and prompted in every unit to help develop students’ ability to recognize when a word is not making sense. Students can slow down and reread the sentence or passage by Adjusting Reading Speed, or they can ask questions and Clarify unknown words or phrases.

Vocabulary Warm-Up Comprehensive teaching and practice of vocabulary strategies is included in every selection. Before reading a selection, students are pretaught the selection vocabulary and concept vocabulary in the Vocabulary Warm-Up. Students use skills such as context clues, apposition, and word structure to determine the meanings of the words in context.

Vocabulary, Expanding Vocabulary Tips Vocabulary words and content specific words are highlighted or underlined in the selections and are supported with Vocabulary Tips and Expanding Vocabulary boxes. Students use context clues, apposition, and word structure to determine the meanings of the vocabulary words and any other unfamiliar words as they read.

Scaffolding Use the following strategies consistently to promote use of context clues to determine the meaning of unfamiliar words and to confirm their understanding.

1. When students have difficulty understanding a word, have them stop and use context clues, apposition, word structure, and reference materials to confirm the word’s meaning.

2. Ask students to reread the sentence or passage that contains the word and look for context clues, such as synonyms or antonyms in apposition or other descriptive context clues.

3. Have students use their understanding of roots, prefixes, and suffixes to determine the meaning of an unknown word. Students should divide a word into parts to understand the meaning of the word.

4. If a word is still confusing, have students find it in a dictionary and then reread the word to make sure the meaning makes sense in the context of the selection.

5. Have students reread the sentence or paragraph to make sure their conjecture about the word’s meaning makes sense.
Writing Standards

W.4.1a Write opinion pieces on topics or texts, supporting a point of view with reasons and information. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.

W.4.1b Write opinion pieces on topics or texts, supporting a point of view with reasons and information. Provide reasons that are supported by facts and details.

Understanding the Standard To meet this standard, students are expected to share their opinions about a topic or a text in a clear and organized manner. They will clearly state their opinion on the topic or text and support their opinion with facts and details.

Write organized opinion pieces that clearly introduce a topic and provide reasons supported by facts and details.

Key Ideas and Details

- Students will be able to determine their opinion or point of view on a topic or a text. Then, they will brainstorm a list of issues or topics that are important to them and choose one topic or issue as the focus of their opinion piece. Opinion pieces are used for many purposes: to change the reader’s point of view, to bring about some action on the reader’s part, or to ask the reader to accept the writer’s explanation or evaluation of a concept, issue, or problem.

- Students will understand that opinion or persuasive writing has a clear structure in which ideas are presented in a logical order. Their writing will start with an introduction that presents a clear statement of their opinion on an issue. Reasons (statements used to justify, prove, or explain something) are used to support their views and opinions.

SRA Imagine It! Resources and Strategies for Scaffolding

Writing Students develop three opinion or persuasive pieces of writing that address different subject areas: persuasive science report (Unit 2: 223G–223J), social studies letter to the editor (Unit 3: 319E–319H), and a book review (Unit 5: 513E–513H, 593E–593H). Each of these pieces is fully supported with instruction and guided practice in stating an opinion, developing an outline, using reasoning and evidence to support an opinion, and creating a concluding statement.

Follow the steps of the writing lesson in Unit 5, Lessons 3 and 4 to guide students through prewriting, drafting, revising, editing, and publishing a book review on the story “John Henry Races the Steam Drill.” (Unit 5, pages 478–489) Have students form an opinion about the tall tale “John Henry Races the Steam Drill.” First, have them write a clear introductory paragraph stating what their book review will cover. Then, explain that students will describe the characters and the setting and summarize the story’s plot. Finally, they will give their opinions or reactions to the book and support their opinions with reasons.

Scaffolding When planning an opinion piece, have students develop an outline organizing their supporting reasons and known evidence. As students continue their research, have them build their outlines with additional evidence, facts, and details. Encourage them to reorganize their outlines, grouping reasons and evidence in a logical manner. Have students discuss their outlines with you or a peer. This will help them to organize their ideas in the most effective manner.

Scaffolding As students write their opening paragraph to their book review, work with them to make sure that they have a strong opening paragraph that clearly states their purpose. They should understand who their audience is and what their opinion piece is about in order to accomplish this.
Key Ideas and Details

- Students will understand that effective opinion or persuasive writing requires more than their views and perceptions. Their opinions should be supported with facts and details. Opinions that are not backed up with evidence are hollow and unpersuasive.

SRA Imagine It! Resources and Strategies for Scaffolding

Scaffolding

Have students give reasons for the opinion they gave in their opening paragraph. Students should look at the text closely to find details to back up their opinion of the book. For example, if students liked the rhythm of the selection, they might want to cite the lyrics on pages 481 or 486 to show how the author built rhythm into a prose selection. If students like the figurative language the author employs, students could cite sentences such as "he brought that nine-pound hammer down like a crash of thunder (p. 480) or “blew the rock to kingdom come" (p. 480). Students should include facts and details from the selection to support their opinion.

W.4.1c Write opinion pieces on topics or texts, supporting a point of view with reasons and information. Link opinions and reasons using words and phrases (e.g., for instance, in order to, in addition).

Understanding the Standard

To meet this standard, students are expected to link their opinions and reasons with transitional words (because) and phrases (in addition, for example).

Use words and phrases to link opinions to reasons.

Key Ideas and Details

- Students will organize the information in their opinion piece by grouping related information together. They will link their opinions and reasons with words, phrases, and clauses that signal relationships. Using transition words helps their writing flow and shows how their ideas are connected.

- Some words and phrases that signal a relationship between opinions and reasons include for instance, therefore, for example, as a result, in addition, and another.

SRA Imagine It! Resources and Strategies for Scaffolding

Scaffolding

Writing lessons in Unit 2, Unit 3, and Unit 5 provide instruction on the process of writing persuasive or opinion pieces: persuasive science report (Unit 2: 223G–223J), social studies letter to the editor (Unit 3: 319E–319H), and a book review (Unit 5: 513E–513H, 593E–593H). Use the following information to explain the types of transition words that are useful in writing opinion pieces.

- Some transitional words and phrases link opinions to reasons by explaining a cause-and-effect relationship. (My stomach hurts because I ate too much candy.) The transition word because joins two clauses in the sentence. I ate too much candy is the cause, and my stomach hurts is the effect. Other words that signal a cause-and-effect relationship include so that, as a result, and in order to.

- Some transition words and phrases point out facts and details that support an opinion. (We need a stoplight at the intersection in order to reduce the number of accidents that have occurred there.) Other words that link opinions to facts and details are because, for instance, specifically, and it is clear that.

- Transitional words and phrases also indicate that additional information is going to follow. (Creating a school garden will teach students valuable science information about how plants grow. In addition, it will teach students about healthy eating.) Other words that signal an addition to an idea are other, next, another, and too.

After students have written their opinion piece, have them revise their work by checking for transition words/phrases to link their opinions and reasons.
**W.4.1d** Write opinion pieces on topics or texts, supporting a point of view with reasons and information. Provide a concluding statement or section related to the opinion presented.

**Understanding the Standard** To meet this standard, students are expected to provide a concluding statement or paragraph in their opinion piece that restates their opinion and suggests a call to action on the part of the reader.

**Provide a concluding statement.**

**Key Ideas and Details**

- Students will support their opinion with convincing reasons organized in a logical manner and end their writing with a concluding statement.

- Students will write an effective conclusion that restates the topic or opinion, summarizes the reasons that support the opinion, and then suggests a call for action. The action may be to approve or disapprove something, to write a letter, or to take action in some other way.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** Use the opinion writing instruction in Units 2, 3, and 5 as opportunities to teach and reinforce this standard: persuasive science report (Unit 2: 223G–223J), social studies letter to the editor (Unit 3: 319E–319H), and a book review (Unit 5: 513E–513H, 593E–593H). Use the instruction in Unit 2, Lesson 5 to help students write a good concluding statement. Remind them that a good concluding statement restates the claim and may call the reader to believe or do something.

- **Prewriting** Students create an outline and organize the main ideas they will include in their writing. Their conclusion should summarize these main ideas.

- **Drafting** When they are drafting, they should write a conclusion that restates their opinion, summarizes the key points, and asks the reader to take action.

- **Revise** When revising their conclusions, students should make sure their introductory paragraph and closing paragraph work together. The introductory paragraph should tell what students want the reader to do. The concluding statement should tell the reader to do it based on the reasons given in the opinion paper. Students should also make sure their opinions are supported with valid reasons and arguments.

- **Publish** Students should ensure that their conclusions are as strong or stronger than their introductions. Remind them that they want their readers to act.

**W.4.2a** Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

**Understanding the Standard** Students are expected to write an informative/explanatory text that clearly introduces their topic and supports it with facts, details, and examples that are organized in an effective way so the reader can follow and comprehend. Their informative/explanatory text should also include illustrations and multimedia.
Write informative/explanatory texts that introduce a topic clearly and group related information in paragraphs.

**Key Ideas and Details**

- Students brainstorm a list of topics that they would like to learn more about and then use the list to select a topic for their informative/explanatory writing. Then, students research and gather facts, details, and examples about their topic.
- Informational and explanatory writing can be organized in several different ways depending on the topic and purpose. Cause and effect, comparison and contrast, and problem and solution are different ways to organize informational writing.
- Students will choose the best structure for their writing. Expository writing usually begins with an introduction, followed by the body, and then a conclusion. The introduction tells the main ideas of the expository writing. The body contains facts and details that support the main idea, and the conclusion summarizes the information in the expository writing. Facts and details should be grouped in an organized manner.

**SRA Imagine It! Resources and Strategies for Scaffolding**


Unit 2, Lesson 3 provides instruction on organizing ideas. Guide students to choose a strategy for organizing the information in their informational text. Students may choose one of several ways to organize their writing:

- **Definition:** The process of providing a clear explanation of the meaning of a term or idea as it applies to the topic.
- **Classification:** The process of organizing ideas, concepts, and various kinds of information into sets, or categories, with common features, such instruments by the way they produce music and countries by continent. Charts and tables are also useful in this type of organization.
- **Comparison/Contrast:** The process of comparison and contrast clearly shows likenesses and differences between concepts or concrete objects.
- **Cause/Effect:** The process of clearly pointing out cause and effect relationships related to a topic, helping readers understand why events or actions unfold as they do.

Use Unit 4, Lesson 5 to guide students on using multimedia sources to add illustrations to their informative writing. Explain to them that graphics and illustrations help readers better understand information in the text.

**Scaffolding** When planning an informational writing, have students first brainstorm a list of topics and then select the one that is most interesting. Then, have them develop an outline organizing their ideas in a logical order. The outline can be a graphic organizer that follows the format found on page 82.
**Key Ideas and Details**

- Students will choose the best format for their informative/explanatory text. Headings, graphics, and multimedia may be options for students. Students must decide what types of extra features would help their audience understand their text.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Topic**

1. Introduction to introduce the topic and to get the reader’s attention
2. First Point
3. Second Point
4. Third Point
5. Concluding statement that provides a restatement of why the topic is important

As students continue their research, have them build their outlines with additional facts and details. Encourage them to reorganize their outlines, grouping reasons and evidence to build their argument. Have students discuss their outlines with you or a peer. This will help them build habits of organizing their information in the most effective manner.

After students have revised their outlines, have them come up with headings for each point. This will also serve as an organizational tool to ensure that their points stay on topic. Then have them consider what type of graphic, illustration, photograph, or other media will help explain their point most clearly. Would a chart be helpful, or would a labeled illustration be best? Would a photograph show what students want to explain, or would a video clip be better? Students will need to research and choose what they think would be most helpful for their audience. They may want to consider conferring with their peers for their opinions.

**Scaffolding** The Editing/Publishing stage of the writing process includes strategies for students to consider when including illustrations, graphics, headings, and photographs to clarify the topic of their writing.

Explain the meaning of formatting, headings, graphics, and multimedia to students.

- **Formatting**: the physical appearance of text
- **Headings/Subheadings**: types of formatting consisting of a word or phrase at the top of a page or the beginning of a section of informative or explanatory text that signals a new idea
- **Graphics**: drawings, reproductions of photographs, maps, charts, tables, and diagrams
- **Multimedia**: integration of multiple forms of media, such as text, graphics, audio, and video clips

Have students choose the best options for their informative/explanatory text. Would one or more graphics (including charts, graphs, photographs, maps, and so on) help to clarify their writing piece? Would headings make the topic clearer? Should students add a video clip or sound? The content of the writing assignment should drive what types of features students should include.
**W.4.2b** Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

**Understanding the Standard** The students will write an informative/explanatory text and provide information, such as facts, definitions, concrete details, quotations, and examples to develop their topic.

**Develop a topic with facts, definitions, details, quotations, and examples.**

**Key Ideas and Details**

- Students will write an informative/explanatory text about a topic and support their topic with facts, definitions, concrete details, quotations, and examples. Students will use a variety of sources to gather information that supports their topic.

- An informative/explanatory text is organized into an introduction, a body, and a conclusion. Students will present facts and details that support their topic into the body of the text in an organized way.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Inquiry** The Inquiry strand that is addressed in every unit promotes informational writing (Unit 5: 463B, 463N, 475A–475D, 493A–493D, 513A–513D, 539A–539D, 555A–555D). Throughout each unit students generate questions, choose topics to research, formulate a thesis, research the topic, organize research, create a presentation, and share information.

Use pages 539A–539D to help students practice gathering facts and details for their informative writing. Practice taking notes with students using “The Dust Bowl” (Unit 5: 516–535) as an example. Then have them incorporate what they have learned as they work on their current Inquiry strand. Students should make sure that as they develop a topic they will need to support that topic with facts, concrete examples, and details. Remind students that they should use factual and accurate information to support their conjectures. In addition, have them include definitions of concepts or difficult vocabulary so that their audience understands the piece of informational writing. Have students use quotations where it makes sense.

**Scaffolding** Have students review the informative report that they will complete in Unit 2 (pages 189E–189H, 205E–205H). As students are compiling their notes, facts, and details, have them include a quotation from one of their written sources, whether the source is a book, a magazine, or an Internet source. Make sure that students not only quote the source accurately, but that they also cite the source accurately in their report. You may want to remind students that plagiarism is not acceptable.
**W.4.2c** Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Link ideas within categories of information using words and phrases (e.g., *another, for example, also, because*).

**Understanding the Standard** The standard calls students to write an informative/explanatory text and use transition words or phrases to link their ideas and related concepts.

**Link ideas using words and phrases.**

**Key Ideas and Details**

- Students will link information and show the relationship between ideas in their explanatory writing using transition words and phrases.

- Some transition words signal a cause-and-effect relationship, such as *because* and *as a result*. When linking ideas that build on one another, students might use the transition words *therefore, as a result, or especially*. To link ideas that provide a contrast, students can use the transition words *however, in contrast, or but*.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** Review with students the common ways that ideas are linked in a paragraph or essay.

- **Sequence** Ideas can be organized chronologically in the order in which they happen. Ideas are usually organized sequentially when explaining a process. Transition words useful in chronological sequences are *first, next, then, finally,* and *last*.

- **Cause and Effect** Ideas can be presented followed by causes or effects. (The Dust Bowl was caused by over farming. *For example, because* people needed more money, they cleared more grassland to plant more crops. They *also* bought more equipment to make work faster and easier. All of this caused soil erosion.) Transition words *for example, also, and because* connect causes with effects.

- **Problem and Solution** Presenting a problem followed by a solution is another way of organizing expository writing. (The wave of immigration led to overcrowding in cities and schools. *In order to* address the problem of children hanging out while their parents were at work, after school programs were created.) Transition words *in order to* and *so are useful in linking problems and solutions.

- **Comparison and Contrast** Some informative writing is organized by explaining how ideas or events are alike and different. (Omnivores eat plants and animals *but* herbivores eat only plants.) Transition words helpful in making comparisons are *but, however, and instead*.

Have students choose a topic to write about, or have them revise their current Inquiry research papers by incorporating what they have learned about linking ideas using words and phrases and using them in their explanatory/informative writing. Once students have organized the facts and details of their informative writing into an outline, they can assign linking words like *another example, in addition, or furthermore* to connect their ideas and paragraphs. They can use these transitions as they draft their work and make sure clear transitions are in place as they revise. Include effective transitions as part of any assessment rubric for expository writing.
**W.4.2d** Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Use precise language and domain-specific vocabulary to inform about or explain the topic.

**Understanding the Standard** The standard calls for students to use precise language and domain-specific vocabulary to explain the topic of their informative/explanatory writing.

### Use precise language and domain-specific vocabulary.

#### Key Ideas and Details

- Students will use precise language and domain-specific vocabulary when providing details and information about their topic. Precise and domain-specific language helps readers better understand the topic of the text because it is more specific rather than general.

- A key part of the task of informational writing is to use specific content vocabulary that is related to the topic. Domain-specific words, such as science and social studies words, help explain ideas in an informational/explanatory text more clearly.

#### SRA Imagine It! Resources and Strategies for Scaffolding

**Writing** Students write different pieces of informative/explanatory texts:

- writing a biography (Unit 1: 85E–85H)
- describing how to do something (Unit 2: 149E–149H, 167E–167H)
- writing an informative report (Unit 2: 189E–189H, 205E–205H)
- writing a summary (Unit 4: 371E–371H)
- explaining a scientific process (Unit 4: 451G–J, 461A–B)
- writing a news story (Unit 5: 553G–J)
- describing an experience (Unit 6: 583E–H, 601E–H)

Follow the steps of the writing lesson in Unit 4, Lesson 5 to guide students through prewriting, drafting, revising, editing, and publishing an informative text. Pages 461A–461B provides instruction on using precise and specific language, and page 461B offers suggestions on including illustrations that help the readers better understand the topic.

**Scaffolding** When prewriting informational pieces, have students brainstorm a list of content words that are related to the topic. This will generate ideas for their research and generate concept words for them to include in their informational pieces. As students draft their work, have them refer back to their list of content words to help them add precise language and content vocabulary. During their revision stage, meet with students individually to discuss where to add more precise language and content vocabulary.

**W.4.2e** Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Provide a concluding statement or section related to the information or explanation presented.

**Understanding the Standard** The standard calls for students to write an informative/explanatory text that includes a concluding statement which summarizes the main ideas of the text and brings it to a logical close.
Provide a concluding statement.

**Key Ideas and Details**

- Students will write a concluding statement that draws a conclusion about their topic and restates the main ideas of their writing. Concluding statements are critically important in informative writing and give the reader a sense of closure.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** Whenever students write concluding statements, they should be in the habit of following this procedure:

- Read the introductory paragraph. Review the main ideas and key details.
- Draft a concluding paragraph that summarizes the main idea and key points.
- Read the concluding paragraph to a peer who is unfamiliar with the topic. See if the peer understands the main idea and key points of the informative writing.
- Revise the concluding paragraph based on their peer’s feedback.

Have students incorporate a strong concluding statement into the Inquiry paper they are currently writing or into their informative/explanatory assignment, and make sure they follow the above procedure.

**W.4.3a** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

Establish a situation and introduce a narrator and/or characters.

**Key Ideas and Details**

- Students will understand the elements of personal narratives and stories. Narrative writing tells about a real or fictional experience or event. A personal narrative is about a writer’s own experiences. A story is a narrative that tells a fictional, or made-up, story.

- The narrator tells the story. In a personal narrative, the writer tells about him- or herself from a first-person point of view, using the words I, me, and my. The narrator in a story may be a character in it and speak in the first person, or the narrator may tell the story from a third-person point of view, using words such as he, she, they, and them to describe characters and to recount events.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** Ask students what they first want to know when they start to read a story. Suggest that students ask: Where does the story take place? and Who is telling this story? Explain to students that they must answer these questions at the beginning of their narratives.

Have students turn to “The Island of the Blue Dolphins” on page 24 in the *Student Reader* and read the first page. Ask them to describe the setting and to identify the narrator, using text evidence to explain whether it is a first-person narrator or a third-person narrator. (*The first-person narrator is Karana, who is stranded alone on an island. The text evidence is that readers can tell what Karana is seeing, hearing, and thinking.*)

Next, have students turn to “The Case of the Gasping Garbage” on page 392 in the *Student Reader* to answer the questions Where does the story take place? and What text evidence reveals who is telling this story? (A third-person narrator describes Drake and the homemade laboratory in his attic. The narrator never speaks or is seen but describes the setting and the characters’ thoughts and feelings.)
### Key Ideas and Details

- At the beginning of their narrative, students will introduce the narrator, setting, characters, and the main idea or problem. Students will tell about the events in their story in a logical order or sequence.

### SRA Imagine It! Resources and Strategies for Scaffolding

**Writing** In grade 4, students develop different pieces of narrative writing in the following genres:

- biography (Unit 1: 85E–85J)
- play (Unit 1: 105E–H, 117G–117J)
- realistic fiction (Unit 1: 41E–H, 65E–65H)
- historical fiction (Unit 3: 337G–337J)
- tall tale (Unit 5: 493E–493H)

Each of these pieces is fully supported with instruction and guided practice in choosing a topic; establishing a point of view; finding information; developing characters, plot, and setting; using concrete words and phrases; dialogue; and creating a conclusion. When writing a narrative, students should involve readers and make them familiar with the narrator and/or characters, the setting, and the situation of the narrative.

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**W.4.3b** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Use dialogue and description to develop experiences and events or show the responses of characters to situations.

**W.4.3d** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Use concrete words and phrases and sensory details to convey experiences and events precisely.

**Understanding the Standard** Students are expected to write either a personal narrative or a story about a real event or experience. They are expected to use narrative techniques such as dialogue and concrete descriptive words and sensory details to develop experiences and show character responses.
Use dialogue to develop experiences and events.

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<th>Key Ideas and Details</th>
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<td>Students will use dialogue in their narrative writing. Dialogue is the actual words that a character speaks, and dialogue has several uses in a narrative.</td>
<td>Reading with a Writer’s Eye  In “Two Tickets to Freedom,” the students analyze the author’s use of dialogue in the narrative. (Unit 1: 51, 57) Guide students to understand that the author used dialogue to give the reader visualize Ellen and William Craft. The dialogue also helps move the events along.</td>
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<td>Dialogue can be used to advance and develop the plot and reveal information about the characters’ thoughts, feelings, and reactions to situations.</td>
<td><strong>Scaffolding</strong> Have students write a short narrative using dialogue. Have them choose to tell a story with two or more people. Students should describe the characters fully but also use dialogue to reflect the characters’ thoughts, mood, or feelings. The dialogue should also show how the characters respond to situations and to other characters. Make sure students understand that if the dialogue can capture the essence of a character, then readers will be able to “see” and “hear” the characters in their mind’s eye.</td>
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Use concrete words and sensory details to describe events and experiences.

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<td>Students will also use concrete words and sensory details to help the reader visualize the events and characters in their narrative writing. Precise words are vivid and specific and not vague or general and help make the descriptions of the characters and events clear to the reader.</td>
<td><strong>Narrative Writing</strong> In grade 4, students develop different pieces of narrative writing in the following genres:</td>
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<tr>
<td>Students understand that sensory details help readers see, hear, feel, taste, or smell what they are describing and give readers the feeling that they are experiencing the story rather than just reading it.</td>
<td>• biography (Unit 1: 85E–85H)</td>
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<td></td>
<td>• play (Unit 1: 105E–H, 117G–117J)</td>
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<tr>
<td></td>
<td>• realistic fiction (Unit 1: 41E–H, 65E–65H)</td>
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<td></td>
<td>• historical fiction (Unit 3: 337G–337J)</td>
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<td></td>
<td>• tall tale (Unit 5: 493E–493H)</td>
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<td></td>
<td>Each of these pieces is fully supported with instruction and guided practice in choosing a topic; establishing a point of view; finding information; developing characters, plot, and setting; using concrete words and phrases; dialogue; and creating a conclusion.</td>
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<td></td>
<td>In Unit 1, Lessons 1 and 2, students write a realistic fiction story. Use the instruction on page 65F of Unit 1 and <strong>Skills Practice 1</strong> page 24 to help students choose exact and precise words for their narrative writing. Complete lessons on writing a narrative as well as narrative models are included in the Language Arts Handbook (p. 40).</td>
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Scaffolding  Use examples from the narrative selections below for models of dialogue use and description that develops experiences or shows the responses of characters to situations.

- Read the following description from “The Island of the Blue Dolphins.” (Unit 1: 37) My legs were stiff from kneeling and as the canoe struck the sand I fell when I rose to climb out. I crawled through the shallow water and up the beach. There I lay for a long time, hugging the sand in happiness. Discuss how the description (stiff legs, falling, hugging the sand) shows Karana’s response to the situation.

- Read the following dialogue from “Mrs. Frisby and the Crow.” (Unit 1: 79) “There, you’re free. Fly off, and be quick.” “But what about you?” “Maybe he hasn’t seen me.” “But he will. He’s coming closer.” Discuss how this dialogue develops the sequence of events that leads to the crow flying Mrs. Frisby home.

As students draft their narratives, encourage them to use description and dialogue to advance their narratives. When revising their narrative writing, have students review their writing to identify potential places where dialogue could be inserted to help advance the plot or build characterization.

Scaffolding  Ask students to review narrative selections they have read for models of sensory details. For example, have students scan “Daedalus and Icarus” (Unit 1: 108–115) for sensory details including delectable food, brilliant colors, clever overlapping of feathers (110), sticky wax, narrow window ledge (112), and with a crack (113).

When planning their narratives, have students brainstorm a list of words that describe their characters and the events. As students revise their work, they can refer back to their list to add concrete words and sensory details to better describe the characters, events, and settings in their stories.

W.4.3c  Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Use a variety of transitional words and phrases to manage the sequence of events.

Understanding the Standard  Students are expected to relate events in a logical order using transitional words and phrases to help readers understand the relationship of the events to one another. Words and phrases such as suddenly, after, before, and phrases such as just then, at the same time connect events in narratives.
W.4.3e Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Provide a conclusion that follows from the narrated experiences or events.

Understanding the Standard This standard calls for students to provide readers with a conclusion that follows logically from the narrated experiences or events, with no loose ends or unanswered questions.

Provide a conclusion.

### Key Ideas and Details
- Students will write a logical conclusion that provides a resolution and an explanation of the problem. Conclusions or resolutions are critically important in narrative writing because they add a sense of closure for the reader.

### SRA Imagine It! Resources and Strategies for Scaffolding

#### Narrative Writing
In grade 4, students develop different pieces of narrative writing in the following genres:
- play (Unit 1: 105E–H, 117G–117J)
- realistic fiction (Unit 1: 41E–H, 65E–65H)
- historical fiction (Unit 3: 337G–337J)
- tall tale (Unit 5: 493E–493H)

Each of these pieces is fully supported with instruction and guided practice in choosing a topic; establishing a point of view; finding information; developing characters, plot, and setting; using concrete words and phrases; dialogue; and creating a conclusion.

#### Scaffolding
Have students review the narrative selections they have read for models of transitional words and phrases. For example, ask students to scan “Two Tickets to Freedom” (Unit 1: 44–61) for transitional words and phrases: by the time, in a few minutes (47); just then (51); suddenly (52); when (54), after (57); later, as soon as (59); no sooner, when (61). Discuss how these words and phrases let the reader know the order in which things happen in the story.

Have students write their narratives incorporating transitional words and phrases to show the passage of time in a narrative and to relate the sequence of events.

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**Use transitional words and phrases to relate the sequence of events.**

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<tr>
<td>• Students will use transition words and phrases to help the reader understand the sequence of events in their story. Transition words and phrases show the relationship between a group of words or sentences. Time-order transition words and phrases help readers understand the structure and the sequence of events in their narratives. Examples of time-order words that help illustrate the order of events include, first, before, next, as soon as, and not long after.</td>
<td>Narrative Writing In grade 4, students develop different pieces of narrative writing in the following genres: play (Unit 1: 105E–H, 117G–117J) realistic fiction (Unit 1: 41E–H, 65E–65H) historical fiction (Unit 3: 337G–337J) tall tale (Unit 5: 493E–493H)</td>
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<td>• Time-order transitions can also signal a shift from one time to another or one setting to another. Examples: the next day, tomorrow, meanwhile. The effect of using time-order transitions is to provide readers with a smooth flow of sequential events and to avoid abrupt changes in time or setting.</td>
<td>Each of these pieces is fully supported with instruction and guided practice in choosing a topic; establishing a point of view; finding information; developing characters, plot, and setting; using concrete words and phrases; dialogue; and creating a conclusion.</td>
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**W.4.3e** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Provide a conclusion that follows from the narrated experiences or events.
**Key Ideas and Details**

- After students develop a research question, they will recall information from previous experiences and find print and digital information about their topic. A variety of resources should be used so that the students know that the information they find about their topic is relevant.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** Students should make sure that their conclusion makes sense based on the events in their narrative. Have them check back through the plot of their narrative to make sure that the events are not in conflict with the outcome of the story. For example, a conclusion based on information that turns up out of nowhere to explain everything or solve a mystery is not a logical occurrence. Have students double-check their sequence of events and plot twists so that the ending makes sense.

**Scaffolding** The behaviors and motivations of characters as they have been developed should also be checked. For example, if the conclusion is based on a character doing or saying things that are totally unrealistic for that character, the conclusion will not be satisfying for readers. If the narrative is fantastical but ends when the narrator wakes up from a dream, readers will be unhappy. Have students ensure that the conclusion makes sense in light of the characters’ thoughts, feelings, and actions.

**W.4.8** Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

**Understanding the Standard** To meet this standard, students are expected to gather relevant information from print and digital sources. They will take notes and summarize and paraphrase relevant information from the sources they gathered. Then, they will compile and categorize the information they have collected into categories. Students will also create a list of sources they used to gather information, citing the title, author, publisher, and publication date of each source.

**Gather relevant information from print and digital sources and provide a list of sources.**

**Key Ideas and Details**

- Writing Every writing activity in the program provides an opportunity for students to gather relevant information from print and digital sources. Students take notes using the sources they gathered and organize the information into relevant categories. Students also create a list of resources used to gather the information they used for their writing.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Inquiry** The Inquiry strand that is conducted in every unit provides opportunities for students to gather relevant information from print and digital sources. Specific inquiry activities (Unit 1: 104) also provide instruction in conducting research.
Key Ideas and Details

- Efficient and effective research requires that the students take careful notes by summarizing or paraphrasing information. Students should only summarize the most important information. When taking notes, students should also record the title, the author, and the publication date of each resource they use.

- After taking notes, students will organize the information into categories. They should group similar ideas together and think about how the information they gathered answers their research question.

- Students will then prepare a list of sources they used to gather information. They should list the title, author, publisher, and publication date for each source. Citing and crediting information used in a piece of writing addresses concerns about plagiarism and lends credibility for the information in their writing.

SRA Imagine It! Resources and Strategies for Scaffolding

Scaffolding  Review the following prewriting strategies with students:

- Model for students how to ask questions about the topic. First, have them identify what they already know and what they need to know about the topic. If writing a narrative, have them ask what do they know about the topic and what experiences have they had that can help them build a credible narrative. If writing an opinion or informational piece, they should think of what they know, what they need to know, what they expect to learn, and where they can find information.

- Part of good research is knowing which sources are reliable and which are not. Make sure students know how to find relevant online information at reputable websites. Students should try to visit websites that end in .org, .gov, or .edu for sites that are the most reliable, relevant, and accurate. Share with students that they should stay away from blogs, bulletin boards, and chat rooms when looking for websites that provide impartial information. In addition, websites that can be edited or revised by anyone may not be very reliable.

- To research information, model how to use print or digital sources such as an online search engine, and show them how to identify relevant links and bookmark relevant sites. Once students understand how to bookmark sites they can return to them to gather information.

- Use the activity in Unit 4, Note Cards (387E–387H) to review note taking and categorizing information so they can easily access the information when needed.

- Model how to cite and prepare a bibliography of sources so that readers can verify information. Have students find bibliographic sources in magazine articles and nonfiction books. Develop a simple form for students to record their sources that includes:

  Author last name
  Author first name
  Title
  Copyright Date
  Pages

- Model how to cite online sources. Make sure students include the following for online sources:

  - Website address
  - Date of website visit
Key Ideas and Details

- Students will use text evidence from a literary text to support their analysis, reflection, or research. Text evidence includes facts, details, and quotations in the text that support or explain the students’ topic.

- Students will analyze a literary text to gain a better understanding of what they have read. They may analyze story elements, such as character, plot, or setting. They may analyze literary elements, such as theme, point of view, or figurative language.

- Students will reflect on a text and determine the author’s main idea and evaluate the evidence the author uses to support the main idea. They will share their personal connections and feelings to the text.

- Students will also use text evidence when they research a topic. They will use the evidence to support and explain their research topic.

SRA Imagine It! Resources and Strategies for Scaffolding

Writing

Students write a book review in Unit 5 (513E–513H; 539E–539H) and share their opinion about a book they have read. Students use text evidence to support their opinion and show what they liked or disliked about the book.

Reading with a Writer’s Eye

Reading with a Writer’s Eye topics are specifically designed to draw attention to examples and models from the text selections that students can analyze and reflect upon. Some of the strategies analyzed are: author’s purpose (Unit 2: 143, 149R, 179, 189R, 211), character and conflict (Unit 1: 101), descriptive language (Unit 1: 73, 85R), dialogue (Unit 6: 639, 655T), mood (Unit 2: 226), setting (Unit 6: 591, 601R), and word choice (Unit 5: 481, 493R).

Scaffolding

Ensure that students cite evidence from the texts when they engage in these comprehension skills and strategies related to characters, plot, and setting.

- author’s point of view
- author’s purpose
- drawing conclusions
- main idea and details
- making inferences
- making connections
- predicting
- sequence

Scaffolding

When Discussing the Selection following any narrative text selection, have students analyze and reflect on the text.

- Summarize the plot, identify the main characters, and describe the setting.

- Present an opinion of the selection and provide reasons and evidence from the text to support their opinion.

- Ask and answer questions to promote discussion about the reasons and evidence that was cited from the text.

Scaffolding

Have students look narrative stories such as “Two Tickets to Freedom” or “Pop’s Bridge.” Then have students write a detailed description of one of the characters, using text evidence from the story to support their descriptions. Have students repeat the same exercise by writing a description of the setting. Make sure that students either summarize or use direct quotations from the story. They should not be copying text word-for-word from the story unless they are quoting the text.
**W.4.9b** Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).

**Understanding the Standard** This standard calls for students to use facts, details, and quotations from informational text to support their analysis, reflection, or research in their own writing.

**Use informational text evidence to support analysis, reflection, and research.**

**Key Ideas and Details**

- Students will use text evidence from an informational text to support their analysis, reflection, or research. Text evidence includes facts, details, and quotations in the text that support or explain the students’ topic.

- Students will analyze and reflect on an informational text to gain a better understanding of what they have read. They will determine the author’s main idea and evaluate the facts, details, and examples the author used to support the main idea. They will evaluate how well the author achieved his or her purpose for writing.

- Students will also use text evidence when they research a topic. They will use the evidence to support and explain their research topic.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Inquiry Process** Step 5 of the Inquiry Process in every unit requires students to collect facts and ideas for their research using a variety of sources, including electronic and print resources. Students take notes as they collect facts, details, and examples and use the information to support their conjecture.

**Scaffolding** Make sure students cite evidence from the texts when they engage in these comprehension skills and strategies related to informational writing:

- cause and effect
- fact and opinion
- classify and categorize
- main idea and details
- compare and contrast

**Scaffolding** When Discussing the Selection following any informational selection, have students analyze and reflect on the selection by doing the following:

- Summarize the main idea and details.
- Present an opinion of the selection and whether the author achieved his or her purpose using reasons and evidence from the text to support their opinion.
- Ask and answer questions to promote discussion about the reasons and evidence that was cited from the text.

**Scaffolding** Have students analyze the selection “Immigrant Children.” Have them explain how Syvia Whitman used reasons and evidence to support particular points in her informational text. Make sure students cite evidence from the the text in their analysis.
Speaking and Listening Standards

**SL.4.1a** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**Understanding the Standard** This standard calls for students to actively participate in collaborative discussions. Active participation requires that students come to a discussion prepared to talk about the given topic and are expected to draw on their preparation during the discussion.

**Prepare for discussions.**

**Key Ideas and Details**

- Students must prepare for a collaborative discussion by reading and thinking about the topic of discussion. Explain to students that unprepared participants can lead to an unproductive discussion. When reading about the topic, students should take notes of important information and identify topics to explore with others. They can use their notes during the collaborative discussion.

- Students will follow guidelines while preparing for a discussion, which will lead to increased participation in the discussion.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Discussing the Selection** Following the reading of every selection, students participate in a collaborative discussion about the important ideas in the text. These discussions require that students have read and thought about the selection. Refer to the Handing Off Routine (Routine A), Program Appendix, pages 41-43, to ensure that students engage in a collaborative discussion on the assigned texts they have read for class. Though teachers initially model the Handing Off procedure, students must eventually take over the responsibility of building on the ideas of their classmates as well as expressing their own ideas about the selection clearly. This routine should be used for every selection, whether the selection is a narrative, an informational text, or an opinion piece.

**Inquiry Process** The Inquiry Process that is developed in every unit promotes student participation in productive collaborative discussions in small groups. Specific strategies are included for small group discussions in different phases of the inquiry. These include establishing small groups and small group rules (Unit 2: 149B), making decisions as a group (Unit 2: 167C), sharing and recording conjectures (Unit 2: 189B, 205B), and presenting, evaluating, and generating more questions (Unit 2: 225A–225B).

**Scaffolding** Begin by telling students that they will take part in a discussion on a designated topic, text, or issue. Emphasize that in order to be active participants, they must prepare for the discussion. Provide students with guidelines to follow in preparing for the discussion. Post the expectations for preparation and review them when discussions are planned.

- Write the time and topic of the discussion.

- Read the material that will be discussed before the discussion. As you read, take notes to help you remember what you read. Write down any reactions you have to what you read, as well as your thoughts and reflections. You will need all these notes to actively participate in the discussion. Make a list of questions about the material that you want others to consider.
Key Ideas and Details

- Students should follow the agreed upon rules for discussion. During the collaborative discussion, students should sit quietly and listen carefully to the person speaking. They should take turns sharing their opinions and asking thoughtful questions and should stay on topic when making comments. It is also important that students respect the opinions of others.

- Students should carry out their assigned roles. Assuming different roles in a discussion helps to monitor and promote productive discussions. Roles may include:
  1. Moderator to keep track of time and make sure everyone has a chance to speak
  2. Recorder to take and distribute group decisions

SRA Imagine It! Resources and Strategies for Scaffolding

- Discussing the Selection After reading each selection in the program, students discuss the text with their teacher and peers. The conversations are collaborative, as students use the “handing-off” process to draw others into the conversation. The Program Appendix, pages 41–43, provides an overview of discussion purposes, procedures, starters, and questions to help teachers establish appropriate habits for discussion.

- Review with students the rules of discussion:
  - Listen and paraphrase Model and have students practice this in a round robin fashion. Use a discussion starter such as “I was surprised to find out [short WOL].” Have each student paraphrase what the previous speaker said before they add any additional ideas.
  - One speaker at a time If possible, videorecord a class discussion and then with the class identify the positive and negative aspects. Did one person dominate? Did everyone get a chance to speak? Where do natural pauses occur that avoid interruption?
  - Signal to speak Determine how each member of the discussion can signal that he or she has something to say. It could be raising a hand or placing a card face up. Then, have students practice these signals to avoid interruptions.
  - Respect Establish expectations that everyone has something valuable to contribute to a discussion. Before criticizing or building on another’s idea, model and teach how to comment positively.

Understanding the Standard

This standard calls for students to actively participate in collaborative discussions by following rules and carrying out assigned roles.

Participate in collaborative discussions, follow discussion rules, and carry out assigned roles.
Key Ideas and Details

3. Idea Generator to make sure a quantity of ideas are available for discussion
4. Critic to identify the positive aspect of ideas
5. Researcher to follow-up on any unanswered questions that need additional data or research

SRA Imagine It! Resources and Strategies for Scaffolding

- **Stay on topic** Teach and model the importance of staying on topic in a discussion. Teach strategies for steering the discussion back to the topic at hand. For example, setting up other discussions for additional topics or rephrasing the purpose of the discussion.

- **Everyone has a chance to speak** To avoid discussions being dominated by a single person or even a few participants, teach students that in a discussion everyone must have a chance to speak before any one person may speak again.

To teach discussion roles, hold a series of small-group discussions in which every participant has an opportunity to assume each of the different roles. Then discuss the challenges of each role. Roles may include the following:

- **Moderator** Explain that the moderator is in control of the agenda of a discussion. The moderator determines when to move from one topic to another and ensures that everyone has a chance to contribute. The moderator signals when the discussion is over.

- **Recorder** The recorder is responsible for the record of the discussion. There may be several recorders in a discussion who collaborate later on the summary.

- **Idea Generator** To promote discussion, idea generators take responsibility for proposing ideas, solutions, or new questions for consideration. There may be more than one idea generator in a discussion.

- **Critic** The responsibility of the critic is to identify what is positive about a discussion point and then refine it. There may be more than one critic in a discussion.

- **Researcher** The researcher has responsibility to follow up the discussion by finding answers to open questions and report back to the group.

**SL.4.1c** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly. Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**Understanding the Standard** This standard calls for students to listen, ask and answer questions, and make comments to advance the discussion and to link the remarks of other students.
Pose and respond to specific questions and make comments.

**Key Ideas and Details**

- Students should pose specific questions relevant to the discussion.
- Students respond to specific questions with appropriate responses that deepen and elaborate on the subject of discussion.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Discussing the Selection** After reading each selection in the program, students discuss the text with their teacher and peers. The conversations are collaborative, as students use the “handing-off” process to draw others into the conversation. The Program Appendix, pages 41–43, provides an overview of discussion purposes, procedures, starters, and questions to help teachers establish appropriate habits for discussion.

**Scaffolding** Remind students that a discussion is made up of observations, questions, and responses related to the topic, text, or issue. Ideas can arise from evidence collected prior to the discussion or from a line of thinking that develops during a discussion. During the handing-off process of Discussing the Selection or during a formal discussion in class, have students use the rules of discussion:

- Listen and comprehend what a speaker is saying.
- Paraphrase what others say to confirm understanding.
- Use critical thinking to comment respectfully and build on others’ ideas.
- Ask relevant questions and answer questions of others.
- Consider other approaches and points of view.
- Link comments made to the topic of discussion.

**SL.4.1d** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly. Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**Understanding the Standard** This standard calls for students to review key ideas of a discussion and to explain their own ideas and understanding of the topic based on the discussion.

**Review key ideas and explain their own ideas and understanding of the topic.**

**Key Ideas and Details**

- After collaborative discussion, students should be able to explain what they have learned from the discussion. They should review the main points of the discussion and

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** Students should be able to demonstrate an understanding of the ideas expressed during a discussion and an important aspect of a discussion is to review its the key ideas.
### Key Ideas and Details

- Students need to identify information from a text read aloud or information that is presented in different formats. Students will understand information presented in maps, graphs, and charts and read instructional graphics such as time lines, flow charts, and graphic organizers. When listening, students need to pay close attention to what the speaker is saying. They should take notes to help them remember important information they learn from listening or viewing.

### SRA Imagine It! Resources and Strategies for Scaffolding

**Comprehension Skills and Strategies**  In every selection, comprehension skills and strategies are modeled and prompted, and specific skills and strategies, including Drawing Conclusions (Unit 1: 53, Unit 4: 403), Main Idea and Details (Unit 2: 157, Unit 4: 427), and Summarizing (Unit 1: 24, Unit 6: 634A–634B), provide explicit opportunities for students to paraphrase an oral reading of a selection.

**Read Aloud**  Every unit begins with a Read Aloud that introduces the unit theme. The Read Aloud passages are designed to develop the students’ listening skills and promote comprehension skills and strategies, including Summarizing.

**Social Studies/Science Inquiry**  Students learn about various visual and quantitative formats and identify important information. Different formats of visual features include bar graphs (Unit 3: 260), charts (Unit 1: 64), diagrams (Unit 2: 224), line graphs (Unit 1: 104), maps (Unit 5: 474), pie charts (Unit 3: 296), and time lines (Unit 5: 492).
Key Ideas and Details

- After listening or viewing, students should be able to paraphrase the information they learned and determine the main idea and supporting details. Students should use their notes to restate the main ideas in their own words.

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Listening/Speaking/Viewing  Students listen carefully to information read aloud and identify important details from what they heard (Unit 1: 41M, Unit 2: 167M, Unit 3: 261M, Unit 5: 513M). Also, students view pictures for information and describe how illustrations give them additional information about a story. (Unit 1: 85M, 121; Unit 2: 227)

Scaffolding  To support this standard, provide a variety of visual and oral resources that support the selections. For example, you might show a television biography or movie about Abraham Lincoln (Unit 3: 320), play folk songs about John Henry (Unit 5: 478), or show photographs of the Dust Bowl (Unit 5: 516). Use these multimedia resources to have students identify important details about the topic and paraphrase what they learned from the multimedia and visual information.

Scaffolding  Have students listen to one of the selections using the Listening Library CDs or the eStudent Reader. With either media, students can listen to a fluent model of reading while following along in their textbooks. Also, both the Listening Library CD and the eStudent Reader give students background music or sound effects that help to enhance the selection. Have students identify these sounds effects and tell how they enhance the selection.

SL.4.3  Identify the reasons and evidence a speaker provides to support particular points.

Understanding the Standard  To meet this standard, students are expected to be able to listen to a speech or oral presentation and to identify the main ideas and the reasons and evidence the speaker uses to support his or her point.

Identify reasons and evidence in oral presentations.

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Read Aloud  A Read Aloud introduces the theme for each unit. The Read Aloud passages are designed to develop students’ listening skills and to promote comprehension skills such as Main Ideas and Details.

Inquiry and Listening/Speaking/Viewing  In every unit, the Inquiry and Listening/Speaking/Viewing strands provide opportunities for students to develop listening skills and to identify the reasons and evidence used by a speaker to support his or her key points.

Scaffolding  Teach strategies to students to help them become active listeners. Encourage them to take notes about the speaker’s main ideas and the reasons and evidence used to support the topic, compile a list of questions they have about the topic, connect ideas from the oral presentation to other concepts they have learned, and avoid talking while another is speaking. After the speaker has finished, have students identify the speaker’s key points and the reasons and evidence the speaker provided to support those points.
**SL.4.6** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**Understanding the Standard** This standard calls for students to understand that they should adjust their level of language in different contexts. Formal language is typically expected in presentations and in communicating with people they do not know. Less formal language is appropriate in discussions with friends. Students will also identify writing and speaking situations when they would use formal language.

**Understand when to use formal and informal language.**

**Key Ideas and Details**

- Students understand situations when formal English is needed and situations when informal language is appropriate. Formal language is used in speaking and writing situations addressing people with whom they are not familiar. Informal language is used when speaking to family and friends.

- Students will determine speaking situations that will require a formal structure and language. Formal English is used in reports, oral presentations, essays, and business letters. Sentences are usually longer and more complex and vocabulary is more complex when formal English in used in writing.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Writing, Inquiry Process** Writing activities (Unit 1: 129B, Unit 4: 347B) and Inquiry projects (Unit 1: 119A, Unit 5: 555A) provide opportunities for students to develop formal language presentation speaking skills.

**Scaffolding** Specific reading selections provide examples of formal and informal language. Have students identify selections in which formal English is used: “Langston Hughes: Poet of the People,” “Daedalus and Icarus,” and “The Golden Spike.” Then, have students identify selections that use informal English: “The Case of the Gasping Garbage,” “John Henry Races the Steam Drill,” and “Business Is Looking Up.”

**Scaffolding** To support this standard, teach and review both formal and informal language considerations before students engage in discussions. Use Writing Traits Rubric models (Level Appendix: 7–8) to develop rubrics for speaking conventions, sentence fluency, voice, and word choice and to establish expectations for oral language.

**Scaffolding** When students next present their Inquiry findings, remind them that their presentations call for formal English.
Language Standards

L.4.1a Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why).

Understanding the Standard This standard calls for students to demonstrate an understanding of English grammar and use relative pronouns and relative adverbs correctly when speaking and writing.

Use relative pronouns and relative adverbs correctly.

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
<th>SRA Imagine It! Resources and Strategies for Scaffolding</th>
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<tr>
<td>• Students will use relative pronouns correctly when writing and speaking. A relative pronoun (that, which, who, whom, whose) introduces a dependent clause and relates to another noun that comes before it in a sentence and is used to introduce a dependent clause.</td>
<td>Grammar, Usage, and Mechanics Unit 3, Lesson 2 provides instruction on relative and demonstrative pronouns. (Unit 3: 281K–281L) To give students additional practice with relative pronouns and relative adverbs, have them write two sentences with relative pronouns and two sentences with relative adverbs. Have them share their sentences with the class, and ask the class to identify the relative pronouns and relative adverbs in each sentence. For additional practice, have students create questions using the interrogative pronouns who, whose, and whom. Have them identify how these pronouns are used differently in the questions they create.</td>
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<td>• The relative pronoun that is used to introduce a dependent clause that is necessary to an understanding of the sentence. (Where is the shirt that I wore on Saturday?) The relative pronoun which is used to introduce a dependent clause that is not necessary to the sentence. (The flowers, which are on the table, are from my brother.) The relative pronoun who relates to the subject of the sentence. (Jessica is the girl who won the skating competition.) The relative pronoun whom relates to the object of the sentence. (Sam’s friend whom I met yesterday is coming for dinner.)</td>
<td>Scaffolding Review relative pronouns by having students scan a selection such as “Immigrant Children” (Unit 5: 497–508) looking for the word who (498, 499, 500, 501, 502) and the relative adjectives where (500) and that (505). Have students read the sentences with these words, and make sure they understand that each of the words begins a clause with a subject and a verb.</td>
</tr>
<tr>
<td>• Students will use relative adverbs correctly when writing and speaking. A relative adverb (where, when, why) introduces a clause that tells more about a noun. A relative adverb can be used instead of a relative pronoun plus a preposition.</td>
<td>Scaffolding Review the function of pronouns (words that take the place of a noun). Write the words who, whom, and whose on the board. Have students create sentences that include each word as a relative pronoun as opposed to an interrogative pronouns that ask questions. Write their sentences on the board, and have the class identify the relative pronouns in each sentence. Review with students that who is used as a subject whenever he, she, they, I, or we could be substituted in the who clause. Whom is used as an object whenever him, her, them, me, or us could be substituted as the object of the verb or the object of a preposition. Whose is the possessive form of who. Note that who, whom, and whose are always used to refer to people. The relative pronouns which and that are used when referring to places, objects, and animals.</td>
</tr>
</tbody>
</table>
**Key Ideas and Details**

- The relative adverb where means in which or at which and is used to refer to a place. *(The hotel where we are staying is on the beach.)* The relative adverb when means in which or at which and is used to refer to a time expression. *(Sunday is the day when we leave for Texas.)* The relative adverb why means for which and is used to refer to a reason. *(Do you know the reason why she does not want to go to the movies?)*

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Scaffolding** Review the function of adverbs (a word or group of words that modify a verb, adjective, or other adverb explaining how, when, where, and how much). Write the words where, when, and why on the board. Have students generate sentences using each word as a relative adverb, not an interrogative adverb. Write their sentences on the board, and have the class identify the relative adjectives in each sentence.

- Explain that relative adverbs introduce clauses with subjects and verbs that modify nouns.
- Have students look for examples of the use of where, when, and why in reading materials and share them with the class. Analyze whether the examples are being used correctly.
- Have students come up with their own sentences using where, when, and why as relative adverbs.

**L.4.1b Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Form and use the progressive (e.g., I was walking; I am walking; I will be walking) verb tenses.**

**Understanding the Standard** This standard calls for students to demonstrate an understanding of English grammar and use the progressive tenses correctly when speaking and writing.

**Form and use progressive verb tenses correctly.**

**Key Ideas and Details**

- Students will form and use the present, past, and future progressive verb tenses. The present progressive form of a verb includes the helping verbs am, is, or are and the main verb ending in –ing. The present progressive form of a verb describes an action that is happening at the time the statement is made.

- The past progressive form of a verb includes the helping verbs was or were and a main verb ending in –ing. The past progressive form of a verb describes a past action that happened while another action occurred.

**SRA Imagine It! Resources and Strategies for Scaffolding**

**Discussions** Many opportunities exist for students to use standard English grammar and usage when speaking. For example, students should incorporate proper English grammar and usage when discussing each selection (Unit 1: 37A, Unit 5: 535A) or during the Theme Wrap-Up and Unit Review (Unit 2: 233K–233L, Unit 6: 563K–563L).

**Scaffolding** Students need models and multiple opportunities for practice in forming and using the progressive verb tenses correctly.

- Explain to students that the present progressive tense is used to express an ongoing action that is happening at the time the statement is being made. The past progressive form of a verb describes a past action that was happening at the time another event was occurring, and the future progressive form of a verb describes an ongoing action that will take place in the future.
Key Ideas and Details

- The future progressive form of a verb includes the helping verbs will be or shall be and a main verb ending –ing. The future progressive form of a verb indicates an ongoing action that will take place in the future.

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- Write a sentence on the board, such as I am taking the dog for a walk. Ask students to identify when this action is taking place. (now) Then ask students how they would say the sentence if it happened in the past (I was taking the dog for a walk when you called) and in the future (I will be taking the dog for a walk this afternoon) Discuss situations in which using the progressive verb tense is more effective than the past (I took the dog for a walk), present (I take the dog for a walk), or future (I will take the dog for a walk) verb tenses.

- Have students come up with their own sentences correctly using the present, past, and future progress verb tenses of dance, laugh, and read.

Establish ongoing reinforcement of the correct use of progressive verb tenses by doing the following:

- Develop classroom posters to display year round with rules and examples of the proper use of progressive verb tenses.
- Establish rubrics for using progressive verb tenses correctly in writing, and have students use the rubrics to evaluate and edit their written work.
- Have students cite correct use of progressive verb tenses in reading selections.

L.4.1c Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Use modal auxiliaries (e.g., can, may, must) to convey various conditions.

Understanding the Standard This standard calls for students to demonstrate an understanding of English grammar and use the correct modal auxiliary verbs (can, must, may) when speaking and writing.

Correctly use modal auxiliaries in speaking and writing.

Key Ideas and Details

- Students use modal auxiliaries (can, may, must) to express various conditions. Modal auxiliaries are helping verbs used with other verbs to express or alter the mood of the main verb. Other modal auxiliaries are could, might, ought, shall, should, will, and would.

- The modal auxiliary can is used to express an ability or give permission (I can speak French and Italian), and could is the past tense of can and suggests that

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Scaffolding Students need models and multiple opportunities for practice in forming and using modal auxiliaries correctly. Follow these procedures to develop student proficiency:

- Review modal auxiliaries by writing this list of words on the board: can, may, must, shall, should, will, and would. Have students generate sentences or find sentences in reading materials that use these modal auxiliary verbs. Compile sentences that use the words correctly and analyze them with students.

- Remind students that can is used to refer to physical or mental ability and may is used when asking permission. Ask students to use can and may in sentences.
something is a possibility (She could become a professional dancer.)

- The modal auxiliary verb *may* is used to express permission or to express that something is a possibility. (*Samantha may come over to our house tonight.*) The auxiliary verb *might* is also used to express a possibility. (*Do you think that you might be finished with your homework soon?*)

- The modal auxiliary verb *shall* is used to express an action that will happen in the future. (*Damian shall become an engineer when he is finished with college.*) The modal auxiliary verb *should* is used to express the best course of action. (*If you are tired, you should go to bed early.*)

**L.4.1d** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Order adjectives within sentences according to conventional patterns (e.g., *a small red bag* rather than *a red small bag*).

**Understanding the Standard** This standard calls for students to demonstrate an understanding of English grammar and usage and order adjectives correctly when speaking and writing.

**Order adjectives correctly within sentences.**

### Key Ideas and Details
- Students will understand that adjectives are words that describe nouns or pronouns. They can use more than one adjective to describe a noun in a sentence.

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- Distinguish between the uses of *would, could,* and *should.* Have students use the modal auxiliary verb correctly in sentences.

**Scaffolding** Have students practice using modal auxiliary verbs *can/could play,* *may/might see,* *shall/should listen,* and *will/would call.*

**Scaffolding** Establish ongoing reinforcement of the correct use of modal auxiliaries by doing the following:
- Develop classroom posters to display year round with rules and examples of the proper use of modal auxiliary verbs.
- Have students cite modal auxiliaries correctly in their writing.
- Have students cite correct use of modal auxiliaries in reading selections.
**Key Ideas and Details**

- Students will place multiple adjectives that describe the same noun or pronoun in the correct order in a sentence. Adjectives are usually presented in the following order: opinion, size, age, color, origin, material, and purpose.

**SRA Imagine It! Resources and Strategies for Scaffolding**

- Review the function of adjectives (describe a noun or pronoun). Then, have students identify and generate a list of adjectives in a reading selection. For example, search “The Island of the Blue Dolphins” (Unit 1: 22–37) with students to generate adjectives such as best, warm, never-ending, terrible, and first.

- Have students generate sentences using as many of the adjectives as they can to describe nouns or pronouns in the sentences. Compile the sentences and analyze them with students to make sure they have placed the adjectives in the correct order.

- Present this order: articles (a/an/the), opinion/observation (real, true), size and shape (small, round), age (young, old), color (red, pale), origin (French, Mexican), material (wooden, cotton), purpose or qualifier (rocking chair, one-room cabin). Have students create sentences that include each type of adjective in the given order.

Establish ongoing reinforcement of the correct order of adjectives within sentences.

- Develop classroom posters to display year round with rules and examples of the order of adjectives.

- During the revision stage, have students ensure that they have used the correct order of adjectives in their own writing.

- Have students find the correct order of adjectives in reading selections.

Note that English Learners may have difficulty with the order of adjectives. In some languages the order does not matter; in other languages the adjective may follow the word it is modifying. Reinforce the rule with students by updating the classroom poster with the correct order of the adjectives and the word it is modifying.

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**L.4.1e Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Form and use prepositional phrases.**

**Understanding the Standard** This standard calls for students to demonstrate an understanding of English grammar and use prepositional phrases correctly when speaking and writing.

**Form and use prepositional phrases correctly.**

**Key Ideas and Details**

- Students will form and use prepositional phrases properly. A prepositional phrase is a group of words that begins with a preposition and ends with a noun.

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Grammar, Usage, and Mechanics Prepositions and prepositional phrases are addressed in Unit 5, Lessons 1 and 2. Use pages 475K, 475L, 493K, 493L, and 513K to provide students with practice with prepositions and prepositional phrases.
**Key Ideas and Details**

Students will understand that prepositional phrases make connections between two nouns or pronouns in a sentence.

- Student will place prepositional phrases next to the word they modify. Problems with prepositional phrases often center on the placement of a prepositional phrase in a sentence.

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**Scaffolding** Students need models and multiple opportunities for practice in forming and using prepositional phrases. Follow these procedures to develop student proficiency:

- Review what a prepositional phrase is: a group of words with a preposition to show the relationship of a noun or pronoun to some other word.

- Have students identify prepositions and prepositional phrases in “Two Tickets to Freedom.” (Unit 1: 44–61) Compile at least ten sentences to analyze with students. Have students identify the nouns or pronouns that the prepositional phrases describe.

- Demonstrate how confusing a sentence can be if the prepositional phrases are not near the words they describe. For example, instead of “When the train reached Havre-de-Grace, all the first-class passengers were told to get off the train and onto a ferryboat,” switch the order of the prepositional phrases to “When the train reached Havre-de-Grace, all the first-class passengers were told to get onto a ferryboat off the train.” Discuss the confusion of whether the ferryboat or the passengers are off the train because of the placement of the prepositional phrase.

- Have students create their own sentences using prepositional phrases correctly. Have them share the sentences with the class.

Establish ongoing reinforcement of forming prepositional phrases by doing the following:

- Develop classroom posters to display year round with rules and examples of the proper use of prepositional phrases.

- During the revision stage, have students ensure that they have used prepositional phrases correctly in their own writing.

- Have students cite effective or ineffective placement of prepositional phrases in reading selections.

**L.4.1f** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

**Understanding the Standard** This standard calls for students to demonstrate an understanding of English grammar by forming complete sentences and recognizing and correcting run-on sentences and sentence fragments correctly when speaking and writing.
**Key Ideas and Details**

- Students will use complete sentences in writing and speaking to express their ideas and will correct run-ons and sentence fragments.

- Students will fix run-on sentences by separating the two complete ideas into separate sentences. They will also correct a sentence fragment or incomplete sentence by adding the missing part of the sentence.

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**Grammar, Usage, and Mechanics** Recognizing and writing complete sentences and correcting incomplete sentences is developed in the Language Arts lessons (Unit 1: 117M; Unit 2: 149K, 167K, 205L; Unit 3: 297L; Unit 4: 451N; Unit 5: 539L).

Write the following sentences on the board:

- Sometimes, I like to.
- Mara and Ashley walked to their friend’s house.
- We are going skiing this weekend.
- When you come home.

Ask students to identify the complete sentences, and have them identify the subject and predicate in the sentences. Then, ask students to correct the incomplete sentences.

**Writing** Students edit their writing to correct errors in grammar and usage in the Writing activities following each selection (Unit 4: 437E–437H, Unit 5: 475E–475H) and in the Inquiry Process (Unit 5: 553C–553F).

**Scaffolding** Students need models and practice in forming complete sentences and correcting run-ons and fragments. Follow these procedures to develop student proficiency:

- Review with students that a complete sentence is a group of words with a subject and predicate which expresses a complete thought. A complete sentence in writing begins with a capital letter and includes ending punctuation.

- Have students generate sentences of different lengths or choose sentences from a selection, such as “The Dust Bowl.” (Unit 5: 516–535) Have students find the subject and verb in each sentence. Discuss how a fragment is missing a part of the sentence. Demonstrate fragments by eliminating the subject or verb from a sentence. For example, instead of “Grasslands once covered the Great Plains,” write “Grasslands in the Great Plains.”

- Discuss run-on sentences with students. They should understand that a run-on sentence is a sentence made up of two independent clauses and joined only by a comma. Write on the board the following run-on sentence: The outfielder caught the baseball, she threw the ball to second base. Have students identify why this is a run-on sentence. (There are two independent clauses/sentences, and they are joined together by only a comma.) How can the run-on sentence be made correct? (Students could add the word and or some other coordinating conjunction after the comma: The outfielder caught the baseball, and she threw the ball to second base. Students could make two separate sentences: The outfielder caught
Key Ideas and Details

Students will correctly use homophones or words that sound the same but have different meanings.

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the baseball. She threw the ball to second base. Students could insert a semicolon in place of the comma: The outfielder caught the baseball; she threw the ball to second base. Students should understand that there are many ways to correct a run-on sentence, so they have many options at their disposal.

Provide other run-on sentences for students to practice with, such as The cat napped in the sun, it slept for two hours. or Sari and her friends worked on their project together, they went the library and searched the Internet.

- Review run-on sentences, and analyze a long sentence such as “Hit by the blasts of wind, the new shoots were not strong enough to hold their own in the ground.” (Unit 5: 529) Have students identify the subject (shoots) and verb (strong), and discuss why it is not a run-on because it has a complete thought. Write a run-on sentence on the board, and have students identify the two sentences that makeup the run-on sentence.

L.4.1g Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Correctly use frequently confused words (e.g., to, too, two; there, their).

Understanding the Standard This standard calls for students to demonstrate an understanding of English grammar and usage and correctly use frequently confused words, such as homophones, when speaking and writing.

Correctly use frequently confused words.

Key Ideas and Details

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Word Structure The Word Structure activities include specific instruction for frequently confused words or homophones. (Unit 6: 566O, 583O)

Discussions Many opportunities exist for students to use standard English grammar and usage when speaking. For example, students should incorporate proper English grammar and usage when discussing each selection (Unit 1: 37A, Unit 5: 535A) or during the Theme Wrap-Up and Unit Review (Unit 2: 233K–233L, Unit 6: 563K–563L).
### Key Ideas and Details

- Students need models and multiple opportunities for application and practice in learning meanings and then correctly choosing the appropriate word from easily confused words in their speaking and writing. Follow these procedures to develop student proficiency.

- Make a class list of words that students may easily confuse. Have students read through a selection such as “Erandi’s Braids” (Unit 6: 568–579) for ideas. For example, list homophones such as, hair/hare, waist/waste, dough/roe, buy/bye/bay, where/wear/ware, would/wood, flower/flour, sell/cell, and rays/raise. Explain that often words are confused because they sound alike. Sometimes the meaning is understood but the wrong spelling is selected when writing.

Establish ongoing reinforcement for selecting the correct frequently confused word, such as homophones, when speaking or writing.

- Develop a class list of easily confused words with example sentences.

- Have students keep a copy of the class list of easily confused words so that they can use the list for choosing the correct word in as they revise and edit their written work.

- Have students cite correct use of easily confused words in reading selections.

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### L.4.2b Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. Use commas and quotation marks to mark direct speech and quotations from a text.

**Understanding the Standard** This standard calls for students to understand and use commas and quotation marks in dialogue and a comma before a coordinating conjunction. They should also use quotation marks to indicate a direct quotation included in their writing.

### Correctly use commas and quotation marks in quotations

<table>
<thead>
<tr>
<th>Key Ideas and Details</th>
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</thead>
<tbody>
<tr>
<td>Students will understand that punctuation helps readers know when to pause and when a sentence has ended. Students are expected to correctly use quotation marks in dialogue and use quotation marks around the words they have directly quoted from a text.</td>
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**Grammar, Usage, and Mechanics** Unit 2, Lesson 2 addresses using commas and quotation marks to punctuate dialogue. Use page 167L to provide instruction on and practice with using commas and quotation marks in dialogue.

To provide further practice, have students write three sentences that include dialogue. For example, one sentence could be something the student has said to a friend, another sentence could be a question the student has asked a teacher, and the third sentence could be advice a parent or coach has given the student. Check students’ work for correct punctuation of dialogue.
<table>
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<tbody>
<tr>
<td>• Students should punctuate dialogue correctly by using commas before and after speaker tags.</td>
<td><strong>Scaffolding</strong> Students need models and practice using commas and quotation marks to punctuate dialogue.</td>
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<tr>
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<td>• Have students reread a selection such as “Mrs. Frisby and the Crow” (Unit 1: 68–81) for examples of dialogue. Write their suggestions on the board.</td>
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<td>• Next focus on the use of quotation marks. Have students find quotation marks that mark the beginning and end of a direct quote.</td>
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<td>• Have them find and explain how a quotation is punctuated before a speaker tag. For example, “Sit quietly,” she said. (Unit 1: 76). Explain that commas come before a speaker tag in dialogue and the comma goes inside the quotation marks.</td>
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<td>• Have them find and explain how a quotation is punctuated and capitalized when it is interrupted by a speaker tag. For example, “I would not,” said Mrs. Frisby, “if I had any sense and knew there was a cat nearby. Who tied you?” (Unit 1: 76). Determine that a sentence of a quotation interrupted by a speaker tag continues without a capital letter after the speaker tag. If a new sentence begins within the quotation, it is capitalized. The quotation marks are only at the end of the direct quote no matter how many sentences are included.</td>
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<td><strong>Scaffolding</strong> Have students practice using quotation marks and commas to punctuate dialogue by having them create a short dialogue. Have them share their dialogues with a partner.</td>
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<td><strong>Scaffolding</strong> Establish ongoing reinforcement for using commas and quotation marks in quotations by doing the following:</td>
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<td>• Develop a class list of rules for using commas and quotation marks in quotations. Add to the list as students learn new rules.</td>
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<td>• Establish rubrics for using commas and quotation marks in quotations, and have students use the rubrics to evaluate and edit their written work.</td>
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<td></td>
<td>• Have students cite correct use of commas and quotation marks in quotations in reading selections.</td>
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</table>
**L.4.2c** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. Use a comma before a coordinating conjunction in a compound sentence.

**Understanding the Standard** This standard calls for students to demonstrate command of the conventions of standard English when writing by using a comma before a coordinating conjunction in a compound sentence.

**Use commas before a coordinating conjunction in a compound sentence.**

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<tr>
<th>Key Ideas and Details</th>
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<tr>
<td><strong>Students will understand that a compound sentence is made up of two or more simple sentences. The simple sentences that makeup a compound sentence are joined by a comma and a conjunction.</strong></td>
<td><strong>Grammar, Usage, and Mechanics</strong> Unit 2, Lesson 5 and Unit 5, Lesson 5 provide instruction on punctuating compound sentences. (Unit 2: 223M–223N; Unit 5: 553N)</td>
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<tr>
<td><strong>Have students identify compound sentences in the selections, and write their suggestions on the board. Ask students to find the two complete sentences that makeup each compound sentence.</strong></td>
<td><strong>Language Arts Handbook</strong> The Language Arts Handbook provides lessons and references for teaching compound sentences (366).</td>
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<td><strong>Language Arts Handbo</strong></td>
<td><strong>Scaffolding</strong> Students need models and multiple opportunities for practice in identifying and writing compound sentences and punctuating them correctly. Follow these procedures to develop student proficiency:</td>
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<tr>
<td><strong>Students</strong></td>
<td><strong>• Explain to students that a compound sentence is two or more independent clauses, each with a subject and verb, that are connected by a coordinating conjunction such as for, and, nor, but, or, yet, or so. Have students scan a selection such as “The Island of the Blue Dolphins” (Unit 1: 22–37) for examples of compound sentences. Write their suggestions on the board.</strong></td>
</tr>
<tr>
<td><strong>Focus student attention first on identifying the subject and verb in each of the independent clauses of the compound sentence. Then, have them identify the coordinating conjunction used.</strong></td>
<td><strong>• Focus the students’ attention on a compound sentence with more than two independent clauses, for example, “The dried food was still good, but the water was stale, so I went back to the spring and filled a fresh basket.” (Unit 1: 26) Have students identify the subject and verb in each clause (food/was; water/was; I/went). Then have them identify the coordinating conjunctions (and, and, so). Ask them to identify how the commas are used in the sentence. (before each coordinating conjunction).</strong></td>
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<tr>
<td><strong>Scaffolding</strong> Have students look at some of the writing they have already done for a previous assignment. Tell them to revise their writing by combining two sentences into a compound sentence. They should make sure that they include a coordinating conjunction before the comma.</td>
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Key Ideas and Details

- Students should use precise language when writing in order to express their ideas and thoughts clearly. Precise language helps readers clearly visualize the characters, setting, and events in a story. Using precise words in writing or speaking is dependent upon word knowledge and vocabulary development. As students build vocabulary through reading, they develop a growing list of words they can use when writing to clearly present their ideas.

- Students will use punctuation to create effect and add interest to their writing. For example, they can use exclamation marks to emphasize statements, use quotation marks to indicate sarcasm, or use question marks at the ends of statements to question the statement.

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Scaffolding There are several ways to support this standard:

- Encourage students to use the Selection and Expanding Vocabulary words they are learning when they are writing and speaking. Provide incentives for precise use of vocabulary.

- Have students keep a notebook or online database of vocabulary words they are learning in the Vocabulary, Word Structure, and Spelling activities.

- Promote vocabulary development by conducting vocabulary hunts in which students listen for use of specific vocabulary words on television and the radio and in movies and reading materials.

Scaffolding Review ways in which punctuation can be used for effect in writing. Have students examine “Business is Looking Up” (Unit 6: 634–653) to find examples of punctuation for effect. Compile examples and then analyze them with students.

For example, “Jinx! I shouted when she answered the phone. I sure was excited about my business idea. ‘It’s me! Renaldo, Renaldo Rodriguez!’” (Unit 6: 637) Discuss how the use of exclamation marks creates an effect (they convey his excitement and worry that Jinx does not know who is speaking).

Have students read the following sentences with different expression based on the punctuation: Always ask the expert. Always ask the expert? Always ask the expert! Discuss how the effect and meaning of each sentence changes depending on the punctuation.

Have students identify and share examples of an author’s use of punctuation for effect in a book or magazine. Have them keep a list of these examples, and encourage them to use the list to use punctuation for effect when they write.

Scaffolding Have students write a paragraph using exclamation marks, colons, dashes, or other forms of punctuation for effect.
Key Ideas and Details

- Students should understand the situations when they need to use formal language and the situations when they need to use informal language. Formal language is typically expected in presentations and in communicating with people in unfamiliar situations. Formal language adheres to grammar rules, uses complete sentences and precise vocabulary, and includes limited slang and colloquialisms.

- Informal language is used in familiar situations and discussions with family and friends. Informal language may break grammar rules, include affectations, nonstandard English, and colloquialisms.

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**Writing/Inquiry Process** The sharing of writing (Unit 1: 129B, Unit 4: 347B) and inquiry projects (Unit 1: 119A, Unit 5: 555A) provides students with the opportunity to develop formal language presentation skills.

**Discussions** Many opportunities exist for students to use informal language in discussions. For example, Discussing the Selection, following the reading of every selection (Unit 1: 37A, Unit 5: 535A), and Theme Wrap-Up and Unit Review (Unit 2: 233K–233L, Unit 6: 563K–563L) provide opportunities for students to use their informal language skills during the Handing-Off process. However, even though they may use informal language, they should be reminded that their conversation still must follow the agreed-upon rules, and that they must still be polite to one another, even though they may not be using formal language.

**Scaffolding** Have students practice identifying and using formal and informal English by doing the following:

- Compare use of formal and informal dialogue in two reading selections. Contrast dialogue from “Langston Hughes: Poet of the People” in Unit 1 with dialogue from “Business is Looking Up” in Unit 6. Discuss the differences between the style and the tone of the dialogue in each selection.

- Have groups of students create short skits based on re-enactments of different reading selections. Have one group create a skit using formal language and another group using informal language. Discuss how the tone of each skit is different based on the language.

- Have students identify situations in which formal language is the best choice such as when making a presentation, when talking to adults, when talking on the phone to an unknown person, or when talking to strangers. Compare those situations to those in which informal language is acceptable, such as in discussions among friends.

- Model examples of formal and informal language and require students to speak formally or informally for different periods of time. Discuss how easy or difficult it is for them to be aware of the language they are using.

- Establish rubrics for use of formal and informal language to provide guidance for students. Evaluate students on their ability to use formal language during presentations.
SL.4.4c  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.

Understanding the Standard  The standard calls for students to use print and digital glossaries and dictionaries to determine the meaning of unfamiliar words and phrases.

Use print and digital glossaries and dictionaries to determine the meaning of unknown words and phrases.

**Key Ideas and Details**

- Students will use print and digital reference materials to find the meaning of unknown words. Knowing the different kinds of reference materials available and how to access them is important for learning new words.

- Word references include print and digital glossaries, thesauruses, and different types of dictionaries, including rhyming dictionaries and children’s dictionaries.

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**Scaffolding** Introduce students to different kinds of dictionaries, including print and online dictionaries, and demonstrate how to find the meanings of words. Explore dictionary entries with students to find pronunciations, parts of speech, numbered definitions, forms of words, and etymologies. When students do not know the meaning of a word, have them use the strategies they learned or a reference to find the definition.

Have students look up concept vocabulary words for unit 2: process, transform, photosynthesis, recurring, and ecosystem in a print or digital dictionary to find the words’ meanings and etymologies.

**Scaffolding** Have students use an online dictionary clarify the meaning of words that they would like to use in their next writing assignment.

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SL.4.5b  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. Recognize and explain the meaning of common idioms, adages, and proverbs.

Understanding the Standard  The standard calls for students to understand the difference between literal and figurative language and identify figurative language, such as similes and metaphors, in a text. Students will identify idioms, proverbs, and adages in a text and understand their intended meaning.
Demonstrate an understanding of figurative language and explain the meaning of idioms, adages, and proverbs

Key Ideas and Details

- Students will understand the difference between literal and figurative language and will identify similes and metaphors within a text. A simile compares two unlike things using the words like or as. A metaphor shows how two unlike things are similar.

- Students will determine when an author uses idioms, adages, and proverbs and will understand their intended meaning. An idiom is an expression that is common to a certain culture, and the saying does not mean what it says. A proverb is a statement of wisdom that is expressed in a simple way, and an adage is a well-known proverb.

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**Figurative Language**  Figurative language is defined, identified, and taught when it appears in a reading selection (Unit 1: 122, 124; Unit 2: 195; Unit 6: 660).

**Writing**  Students use figurative language as they draft and revise their writing. This gives them a significant opportunity to build word knowledge.

**Scaffolding**  Have students review the reading selections for idioms, adages, and proverbs such as the following:

From the heart (“Langston Hughes: Poet of the People,” Unit 1: 98)
Another red cent (“Langston Hughes: Poet of the People,” Unit 1: 100)
Don’t fly too close to the sun! (“Daedalus and Icarus,” Unit 1: 115)
Sleeping late feeling great! (“How Ben Franklin Stole the Lightning,” Unit 4: 422)
Early to be and early to rise makes a man healthy, wealthy, and wise. (“How Ben Franklin Stole the Lightning,” Unit 4: 422)
Do not count your chickens before they are hatched. (“The Milkmaid and her Pail,” Unit 6: 623)
What has great value to one person may be worthless to another. (“The Rooster and the Jewel,” Unit 6: 625)
Money has no true values if it is not used. (“The Miser,” Unit 6: 627)

Discuss the literal meaning of each example and the figurative meaning or lesson.

- Build a class list of figurative language and proverbs. Include proverbs from Ben Franklin’s Poor Richard’s Almanac that can be found on the internet.

- Have students keep a list of figurative language, idioms, adages, and proverbs they encounter while reading. Have them share with the class and compare the figurative meanings of the words and phrases with the literal meanings.

Note that idioms may be difficult for some English Learners, because idioms cannot be taken literally.
**SL.4.5c** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).

**Understanding the Standard** The standard calls for students to demonstrate their understanding of words by relating them to their antonyms and synonyms.

**Demonstrate understanding of words by relating them to antonyms and synonyms**

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<tr>
<td>Students will explain the difference between synonyms and antonyms. They will use their knowledge of synonyms and antonyms to determine the meanings of other words.</td>
<td><strong>Word Structure</strong> The Word Structure Activities include specific instruction for antonyms (Unit 2: 190O–190R, 205O) and synonyms (Unit 4: 372O–372R).</td>
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<tr>
<td><strong>Scaffolding</strong> Review the definition of synonyms (words that mean the same) and antonyms (opposites). Promote the habit of having students define selection vocabulary with the use of synonyms and antonyms. For example, a <em>ceremony</em> is like a <em>ritual</em> or <em>festival</em>. A <em>ceremony</em> is the opposite of <em>common</em> or <em>everyday</em>.</td>
<td><strong>Scaffolding</strong> Have students come up with a list of synonyms and antonyms for the following words: <em>noise</em>, <em>lecture</em>, <em>run</em>, and <em>wrap</em>. Then have students examine their synonyms and distinguish between the shades of meaning for each synonym. Have them discuss their synonyms and antonyms together in class.</td>
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