

SAMPLER

Includes
Teacher and Student
Edition
Samples



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TEACHER EDITION

GRADE
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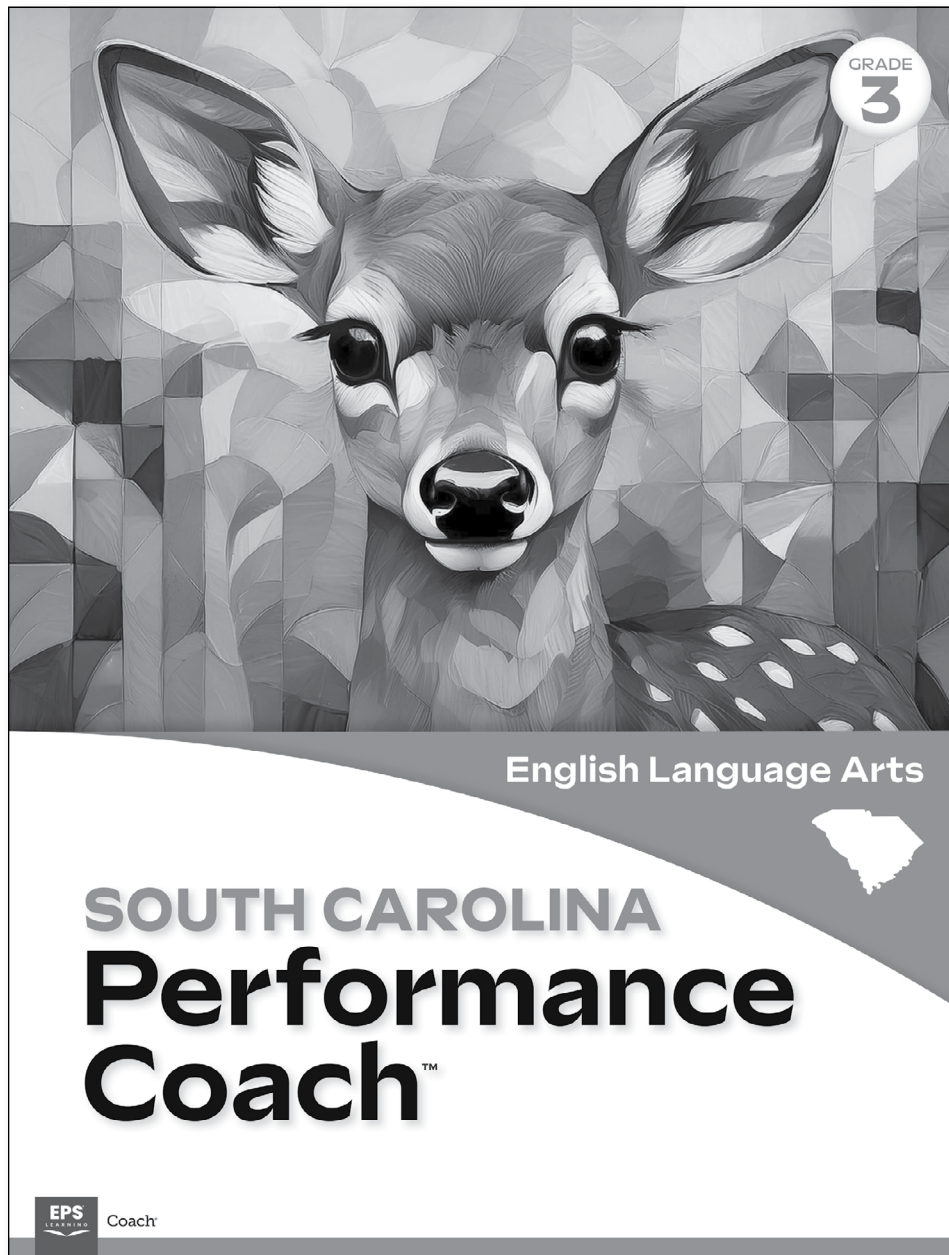
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STUDENT EDITION

LESSON 2

SAMPLE PAGES

LESSON 2

Poetry.

1 GETTING THE IDEA

Poetry is a special type of writing. A poem uses language creatively to describe things or to express feelings. Poems are usually about one topic and may or may not have a theme.

Structure

Poems are different from stories, which have sentences and paragraphs. A poem is usually made up of rows of text called **lines**. They do not have to be full sentences. The lines may be broken into groups called **stanzas**. Most poems have stanzas, not paragraphs. The stanzas fit together to provide a poem's overall structure. How many lines does this poem have? How many stanzas?

To market, to market, to buy a fat pig;
Home again, home again, jiggety-jig.

To market, to market, to buy a fat hog;
Home again, home again, jiggety-jog.

The Sounds of Poetry

Poems are meant to be read aloud. They are fun to say and listen to. Poets choose words carefully for their sounds. The sounds of a poet's words work together to create rhythm and rhyme.

Rhythm creates the "beat" of a poem. **Rhythm** is the pattern of stressed and unstressed syllables in lines of poetry. Read aloud "There Was an Old Man with a Beard," by Edward Lear, on the following page. Use your finger to tap along to the rhythm. You tend to tap on the stressed, or stronger, syllables.

Students interact with texts in the body of the lessons to ensure engagement and understanding.

There was an Old Man with a beard,
Who said, "It is just as I feared!—
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard."

Words that **rhyme** have the same ending sound. Many poems have lines that end with rhyming words. Reread the poem. Underline the rhyming words.

The Language of Poetry

Poets choose words to create word pictures in the reader's mind. They use both literal and figurative language. **Literal language** means exactly what the words say. **Figurative language** does not mean what the words say. Read these lines from "Boats Sail on the Rivers" by Christina Rossetti.

Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier than these.

The first two lines tell about boats and ships sailing. This is literal language. Boats and ships sail. The third line tells about clouds sailing. This is figurative language. Here, the poet chose the word *sail* to make a word picture to show how clouds move.

Perspective and Point of View

The **speaker** in a poem is like the narrator of a story. As a reader, you may agree or disagree with the speaker's **perspective**, or opinion.

Point of view is the voice the speaker uses to tell a story or observe something. Poems may be written in different points of view.

- **First-person** is written as if the poet were the speaker. It uses *I, me, mine*, and other first-person pronouns.
- **Third-person** is written as if an outsider were the speaker. It uses *he, they, her*, and other third-person pronouns.

Read the rhyme. Who is the speaker? What is the point of view? Underline the words that tell you.

One, two, three, four, five,
Once I caught a fish alive.
Six, seven, eight, nine, ten,
Then I let it go again.

Kinds of Poems

The chart below shows some kinds of poetry.

Kind of Poem	Definition
nursery rhyme	a poem that has been retold over many years
narrative poem	a poem that tells a story
limerick	a humorous five-line poem that rhymes
free verse	a poem that does not use rhythm or rhyme

Language Spotlights in every lesson offer students review of vocabulary skills related to the genre.

Language Spotlight • Figurative Language •

Poets use **figurative language** to create an image in the reader's or listener's mind. Figurative language is words and phrases that mean something different from their usual dictionary meanings. Here are some examples.

- **Hyperbole** is an overstatement or exaggeration that is used to make a point. For example, *My backpack weighs a ton.*
- An **idiom** is a common phrase whose words mean something different from the individual words, such as *Give me a hand.*
- A **simile** is a comparison that uses the word *like* or *as*, such as *The dew drops sparkled like diamonds.*
- A **metaphor** is a comparison that does not use the word *like* or *as*. It says that one thing *is* another. For example, *I can always depend on Patel. He is a rock.*

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2 COACHED EXAMPLE

Read the poem.

The Storm

by Sara Coleridge

See lightning is flashing,
The forest is crashing,
The rain will come dashing,
A flood will be rising anon.¹

5 The heavens are scowling,
The thunder is growling,
The loud winds are howling,
The storm has come suddenly on!

But now the sky clears,
10 The bright sun appears,
Now nobody fears,
But soon every cloud will be gone.

¹ **anon:** soon

Answer the following questions.

- 1** Read the lines from the poem and the question that follows.

See lightning is flashing,

The forest is crashing,

What are the words flashing and crashing examples of in this poem?

- A.** rhythm
- B.** stanzas
- C.** rhyming words
- D.** related words with similar meanings

Hint Remember that poems are meant to be read aloud. Think about what each answer choice means. Which choice best describes *flashing* and *crashing*?

- 2** Which parts of the poem tell about lightning and thunder?

- A.** Stanzas 1 and 2
- B.** Stanzas 2 and 3
- C.** Stanzas 1 and 3
- D.** Stanzas 1, 2, and 3

Hint Picture what the words describe. What is each stanza about?

- 3 How does stanza 3 build on the ideas in stanzas 1 and 2?
- A. Stanza 3 uses the same rhyme patterns and verb endings.
 - B. Stanza 3 tells what happens after the storm in stanzas 1 and 2.
 - C. Stanza 3 tells what happens before the storm in stanzas 1 and 2.
 - D. Stanza 3 uses literal language to describe the day.

Hint Picture what the words describe. What are the stanzas about?

- 4 This question has two parts. Answer Part A and then answer Part B.

Part A

Which line from the poem is an example of figurative language?

- A. The thunder is growling,
- B. The storm has come suddenly on!
- C. The bright sun appears,
- D. But soon every cloud will be gone.

Part B

Which sentence explains the meaning of the answer to Part A?

- A. The sun shines brightly in the sky.
- B. The storm comes and goes quickly.
- C. The thunder sounds like an angry animal.
- D. The thunder is suddenly quiet.

Hint Think about which answer choice in Part A describes something that could not actually happen. What is the poet trying to say creatively?

3 LESSON PRACTICE

Use the Reading Guide to help you understand the poem.

The Land of Nod

by Robert Louis Stevenson

Reading Guide

Which words rhyme? What is the rhyming pattern?

What kind of poem is "The Land of Nod"? How do you know?

How does the organization of the stanzas help you understand "The Land of Nod"?

From breakfast on through all the day
At home among my friends I stay,
But every night I go abroad
Afar into the Land of Nod.

- 5 All by myself I have to go,
With none to tell me what to do—
All alone beside the streams
And up the mountain-sides of dreams.

- The strangest things are there for me,
10 Both things to eat and things to see,
And many frightening sights abroad
Till morning in the Land of Nod.

- Try as I like to find the way,
I never can get back by day,
15 Nor can remember plain and clear
The curious music that I hear.

Answer the following questions.

- 1** Read the following statement.

The Land of Nod is where the speaker goes in his dreams at night.

Which lines best support the statement?

- A.** From breakfast on through all the day / At home among my friends I stay,
- B.** But every night I go abroad / Afar into the Land of Nod.
- C.** All alone beside the streams / And up the mountain-sides of dreams.
- D.** Try as I like to find the way, / I never can get back by day,

- 2** Read the lines from the poem.

And many frightening sights abroad

Till morning in the Land of Nod.

Which word below is closest in meaning to the word frightening as it is used in the poem?

- A.** simple
- B.** sneaky
- C.** scary
- D.** quiet

- 3** When the speaker says, “I go abroad” in line 3, what does the speaker really do?

- A.** The speaker takes a walk.
- B.** The speaker falls asleep and dreams.
- C.** The speaker imagines going somewhere.
- D.** The speaker goes on a boat ride.

4 Which sentence best summarizes the ideas in stanza 3?

- A. The speaker sees many odd things in his dreams.
- B. During the day the speaker does ordinary things.
- C. The speaker cannot visit the Land of Nod during the day.
- D. At night the speaker goes alone to the Land of Nod.

5 This question has two parts. Answer Part A and then answer Part B.

Part A

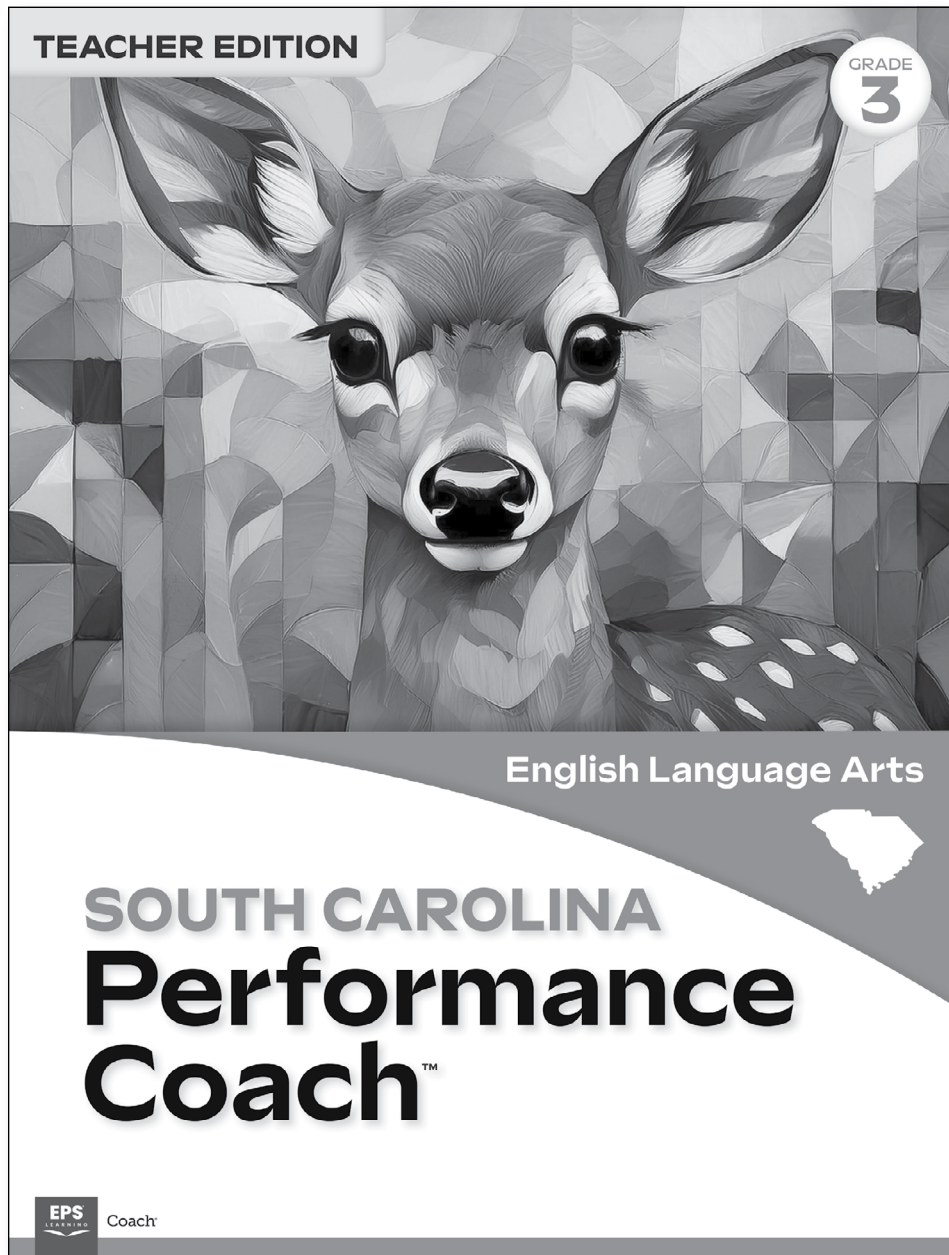
Which of the following **best** expresses the speaker's feelings about the Land of Nod?

- A. The Land of Nod is a scary place that the speaker does not like to visit.
- B. The speaker would rather live in the Land of Nod than in the real world.
- C. The speaker would like to visit the Land of Nod during the day.
- D. The speaker wants to bring some friends to the Land of Nod.

Part B

Which lines from the poem support your answer to Part A?

- A. From breakfast on through the day / At home among my friends I stay,
- B. All alone beside the streams / And up the mountain-sides of dreams.
- C. The strangest things are there for me, / Both things to eat and things to see,
- D. Try as I like to find the way, / I never can get back by day,



TEACHER EDITION

LESSON 2

SAMPLE PAGES

LESSON 2

Poetry

Student Edition pages 14–23

The Teacher Edition provides advice on differentiation.

LESSON OVERVIEW

Objectives

Students will:

- examine the structure of poetry and how it differs from prose.
- analyze rhythm and rhyme in poetry.
- interpret literal and figurative language, including hyperbole, idiom, simile, and metaphor.
- identify a poem's point of view and the speaker's perspective.
- read and identify different kinds of poetry.

Discussion Questions

- Why do people read poetry?
- Why are rhythm and rhyme important in poetry?
- How is a poem different from other kinds of writing?

Differentiation •

Lesson Support Students who are not familiar with poetry may have difficulty identifying its structural features. Help them understand these features by comparing a familiar fiction story with a multi-stanza poem. Provide sentence frames for students to use to compare and contrast the two: *The lines of a poem are usually ____ than the lines of a story.* (shorter) *A line of a poem might not be a complete ____.* (sentence) *A poem is divided into ____, but a story is divided into ____.* (stanzas; paragraphs)

If students have difficulty identifying the rhyme scheme of a poem, review rhyme by writing a list of words on the board vertically, such as *day, play, stay, swing, bring, thing*. Have students use different-colored chalk to circle each group of rhyming words. Then have students use different-colored markers to circle the rhyming words in a poem.

Key Terms

figurative language	poetry
first-person point of view	point of view
idiom	rhyme
hyperbole	rhythm
line	simile
literal language	speaker
metaphor	stanza
perspective	third-person point of view

Lesson Extension Search online for simple poems with examples of similes and metaphors, and assign each set of partners one of the poems. Have students use images from magazines or other found objects to illustrate the similes and metaphors in collage form. Students can exchange their collages and try to guess the simile or metaphor represented. Students can also include the simile or metaphor as a caption for their collages and then present their work to the class.

1 GETTING THE IDEA

Poetry

Explain to students that **poetry** is different from prose in several ways. Students will learn about the structural elements of poetry as well as how sound

devices and figurative language make it such a creative form of writing.

As you review this lesson, use the examples to put each poetic element in context.

► Structure

Point out the sample poem and ask students what they notice about its structure. Guide students to notice that the poem is broken into **lines** and **stanzas**. Have students count the lines (4) and stanzas (2). Point out the semicolon at the end of the first line and the period at the end of the second line. Explain that, in a poem, a sentence can extend for more than one line.

► The Sounds of Poetry

Read aloud “There Was an Old Man with a Beard.” Model tapping along to the poem’s **rhythm**, emphasizing the stronger syllables. Have students tap as you read the poem again. Next, have students choral read the poem and tap the rhythm at the same time.

Read the poem aloud again and have students underline the words that **rhyme** (*beard, feared, beard; Hen, Wren*). Point out that the first, second, and fifth lines rhyme and the third and fourth lines rhyme. Ask volunteers, “What is the same about each set of rhyming words?” (They have the same ending sound.)

► The Language of Poetry

Review the meanings of **literal language** and **figurative language**. Read aloud the excerpt from “Boats Sail on the Rivers,” and summarize how Rossetti uses literal and figurative language. (Possible response: literal language describes real boats that sail in water; figurative language describes clouds that float in the sky.) Ask students why they think the poet uses these two types of language, and why she says “clouds that sail . . . are prettier” than boats that sail. (Possible response: She may want to highlight the beauty and lightness of clouds compared to things like boats and ships.)

► Perspective and Point of View

Explain that every poem has a **speaker** who gives a voice to the poem (**point of view**) and reveals feelings about people, places, or events (**perspective**). Make a list on the board with **first-person** and **third-person** pronouns. (First person: *I, me, mine, my, we, us, our, ours*; third person: *he, him, his, she, her, hers, it, its, them, they, their, theirs*) Say sentences containing a pronoun. Have students identify the point of view. For example: “I lost my hat.” “She runs a mile each morning.”

Read the rhyme. Have students underline the pronouns and identify the point of view (the word *I* in lines 2 and 4; first-person point of view). You might also invite students to look for the rhyming pairs of words (*five, alive; ten, again*).

► Kinds of Poems

Read the chart and provide examples of each type of poem, if available. Work with students to use the information to classify the poems in the lesson. The poems “To Market, to Market” and “One, Two, Three, Four, Five” are nursery rhymes. “There Was an Old Man with a Beard” is a limerick. “Boats Sail on the Rivers” and “I Often Wonder Why ‘Tis So” in the Language Spotlight are excerpts from narrative poems.

▲ **Journal Prompt** Which poem from the lesson is your favorite? What elements of the poem make it enjoyable for you?

Language Spotlight • Figurative Language

Review the definitions and examples of **hyperbole**, **idiom**, **simile**, and **metaphor**. Guide students to see how each example creates an image in the reader’s mind. Prompt students to generate or find additional examples of hyperbole, idiom, simile, and metaphor.

Standards Focus

Multimedia and Visuals Have students listen to online poetry readings. Students can choose a favorite poem and create their own audio recording. Remind them to use what they have learned about rhythm and rhyme as they record. Encourage them to include sound effects that enhance the reading. They should also make a booklet to illustrate the poem. Have them copy one stanza of the poem on a page and then illustrate it. Put the recordings and books in the multimedia center of the classroom for students to use during free time or to check out for home use.

2 COACHED EXAMPLE

Using the Poem

Students will read a dramatic poem about a big storm that comes and then goes. Encourage students to draw on what they learned in **Getting the Idea** about rhyme, rhythm, and literal and figurative language.

▲ **Common Errors** Some students may not be familiar with multi-stanza poems. Remind them to read the poem as they would read a page of text; start at the top of the page and read through to the end. Suggest that they pause for a few seconds between stanzas—point out the extra line space. They should read the poem several times before answering the questions. They may want to whisper-read if they are having difficulty getting the rhythm.



Text Complexity Details "The Storm" by Sara Coleridge

Qualitative

LOW MIDDLE LOW MIDDLE HIGH HIGH

Single layer of simple meaning; chronological order of events; no shift in point of view; subtle use of figurative language; largely familiar, contemporary language that is explicit and literal, rarely unfamiliar or archaic; experiences portrayed are common to many readers

Quantitative N/A

Reader-Text-Task The poetic structure may be unfamiliar to some students. Students will be asked to analyze how structure, figurative language, and imagery convey the poet's message.

The Coached Example answers contain explanations and reminders that help teachers support striving students.

Answers

- Students should identify the poetic element shown by the two underlined words.
C
The placement of the words *flashing* and *crashing* (at the ends of lines) serves as a visual clue.
- Students should analyze the poem's three stanzas to identify which ones focus on lightning and thunder.
A
The first two stanzas describe the storm in its full fury. Only stanza 3 describes the sun coming out.
- Students should identify how stanza 3 builds on the ideas presented in stanzas 1 and 2.
B
Stanza 1 describes the approaching storm, and stanza 2 describes the storm as it is happening. Stanza 3 builds on stanzas 1 and 2 because it describes the storm after it passes.
- This item has two parts. Students should identify the example of figurative language in Part A, and then use context clues and their own prior knowledge to identify the literal meaning of the phrase.

Part A A

Part B C

In Part B, choices A, B, and D describe an image in plain terms, while the correct choice uses personification to say the thunder is growling—even though it is not literally doing so.

3 LESSON PRACTICE

Using the Poem

Students will complete the **Lesson Practice** independently. The **Reading Guide** helps students monitor their comprehension while they read and apply the skills and strategies they learned in this lesson. Students can take notes in the margins, mark up the text, or think about key ideas.



Text Complexity Details

"The Land of Nod" by Robert Louis Stevenson

Qualitative

LOW MIDDLE LOW MIDDLE HIGH HIGH

Multiple levels/layers of complex meaning; no shifts in point of view; contains abstract and/or figurative language; somewhat complex language that is occasionally unfamiliar; explores a single complex theme; experiences portrayed are common to many readers; requires some cultural/literary knowledge

Quantitative N/A

Reader-Text-Task Students may not be familiar with the reference to the Land of Nod as a way to describe sleep. They may find the somewhat old-fashioned language and imagery challenging. Students will analyze the structure, rhyme scheme, and central metaphor of the poem.

Answers

1. B (DOK 2)
2. C (DOK 1)
3. B (DOK 2)
4. A (DOK 2)
5. **Part A** C
Part B D (DOK 3)
6. Responses will vary. Refer to the Short Answer scoring rubric at the back of the Teacher Edition. Top-scoring student responses should:
 - identify the speaker's perspective.
 - compare and contrast the speaker's perspective with the student's own perspective.
 - use details from the poem to support the answer.
 - follow a distinct and logical pattern of organization.
 - express ideas clearly and concisely.
 - use correct spelling, grammar, capitalization, and punctuation. (DOK 4)

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6.OE.6, 6.AOR.2.1

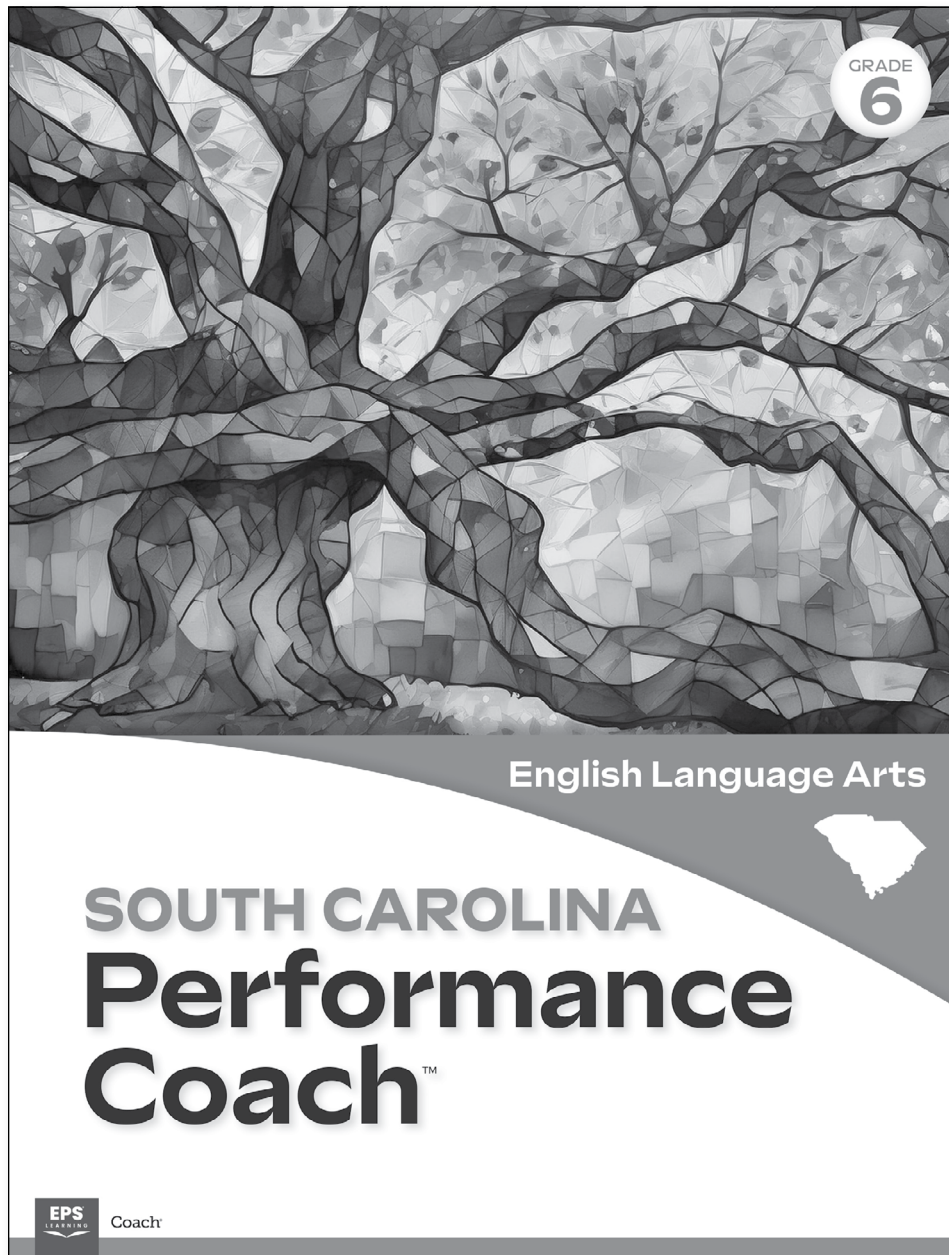
6.OE.1, 6.OE.2, 6.OE.6, 6.AOR.2.1,
6.C.3.1a-f, 6.C.5.1

6.OE.1, 6.OE.5, 6.OE.6, 6.AOR.10.1,
6.R.1.1a-b, 6.R.1.2, 6.R.1.3, 6.R.1.4,
6.R.1.5

6.OE.1, 6.OE.6, 6.AOR.2.1, 6.C.2.1a-e

6.OE.1, 6.OE.4, 6.OE.6, 6.C.1.1a-f,
6.C.4.1a-i, 6.C.5.1

6.OE.6, 6.AOR.10.1



STUDENT EDITION

LESSON 1

SAMPLE PAGES

LESSON 1

Fiction•

GETTING THE IDEA

Fiction refers to stories that are made up. Although the stories may be based on true events, the authors have added elements from their imagination. There are many types of fiction.

Type of Fiction	What It's Like
contemporary fiction	takes place in the present day
historical fiction	takes place in the past; may involve real people or events
science fiction	about science and technology of the future; may be set on Earth, on a different planet, or in an imaginary place
fable	a story that has a moral or lesson
myth	a traditional story from a certain place; may give reasons for how something in nature came to be

An author's main purpose for writing fiction is to entertain. However, an entertaining story may also teach a lesson, inform about life in different times, or persuade readers to care about an issue. Authors achieve these purposes through the following elements: characters, setting, plot, theme, and point of view.

Characters

Characters are the people, objects, or animals that participate in the action of a story. Characters have traits and motivations. Authors reveal a character's **traits**, or qualities, through description, a character's actions and words, and a character's interactions with others. A character's **motivations**, or goals, explain why a character acts or thinks a certain way. Read the following passage.

When Mara heard a knock at the door, she slid an envelope off her desk and hid it in a drawer. When Mr. Tamoko entered, the first thing he said was, "Did I get a letter?" Mara said, "No."

The passage suggests that Mara is motivated to keep Mr. Tamoko from finding something out. This motivation is revealed by her actions—hiding the letter and lying about it. Based on these actions, you can make a **generalization**, or broad statement, about her traits. Mara is secretive and dishonest.

Characters often change over the course of a story. The events and the actions and words of other characters may influence how a character acts or feels. Characters who change are called **dynamic** characters. Characters who don't change are called **static** characters. A character's actions and feelings throughout a story reveal whether he or she has changed. The way a character changes may also reveal the theme.

Setting

The **setting** is the place where a story unfolds and the time (past, present, or future) when the action takes place. A story may have several settings and move from one place to another or even move backward and forward in time. Descriptive details and the way the characters look and behave reveal the setting. A story's setting can influence the characters and the theme.

Plot

The **plot** is the sequence of events that make up the action of the story. It consists of the exposition, rising action, climax, falling action, and resolution or conclusion. The **conflict**—the problem a character or characters must solve—is usually introduced early in the plot. As the story unfolds, the characters' actions can make the conflict more complicated. Characters can also introduce new conflicts as they respond to each other and react to events. The way characters respond to the conflict and work to resolve it usually hints at the theme of the story.

Authors organize their stories to advance the plot and to keep the reader interested. For example, each chapter of a novel can be an **episode** of the story. Each episode may contain several events, which lead to future events in the story. An author may use a chapter, scene, or even a sentence to add **suspense**, or excitement or tension that makes the reader want to know more. Some authors include flashbacks, or information about past events. **Flashbacks** can create suspense, reveal character motivations, or hint at the theme. Read the following paragraph.

Omar could see the car behind him. It had been chasing him for miles now. It was getting closer and closer. At the next intersection, Omar purposely missed the turn for his street and kept driving straight. The police station was only two blocks away. If he could get there in time, he would be safe.

How do the events affect Omar's motivations, decisions, and actions?

Summarizing the plot of a story can help you keep track of the story's events. When you summarize a story, you tell the most important events and leave out the little details. A plot summary shouldn't include your opinions or judgments of the story.

Dialogue

Most stories feature **dialogue**, or conversation between characters. Authors often use dialogue to reveal character motivations and traits. The dialogue between characters shows how they respond to one another and might hint at how they feel about one another. Dialogue advances the plot and can influence events.

Theme

The **theme** of a story is the message about life, human nature, or society that the author wants the reader to understand. Usually, the theme is implicit; readers have to figure it out using evidence from the story. Paying attention to how characters change, what motivates them, how they interact, and how they resolve the conflict can help you figure out the theme.

It was a perfect day. It was sunny and warm, and best of all, there was no school. Ada ran to Leo's room and said, "It's awesome out. Let's go to the skate park."

Leo sat up and said, "Mom said we can only go out if we're together. And the only place I want to go is the art museum. So, what's it going to be?"

Ada stalked to her room and slammed the door. "I'd rather sit and do nothing than go to an art museum!"

The reader can use these details to determine the theme: When two people refuse to compromise, nobody wins.

Point of View

In literature, **point of view** refers to the way the story is told. The **narrator** is the voice that presents the characters, dialogue, plot, and setting to the reader and may comment on what is happening in the story.

A **first-person narrator** is a character in the story. This type of narration uses first-person pronouns and tells the story from one character's perspective, so the reader knows only what the narrator knows. A **third-person omniscient narrator** is outside the story. This type of narrator uses third-person pronouns and knows everything about all the characters and events. A **third-person-limited narrator** is also outside the story but knows only one character's thoughts and feelings.

Read each paragraph below. Underline clues that show what point of view is used. Then, identify the point of view in each example. Which point of view is more effective? Why?

Paulo grumbled as his grandmother patted him on the shoulder. "Wake up, sleepyhead," she said gently. "It's a beautiful day to go to the gardens."

Paulo turned over and buried his head under his pillow. The sculpture gardens were his grandmother's absolutely favorite place, but for Paulo, they were about as fun as a trip to the dentist. *Why can't she understand that I hate the stupid sculpture gardens?* he thought. *Why can't I spend the day playing soccer with my friends?*

As soon as I woke up, I knew exactly how Paulo and I should spend our day. The sun beamed through my window, like an invitation to enjoy Mother Nature's beauty. It was a perfect day to visit the sculpture gardens. I knew Paulo enjoyed our trips there as much as I did, and a new exhibit just opened. I couldn't wait to wake him and tell him about my plans. *He'll be so excited!* I thought as I headed down the hall toward his bedroom.

An author chooses a story's point of view based on his or her storytelling goals. If the author wants to concentrate on how and why a character changes, he or she might choose a first-person narrator. If the author wants the reader to know about several characters but see events through only one character's views, he or she might choose a third-person-limited narrator. Many authors choose a third-person omniscient narrator to present many characters, events, and settings. This allows the author to present different views on the same event or reveal more than one event at a time.

The point of view or perspective of a narrator can shift as a story unfolds. For example, a character telling a story in the first person can change from the beginning of the story to the end, which will change his or her perspective on other characters and plot events. This will impact the way the narrator tells the story.

A story can sometimes have multiple narrators. Having different characters relate the same story can highlight the differences in their perspectives. This can create suspense for the reader or can foreshadow events that are yet to happen. The differences in the narrators' perspectives can also help make the story's theme clear. Seeing how different characters perceive the same events can help the reader understand the message the author is trying to convey.

Language Spotlight • Context Clues •

Context clues are words or phrases that help you understand the meaning of an unknown word. Context clues include synonyms, antonyms, restatements, examples, and definitions. When you come across an unfamiliar word, look at other words or phrases in the sentence or paragraph for clues. Read the sentences below. Underline words that are clues to the meaning of *remote*.

The house was miles away from the nearest town. It was set in the woods on a carless road that was hard to find. Why did Mr. Barnett move so far away from other people? Why would anyone want to live in such a remote place?

Language Spotlights in every lesson offer students review of vocabulary skills related to the genre.

2 COACHED EXAMPLE

Read the passage.

Christopher's Journal •

February 20

Sometimes it's hard to explain to my friends that even though my brother Vincent is four years older than I am, it sometimes seems like I'm way older than he is. My friends really like Vincent—his laugh is contagious and he's a loyal friend—but at the same time, I know they get exasperated when he asks the same questions over and over or when it takes him a long time to understand something.

Like last week, we were at Trey's house for a video game tournament, and my team was winning until it was Vincent's turn. I should have remembered that video games are hard for him. His hands couldn't keep up with what was happening on the screen, and my team ended up losing. I knew my friends were disappointed.

Or there was the time we tried to play basketball. I could tell that my friends didn't really want Vincent on their team because he has trouble catching and dribbling the ball. I didn't want Vincent to get upset, so I sat out with him and cheered from the sidelines. But I wished I could've been playing. I love Vincent, and I always include him, but sometimes I wish I didn't have to take care of him so much.

Tomorrow, Tony and I are going ice-skating at Wilson's Pond. It's been a real Vermont winter, and we've had a ton of snow. Mom said I have to bring Vincent. And she reminded me to watch out for Vincent—just like she has a million times.

February 21

I can hardly believe what happened this afternoon. Tony and I went to Wilson's Pond. Vincent came along, but because Mom told him he wasn't allowed to skate, he just sat on the bench and watched us. Sometimes he falls asleep when he's bored, but today he was wide awake, which was lucky for me.

I should have been more cautious, but I was so excited to be off on my own skating that I wasn't paying attention to how the ice felt. When I tried to do a jump sequence, I fell hard. The ice under me cracked open, and I began floundering in the deep, freezing water. Tony was skating at the far end of the pond and didn't see the accident. There was nobody close by except for Vincent.

I started screaming, "Help!" hoping that Tony would hear me. I started to panic that I was going to freeze to death.

Suddenly, I saw Vincent moving across the ice. I was so relieved I didn't even think about my mom's warnings or anything else. I saw him slip a few times, but he looked determined. He kept going until he reached me. Then he laid down on the thickest part of the ice and stretched out his arms to me. I gripped them tightly, afraid I would pull him in with me. But Vincent was stronger than I expected. As he held onto my arms, he inched back toward the edge of the pond. By the time he pulled me out of the water, I was shaking, and my lips were blue, but I was safe.

February 24

When I explained to Mom and Dad how Vincent saved my life, they were really impressed. Vincent flashed his famous smile and said it was “no big deal,” but I could tell he was proud of himself. Since then, he has loved telling the story of how he saved his *little* brother’s life. I always thought of myself as the “big brother,” the one always in charge of Vincent, the one always having to look out for him. But now I know we’re both looking out for each other.

Answer the following questions.

- 1 Which excerpt from the passage supports the idea that Christopher is a dynamic character?
- A. I didn’t want Vincent to get upset, so I sat out with him and cheered from the sidelines. But I wished I could’ve been playing.
 - B. Suddenly, I saw Vincent moving across the ice. I was so relieved I didn’t even think about my mom’s warnings or anything else.
 - C. When I explained to Mom and Dad how Vincent saved my life, they were really impressed. Vincent flashed his famous smile and said it was “no big deal,” but I could tell he was proud of himself.
 - D. I always thought of myself as the “big brother,” the one always in charge of Vincent, the one always having to look out for him. But now I know we’re both looking out for each other.

Hint First look for clues at the beginning of the passage that show how Christopher feels about his older brother. Then read the last entry. How is this description different?

- 2 Which of the following sentences expresses one possible theme for this passage?
- A. Sometimes you have to find new friends.
 - B. Always put your friends first.
 - C. People’s abilities can surprise you.
 - D. It’s hard for people to change.

Hint The theme is the message that the author wants to share with the reader. Think about the lesson that Christopher learned and how he changed.

- 3 Which of the following details should you omit from a summary of the passage?
- A. Christopher worries about what his friends think of his brother, Vincent.
 - B. He tries to include Vincent in activities, but he feels like he's always stuck taking care of him.
 - C. Vincent slips on the ice a few times as he tries to reach Christopher.
 - D. When Vincent saves Christopher's life, Christopher realizes that he needs Vincent, too.

Hint Remember that a plot summary includes the most important events of a story. It should not include your thoughts or opinions.

- 4 This question has two parts. Answer Part A and then answer Part B.

Part A

From whose point of view is the story told?

- A. from Vincent's first-person point of view
- B. from Christopher's first-person point of view
- C. from a third-person omniscient narrator's point of view
- D. from the point of view of a third-person limited narrator who knows only Vincent's thoughts

Part B

Which of the following **best** explains why the author chose this point of view?

- A. to show the points of view of all the characters
- B. to focus on Christopher's thoughts and feelings
- C. to compare Christopher's and Vincent's feelings
- D. to show how Christopher and Vincent changed

Hint Consider whose thoughts and feelings you learn about in this story. What pronouns does the narrator use? How does the point of view affect your view of the characters and events?

3 LESSON PRACTICE

Use the Reading Guide to help you understand the passage.

Reading Guide

What is the point of view of this story? Look at the pronouns used in the story.

What is the conflict? Think about why Gretchen must make this journey.

What warnings do the doctor and Gretchen's father give her?

A Treacherous Journey

Long ago, a twelve-year-old girl named Gretchen lived with her family on a farm in Switzerland in a remote area far from town and any neighbors. As the oldest child, Gretchen was the most adept at handling the goats on their farm and helping her father plow their land with their hard-working mule, Hans. Gretchen was always busy working with her parents on the daily chores of farm life. She often accompanied her father on trips to the town market where they sold goat butter and cheese they had made and then purchased supplies with their earnings.

When her mother became very ill, a traveling doctor prescribed a special medicine that could be obtained from only a certain apothecary. The doctor gave Gretchen's father instructions for finding the apothecary, who lived a day's ride away. Gretchen's father decided that she would make this journey on their mule because she was the faster rider. Her father stayed to watch over the mother, children, and farm animals. As the doctor left, he warned Gretchen that she must buy the medicine from only this trusted apothecary, Herr Kalt, because only his medicine could save her mother.

"If you can't get the medicine and return in two days' time, your mother may not survive," cautioned the doctor.

Gretchen's father warned her that there might be obstacles along the way.

"The journey is treacherous, my child," he said. "You must cross a raging river on a footbridge, which shakes in the wind. Hold tight to the posts as you cross, and don't look down. As you travel through the woods, keep watch for bears, and if you see one, bang on this iron pot to scare it away."

Reading Guide

What motivates Gretchen to face the danger of the bridge?

How does Gretchen take her father's warnings? Look back at the previous page to see what her father told her. Then, compare his words with her actions on this page.

What clues show that Hans is scared? Pay attention to the author's choice of words that reveal Hans's behaviors.

All these warnings made Gretchen very nervous, but she tried to hide these feelings from her family because she knew that she was their only hope. Her father helped her pack the mule's saddlebags with food and water for the journey. Then, she set off down the dirt road. By noon Gretchen and Hans arrived at the river, which roared louder than a waterfall. The water churned its way around huge boulders, and the wind tossed the tiny wooden bridge from side to side.

Gretchen knew that if she didn't cross this terrifying bridge, she had no chance of getting the medicine for her mother. Doing her best to think of nothing but her mother and family, she guided her nervous mule across the bridge—step by step. Finally, they reached the other side and sat down to rest, eat, and drink. Gretchen was tired and wanted to take a nap in the warm sunshine, but she knew she couldn't rest. She was determined to continue their journey.

Just as they reached the forest, Hans began sniffing the air. Soon, his skinny legs were shaking. Gretchen quickly saw the cause of his distress—a mother bear and her cub emerging from the woods. Gretchen remembered her father's advice and took her iron pot out of the saddlebag. As hard as she could, she beat it with the metal spoon until the bears turned around and disappeared into the forest.

As the sun began to lower in the sky, Gretchen saw a young man coming toward them on the road.

"Good afternoon, young lady," he greeted her politely. "What brings you to this terribly dangerous road?"

Gretchen told him about the medicine she had to buy and asked if he knew where the apothecary lived. The young man, whose name was Leon, reached into his pocket and pulled out a bottle of dark blue liquid. Leon smiled at Gretchen and offered her the bottle.

Reading Guide

Notice how the author reveals Gretchen's thoughts and feelings. What have you learned about Gretchen from her thoughts and actions?

What does Leon want in exchange for the medicine? What motivates Gretchen to refuse his offer?

How is the conflict resolved?

"You don't have to bother walking all the way to Herr Kalt's house," Leon said. "It's quite far from here, and you won't arrive until midnight. I have some medicine here that is the same as what you would get from Herr Kalt. You can take it and be home early to give your mother this life-saving drink. All I want in return is your mule."

Gretchen was very tempted to take the bottle. She stared sadly at her beloved mule, and Hans stared sadly back. She didn't want to give Hans to a stranger, but she could save time and get the medicine to her mother more quickly if she did. But then Gretchen realized that she would have to walk all the way back, and it would take her more time without Hans. And how could she forget how much her father needed the mule for plowing? Then another thought occurred to her. Suppose this wasn't the medicine her mother needed? She remembered that the doctor told her that only Herr Kalt could be trusted. If she took this medicine and it didn't work, her whole trip would be pointless.

Gretchen refused the offer and mounted her mule. She had to get to the apothecary as soon as possible! Hans trotted down the road, and before long, the travelers reached Herr Kalt's cottage.

"Well, it certainly didn't take me until midnight to get here," Gretchen thought suspiciously.

Herr Kalt presented the medicine in a tin of yellow powder. He told her to mix the yellow powder with water when she got home. Gretchen realized that what she suspected was true. Leon's blue liquid wasn't the right medicine at all, and she had been wise to refuse it.

Fortunately, the trip home was uneventful. After taking the medicine, her mother recovered, and the whole family congratulated Gretchen for making her perilous journey. Gretchen was proud of herself, too. As her father said, she had shown determination, bravery, and a steady mind and heart on this quest to save her mother's life.

Answer the following questions.

- 1** How might the passage have been different if it had been narrated in the third-person omniscient point of view?
- A.** It would have had more sentences beginning with the pronoun *I*.
 - B.** It would have told more of Gretchen's thoughts and feelings but no one else's.
 - C.** It might have included other characters' thoughts in addition to Gretchen's.
 - D.** It would have taken place in the future, not the distant past.

- 2** Read the sentence from the passage.

"The journey is treacherous, my child," he said. "You must cross a raging river on a footbridge, which shakes in the wind."

Based on context clues, what does treacherous mean?

- A.** rickety
- B.** dangerous
- C.** challenging
- D.** complicated

- 3 Read the following paragraph from the passage.

Gretchen knew that if she didn't cross this terrifying bridge, she had no chance of getting the medicine for her mother. Doing her best to think of nothing but her mother and family, she guided her nervous mule across the bridge—step by step. Finally, they reached the other side and sat down to rest, eat, and drink. Gretchen was tired and wanted to take a nap in the warm sunshine, but she knew she couldn't rest. She was determined to continue their journey.

What does the excerpt reveal about Gretchen's traits and motivations?

- A. The passage shows that Gretchen is hungry and motivated to cross the bridge to eat.
- B. The passage shows that Gretchen likes animals and is motivated to help the mule feel less nervous.
- C. The passage shows that Gretchen is tired and motivated to take a nap in sunshine.
- D. The passage shows that Gretchen is brave and motivated to continue in order to help her mother.

- 4 This question has two parts. Answer Part A and then answer Part B.

Part A

In addition to writing an entertaining story, what other purpose does the author have for writing "A Treacherous Journey"?

- A. to inform readers about life long ago in Switzerland
- B. to persuade readers to use the correct medicine for an illness
- C. to teach the lesson that determination can help you achieve your goals
- D. to explain to readers how to frighten away a bear

Part B

How does the author convey this purpose?

- A. Gretchen doesn't give up when her journey is hard, and she gets the medicine for her mother, saving her mother's life.
- B. Gretchen thinks carefully about the consequences of taking Leon's offer of medicine and avoids being tricked.
- C. Gretchen listens to her father's and the doctor's warnings and, because of this, is able to stay safe.
- D. Gretchen realizes that if she gives Leon the mule, she will have to walk home and will not arrive in time to save her mother.

- 5** This question has two parts. Answer Part A and then answer Part B.

Part A

Which of the following is a generalization you might make based on Gretchen's actions?

- A.** People find it hard to listen to the advice of others.
- B.** People rarely think about the consequences of their actions.
- C.** People often give up a challenge when obstacles are in their way.
- D.** People will go out of their way to help the ones they love.

Part B

Which sentence from the passage **best** supports the generalization in Part A?

- A.** Gretchen was always busy working with her parents on the daily chores of farm life.
- B.** Gretchen remembered her father's advice and took her iron pot out of the saddlebag.
- C.** Doing her best to think of nothing but her mother and family, she guided her nervous mule across the bridge.
- D.** She remembered that the doctor told her that only Herr Kalt could be trusted.

- 6 Reread the scene where Gretchen must decide how to respond to Leon’s offer. Then explain how this scene reveals her traits and motivations, contributes to the development of the plot, and moves the story toward its resolution or conclusion. Use evidence from the passage to support your response.

Writer’s Checklist

PLAN before you write

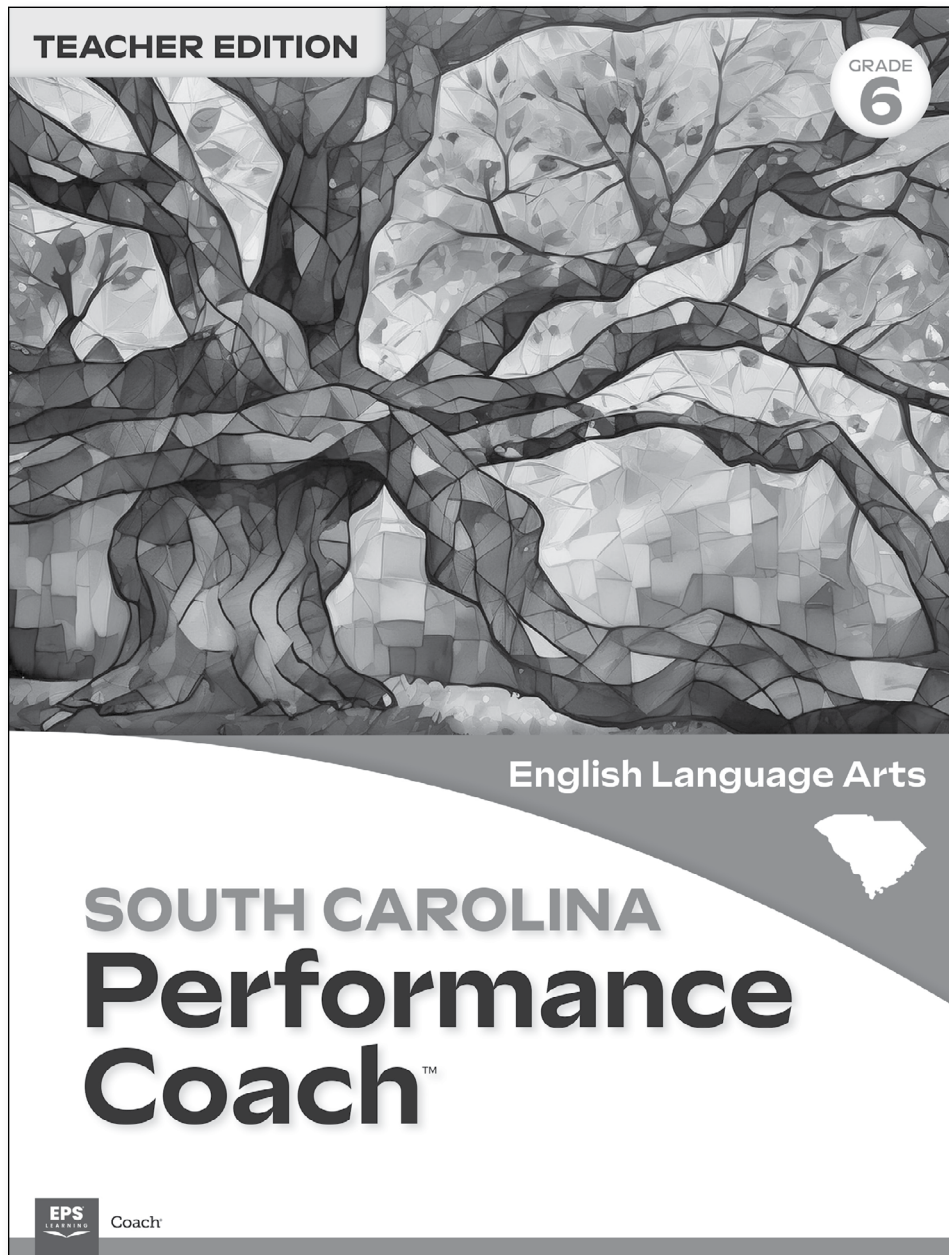
- Make sure you read the prompt carefully.
- Make sure you have read the entire passage carefully.
- Think about how the prompt relates to the passage.
- Organize your ideas on scratch paper. Use a thought map, outline, or other graphic organizer to plan your essay.

FOCUS while you write

- Analyze the information from the passage as you write your essay.
- Make sure you use evidence from the passage to support your response.
- Use precise language, a variety of sentence types, and transitions in your essay.
- Organize your paper with an introduction, body, and conclusion.

PROOFREAD after you write

- ☐ I stayed focused on answering the prompt.
- ☐ I used evidence from the passage to support my response.
- ☐ I corrected errors in capitalization, spelling, sentence formation, punctuation, and word choice.



TEACHER EDITION

LESSON 1

SAMPLE PAGES

LESSON 1

Fiction Student Edition pages 2–17

The Teacher Edition provides advice on differentiation.

LESSON OVERVIEW

Objectives

Students will:

- identify the characteristics of different types of fiction.
- identify major literary elements within a text, including character, plot, setting, theme, and point of view.
- examine the connections between literary elements, explaining how one element influences another.
- read and analyze different types of fiction.
- draw on textual evidence to make inferences and identify theme.
- use context clues while reading to determine the meanings of unfamiliar words.

Discussion Questions

- What are some differences between the types of fiction?
- Why do some people prefer certain types of fiction, such as science fiction or historical fiction?
- What do all types of fiction have in common?

Differentiation •

Lesson Support Discuss a well-known fable, such as “The Ant and the Grasshopper,” with students who have trouble distinguishing dynamic characters from static characters. Remind students that the Grasshopper was hungry because he hadn’t prepared for winter. Ask students what he learned by the end of the story. (He learned to plan ahead for next winter.) Explain that the Grasshopper is a dynamic character because he changed. The Ant, on the other hand, is always prepared because he is a hard worker; therefore, he is a static character because he doesn’t change.

If students struggle to understand how the setting of a story can affect the characters or conflict, have them imagine a book in which the main character is lost. Ask students to name different settings in which

a character might be lost. Write the settings on the board and choose two. Ask how each might affect the character and conflict. Students should note that the setting influences what the character must do or the problems he or she faces finding a way home. For example, a character lost in the desert must deal with hot days, cold nights, lack of water, and wild animals.

Lesson Extension Have students rewrite portions of “A Treacherous Journey” as a different subgenre of fiction. Have them tell which aspects of the story they changed and why.

Key Terms

author’s purpose	narrator
character	plot
conflict	point of view
context clue	setting
dialogue	static
dynamic	suspense
characters	theme
episode	third-person
fiction	limited point of view
first-person	third-person
point of view	omniscient
flashback	point of view
generalization	trait
motivation	

1 GETTING THE IDEA

Fiction

In this lesson, students study the elements common to all fiction: characters, setting, plot, point of view, and theme. They also discuss different genres of fiction.

Review the types of **fiction** in the chart. Ask students for examples of stories they have read in each genre. Then discuss which genre they prefer and why.

Discuss the author's purpose for writing fiction. Then review the list Type of Fiction chart and ask what an author's secondary purpose for writing might be in each case, for example a secondary purpose in a contemporary fiction piece about students cleaning up a local stream might convince readers to take part in environmental issues.

► Characters

Discuss **characters** and their **traits**. Have students name some traits of the main character in a story they read recently. Ask how they determined these traits. (his or her actions, words, interactions with other characters) Review **motivation** as a character's driving force—what he or she does to get what he or she wants. Explain that motives are related to traits. Ask: "What motivated the main character in the story?"

Have students read the paragraph, telling what Mara was motivated to do (hide the letter), and the trait this action revealed (secretiveness). Point out to students that in determining Mara's traits, they can also make a generalization. A generalization is a broad statement based on specific information. For example, based on Mara's story, students may generalize that people who hide things and lie are dishonest. Then discuss the difference between **dynamic** characters (characters who change) and **static** characters (characters who do not). Explain that the way in which characters change may be a clue to the story's theme.

► Setting

Review the definition of **setting**. Identify a change in setting in a well-known story, such as *The Wizard of Oz*. Discuss how the change motivated the characters, affected the conflict, and allowed for certain events.

► Plot

Review **plot**, focusing on **conflict**. Tell students that a story's plot can include a series of **episodes**. Recall a story the class read recently, and have students identify the conflict. Ask: "What actions did the characters take to resolve the conflict? Did their

actions complicate the plot? What was your favorite episode in the story?"

Have a volunteer summarize how **suspense** keeps readers interested in a story. (It creates uncertainty and keeps the reader interested.) Have another volunteer tell how **flashbacks** might be used to build suspense. (They provide information from the past that hints at why the character acts a certain way or is in a certain situation.) Ask students to think of a story they have read that was full of suspense or contained a flashback, and have them explain how it affected the plot or their understanding of the characters.

▲ **Common Errors** If students have difficulty discerning flashbacks from sequential action, tell them to look for sudden changes in setting or time—often signaled by transitional phrases—to identify when a flashback starts.

Read aloud the example paragraph. Have students explain how the events affect Omar's motivations (the car chasing Omar makes him want to get away), decisions (the fear makes Omar drive past his street), and actions (he drives to the police station). Explain that readers can often use what they know from real life to make inferences about characters and plot.

► Dialogue

Briefly review how fiction writers use **dialogue**. Have students note forms of writing that may not include dialogue (memoir, letters, journal) and explain why.

► Theme

Review with students the plot of a story recently read in class. Then have them explain how they can infer an unstated **theme** of a story (by looking at how characters change, what motivates them, how they interact, and how they resolve the conflict). Read aloud the paragraphs and ask students to point out details that support the theme. (Leo refuses to do what Ada wants because he wants something else. Ada says she'd rather do nothing than go to a museum.)

► Point of View

Have a volunteer summarize how a story's **point of view** relates to its **narrator**. (The narrator is the voice that tells the story. The point of view is how the story is told—through a character or an outside voice.) Review the chart. Then have students read each excerpt and identify its point of view (Excerpt 1:

Paulo's **third-person limited** point of view; Excerpt 2: grandmother's **first-person** point of view) Ask students what they learn in the first excerpt that they don't learn in the second (Paulo's thoughts and feelings). Discuss students' responses to the question about which point of view they think is most effective. Explain that authors choose a point of view that best suits their goals or purposes. Review the bulleted list to review why an author might choose one point of view over another. Then, as a class, come up with a third excerpt that could be told from the **third-person omniscient** point of view.

▲ **Journal Prompt** *Imagine you want to write a story with the theme "honesty is the best policy." Write a plot outline for a story that could express this theme without stating it. Think about the characters, the conflict, and their motivations.*

Language Spotlight • Context Clues

Remind students to look for **context clues** in sentences before and after an unknown word to help them learn its meaning. Have students read the paragraph and underline phrases that help them find the meaning of *remote* ("miles away from the nearest town," "in the woods on a carless road," "far away from other people"). Discuss why these phrases are clues to the meaning. For example: "Miles away from the nearest town" indicates that the house is in an unpopulated area; "in the woods on a carless road" and "far away from other people" support this idea.

Standards Focus

Collaborative Discussion Have students work in small groups and discuss the following question about the first passage "Christopher's Journal": "If you were Vincent, would you like to have Christopher as a younger brother?" Give students a few minutes to review the story and to discuss their ideas. Then reconvene as a class, and ask volunteers to share their responses.

The Coached Example answers contain explanations and reminders that help teachers support striving students.

2 COACHED EXAMPLE

Using the Passage

Students will read a contemporary fiction story in the form of journal entries about a boy whose older brother has special needs. Encourage students to draw on what they learned in **Getting the Idea** about plot, character, and point of view in order to answer the questions.



Text Complexity Details "Christopher's Journal"

Qualitative

LOW MIDDLE LOW MIDDLE HIGH HIGH

Largely simple structure, more explicit than implicit, largely conventional; largely contemporary, familiar, conversational language that is explicit and literal

Quantitative 960L

Reader-Text-Task While the events are fictional, students should be able to recognize emotions and ideas about relationships. Students will be asked to analyze the characters, identify one theme, and summarize the plot.

Answers

- Students will choose the sentence that supports the idea that Christopher is a dynamic character.
D
Christopher is dynamic because he changes how he thinks and feels about his older brother Vincent based on plot events.
- Students should choose a sentence that suggests a theme for the passage.
C
Christopher learned that Vincent was capable of more than Christopher had thought he could do.
- Students will choose a sentence that should be omitted from a summary of the story.
C
The summary of a story should include the conflict, the important events, and the resolution or conclusion. The detail about Vincent slipping on the ice is a minor detail that isn't needed in a story.

4. This item has two parts. Students will identify the point of view from which the passage is told and then choose the answer that best supports their choice.

Part A B

Part B B

Telling the story from the first-person point of view allows the reader to “hear” from Christopher about how he feels about his brother and how those feelings change.

3 LESSON PRACTICE

Using the Passage

Students will complete the **Lesson Practice** independently. The **Reading Guide** helps students monitor their comprehension while they read and apply the skills and strategies they learned in this lesson. Students can take notes in the margins, mark up the text, or think about key ideas.



Text Complexity Details “A Treacherous Journey”

Qualitative

LOW MIDDLE LOW MIDDLE HIGH HIGH

Some complexities, more implicit than explicit; contains somewhat complex language that is occasionally unfamiliar; explores multiple themes of varying levels of complexity

Quantitative 960L

Reader-Text-Task The situation described may be removed from the context of students’ daily lives, but students will grasp the theme. Students will be asked to analyze a scene in terms of how it reveals the main character’s traits, contributes to the plot, and moves the story along.

- ▲ **ELL Support** Direct attention to the word *treacherous* in the story title. Circle the suffix *-ous*, and explain that *-ous* can be added to a noun, or naming word, to turn it into an adjective, or describing word. Write *treachery* on the board, identifying it as the noun to which *-ous* was added. Define *treacherous* as “tricky or dangerous.” Continue with other *-ous* words in the passage: *nervous*, *dangerous*, *perilous*. Write the words on the board, giving their meanings and base words. Then have partners write sentences using the words.

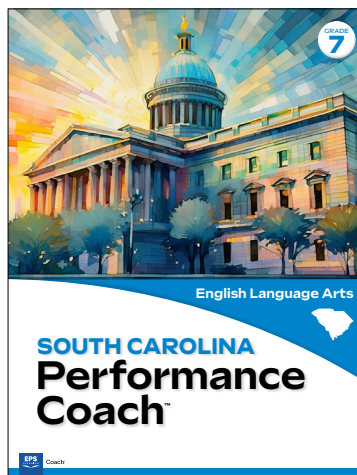
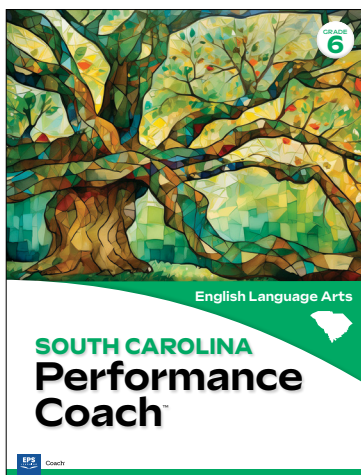
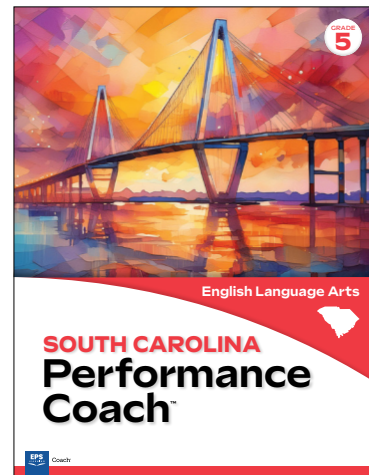
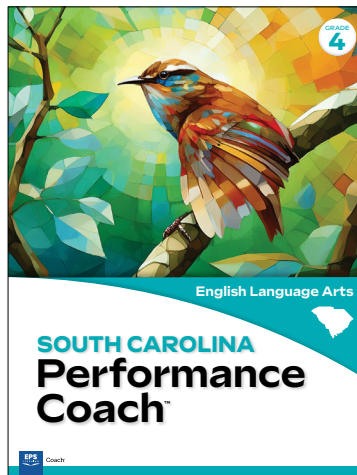
Answers

1. C (DOK 2)
2. B (DOK 2)
3. D (DOK 3)
4. **Part A** C
Part B A (DOK 3)
5. **Part A** D
Part B C (DOK 3)
6. Responses will vary. Refer to the scoring rubric at the back of the Teacher Edition. Top-scoring student responses should:
 - describe how Gretchen’s response to the event reveals her traits and motivations.
 - explain how this scene fits into the larger plot and moves the plot forward.
 - cite textual evidence to support claims.
 - follow a logical pattern of organization.
 - express ideas clearly and concisely.
 - use correct spelling, grammar, capitalization, and punctuation. (DOK 4)

ELL Support features offer guidance for teaching English language learners.

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GRADES
3–8



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