

**Teacher's Manual**

# **Instruction Coach**

## **English Language Arts**

**Dear Educator,**

*Instruction Coach* has been built to meet the new, higher standards for English Language Arts and contains the rigor that your students will need. We believe you will find it to be an excellent resource for comprehensive instruction, practice, and assessment.

***The Triumph Learning Team***



Instruction Coach, English Language Arts, First Edition, Grade 5, Teacher's Manual  
535NATE

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# Introduction

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Welcome to *Instruction Coach*, a supplemental reading curriculum program designed to provide differentiated instruction for English Language Arts. The program's purpose is to bring on-level students where they need to be to meet the rigors of today's classroom. Differentiated instruction meets the needs of learners with a wide range of proficiency within one classroom.

The program consists of four components:

- consumable Student Edition
- comprehensive Teacher's Manual
- Independent Leveled Practice Reading Selections
- Benchmark Assessments

## ***Student Edition***

The Student Edition incorporates genre-specific reading and writing lessons that cover skills in a holistic, contextualized way.

## **Reading Lessons**

Each reading lesson provides instruction through the use of a teacher-modeled passage and covers a cluster of applicable skills and strategies. The basic instructional model is the research-proven, three-step "gradual-release model":

- 1. Listen and Learn** The teacher presents skills to the class in the context of a passage, modeling the thought process a proficient reader would use to understand the passage.
- 2. Share and Learn** Students work in small groups to analyze a scaffolded second text and called-out vocabulary, applying the skills they learned in their whole-class work as well as key review skills.
- 3. Read On Your Own** Students read leveled passages independently, then answer questions about them to demonstrate comprehension.

## **Assigning the Independent Leveled Practice Reading Selections**

Each reading lesson in the Student Edition has a corresponding Independent Practice Reading Selection. The Independent Practice Reading Selection is available in three versions written at different reading levels to meet the needs of a wide range of students. Level 1 passages are written below grade level; Level 2 passages are written at grade level; Level 3 passages are written above grade level. The comprehension questions are the same for each leveled passage within a selection, so regardless of reading level, all students have the opportunity to apply higher-level critical thinking skills and strategies independently. (Exception: In the Reading Poetry lesson, three different poems, at three different reading levels, are provided to give students the opportunity to read poetry independently. In this case, the comprehension questions are specific to the poem.)



## Writing Lessons

Each writing lesson provides instruction through the use of an exemplar passage, called a mentor text, followed by modeled organizational and drafting activities, and covers a cluster of applicable skills. All writing lessons start with an introduction to the writing type. Then the teacher models a successful student mentor text. As a class, the teacher and students analyze this mentor text's features and discuss what makes it a proficient example of the writing type. The teacher walks students through a vocabulary activity. Then students are given their own writing assignment.

The rest of each writing lesson walks students through addressing the writing assignment using a seven-step writing process:

1. **Get Ready** [Brainstorm/Take Notes on Research]: Depending on the writing type, students are either given a graphic organizer to assist in brainstorming or research pieces to mine for information.
2. **Organize** Using the mentor text as an example, the teacher models organizing an essay around an appropriate text structure, and students use graphic organizers to organize their own writing.
3. **Draft** Teachers walk students through a brief lesson. Then students draft their own essays.
4. **Peer Review** Students work in pairs to review their peers' work and provide feedback using a project-specific feedback form.
5. **Revise** After being guided through some modeled revisions, students revise their own work based on the feedback from their peers.
6. **Edit** The teacher and students work through a lesson on one or more grammar and mechanics topics. Then students edit their writing for grammar, usage, and mechanics.
7. **Publish** Students publish their drafts in final form with suggestions provided for digital delivery.

## Teacher's Manual

The Teacher's Manual provides English Language Arts skills charts correlated to the appropriate lesson in the Student Edition. It also provides detailed support for every reading and writing lesson. Reduced Student Edition pages are included on pages requiring teacher-led, whole-class instruction.

The Teacher's Manual also includes extension activities. These activities emphasize communication and collaboration. Each activity includes a rubric that addresses both the content and the presentation of the completed project.

## **Benchmark Assessments**

The Benchmark Assessments will help you assess your students' grasp of the skills taught in the *Instruction Coach* program. There are five Benchmark Assessments. Each assessment contains skills taught within a section of the Student Edition and reviews skills from a previous section. The final Benchmark Assessment is summative and reviews the skills taught throughout the program. Performance on these assessments will indicate whether a student has mastered the content of the lessons covered by each Benchmark Assessment.

Each assessment includes four reading comprehension passages, one language arts passage with intentional errors, multiple-choice and open-ended questions, and a writing prompt. The outline below indicates when to assign each benchmark assessment.

**Lesson 1:** Reading Stories

**Lesson 2:** Reading Drama

**Lesson 3:** Writing Fictional Narratives

Assign **Benchmark Assessment 1**

**Lesson 4:** Historical Nonfiction

**Lesson 5:** Writing Informative/Explanatory Texts

**Lesson 6:** Reading Technical Texts

**Lesson 7:** Writing Personal Narratives

Assign **Benchmark Assessment 2**

**Lesson 8:** Reading Poetry

**Lesson 9:** Reading Literature in Graphic Form

**Lesson 10:** Writing Responses to Literature

Assign **Benchmark Assessment 3**

**Lesson 11:** Reading Scientific Nonfiction

**Lesson 12:** Writing Opinion Pieces

Assign **Benchmark Assessment 4**

Assign **Summative Assessment**





# Peer Group Discussions

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In each reading lesson, students will participate in a peer group discussion by reading a passage, answering questions about it, and discussing the lesson's Discussion Questions. Use the following guidelines to introduce to students the rules, roles, and expectations for participating in a peer group.

## Discussion Guidelines

As you begin to implement the program, work with students to create a list of rules by which they should abide when participating in group discussions. Post the rules prominently so that students can refer to them as needed. Review with students why it is important that each member of a group follows the same rules. Consider the following rules for discussion:

- Give your full attention to the person who is speaking. Make eye contact.
- Only one person speaks at a time.
- Do not interrupt when a person is speaking.
- It is OK to disagree with someone politely.
- It is not OK to criticize someone's opinion.
- Do not laugh when a person is speaking.
- Encourage everyone in the group to participate.
- Stay focused on the task.
- Fulfill the role you are assigned.

During peer group discussions, circulate to answer questions and be sure that students are following the established rules and are staying on task.

## Discussion Roles

Each member of a peer group should have an assigned role and a specific task to complete during the discussion. Discuss with students the specific expectations for each role. Display the description and expectation of each role next to the rules in your classroom.

- **Facilitator** keeps the group on task by leading the discussion of the Consider, sidebar callout, and Discussion Questions; asking questions; and making sure each student participates.
- **Note-Taker** records the group's answers to the questions that the group has about the passage and possible answers to those questions.
- **Word Watcher** reviews the vocabulary words that appear before the Share and Learn passage and ensures that each student understands the meaning of each word.
- **Presenter** concludes the group's discussion of the Consider, sidebar callout, and Discussion Questions, and shares the group's final thoughts with the rest of the class. (In groups of three, the facilitator and presenter can be the same student.)

Remind students that although they have been assigned a role, it is their responsibility to share their opinions, to make sure each student gets a chance to speak, and to make sure the group stays on task.



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## ***Managing Peer Group Discussions***

You can run peer-group discussions using the Share and Learn passages in several ways. Divide the class into groups of four students each. The following are suggestions and should be adapted to meet the needs of your classroom.

- **Reviewing the Rules** Review the rules you have established with the class. Remind students that a successful and productive discussion requires students to be prepared, respectful, and on task.
- **Assigning Roles** You may choose to allow students to assign roles within their own groups, or you may want to assign roles to students whose strengths are best suited to the particular role.
- **Reading the Passage** Allow groups to decide if they would like one student to read the passage aloud to the group, take turns reading parts of the passage aloud, or read alone silently. Each student should answer the questions and take notes in the sidebars as they read. If groups decide to read aloud, remind them that they should stop to allow readers to make notes and answer questions as they go through the text.
- **Vocabulary** The word watcher should lead the discussion about the vocabulary words in the passage. As you walk around the classroom during the discussions, check in with the word watcher to make sure students have a correct understanding of the vocabulary.
- **Answering Questions** Students should answer all questions in the Student Edition. Remind students that they should record their answers to the questions in their own books. The note-taker will record the group's answers on a copy of the handout on the next page.
- **The Facilitator** The student in this role should encourage students to ask each other questions about their ideas and to support their ideas with examples from the text. Remind students that it's OK to disagree, but to be considerate by asking for clarification, offering their own opinions supported by the text, and acknowledging that other people might have different insights.
- **Sharing Responses** Having groups share their discussions ties the activity together. Students will be interested to hear what their peers discussed in other groups.

Once the time you have allotted for peer group discussion is over, check to see if any group has questions about the sidebar prompts. After confirming students' understanding, have the whole class discuss their responses to the Consider and Discussion Questions. You may want to have each group present its answer for each question in turns, or you can continue the discussion by having a presenter express the group's most interesting idea. Act as a moderator, and make sure each group gets to share its opinions and to ask about other groups' conclusions. Remember that there is no single correct answer to the Consider and Discussion Questions, so encourage students to share freely their ideas.



## **Peer Group Discussion Recording Sheet**

**Lesson** \_\_\_\_\_

**Selection** \_\_\_\_\_

**Facilitator** \_\_\_\_\_

**Note-Taker** \_\_\_\_\_

**Word Watcher** \_\_\_\_\_

**Presenter** \_\_\_\_\_

**Record your group's thoughts about the Consider Questions on the lines below.**

**1.** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**2.** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





**Record your group's answers to the Discussion Questions on the lines below.**

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Record any other questions or ideas your group came up with during your discussion.**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# Peer Writing Conferences

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Remind students that peer reviews are supposed to be productive discussions. Here are some reminders to give your students before they begin working with their partners.

When giving feedback:

- **Be positive.** Be sensitive to your partner's feelings. Start by giving positive feedback about something specific in the work. Don't tell your partner only that something needs fixing, but explain why you think it needs improvement, and offer some suggestions for fixing it. You could also ask questions to help the writer explain why he or she wrote what he or she did rather than saying the writing was unclear. Also, look for good points to mention.
- **Remember your audience.** Keep an open mind when reviewing a partner's work. Maybe your partner has written a personal narrative about his or her dog, but you prefer cats. In the peer review process, your personal likes and dislikes don't matter. What matters is the audience the writer is trying to reach. So even if you don't agree with your partner's opinion or choice of topic, try to stay objective when making comments on the writing.

When getting feedback:

- **Listen objectively.** Be receptive to your reviewer's comments. Listen attentively. Don't argue with your reviewer, but feel free to discuss his or her feedback politely and calmly.
- **Use your judgment.** Use your own judgment about the comments your partner made. Keep the purpose of your writing and your audience in mind when deciding whether your partner's suggestions are good ones. You don't have to take every suggestion, but you should always try to be receptive.



# Word Maps to Build Vocabulary

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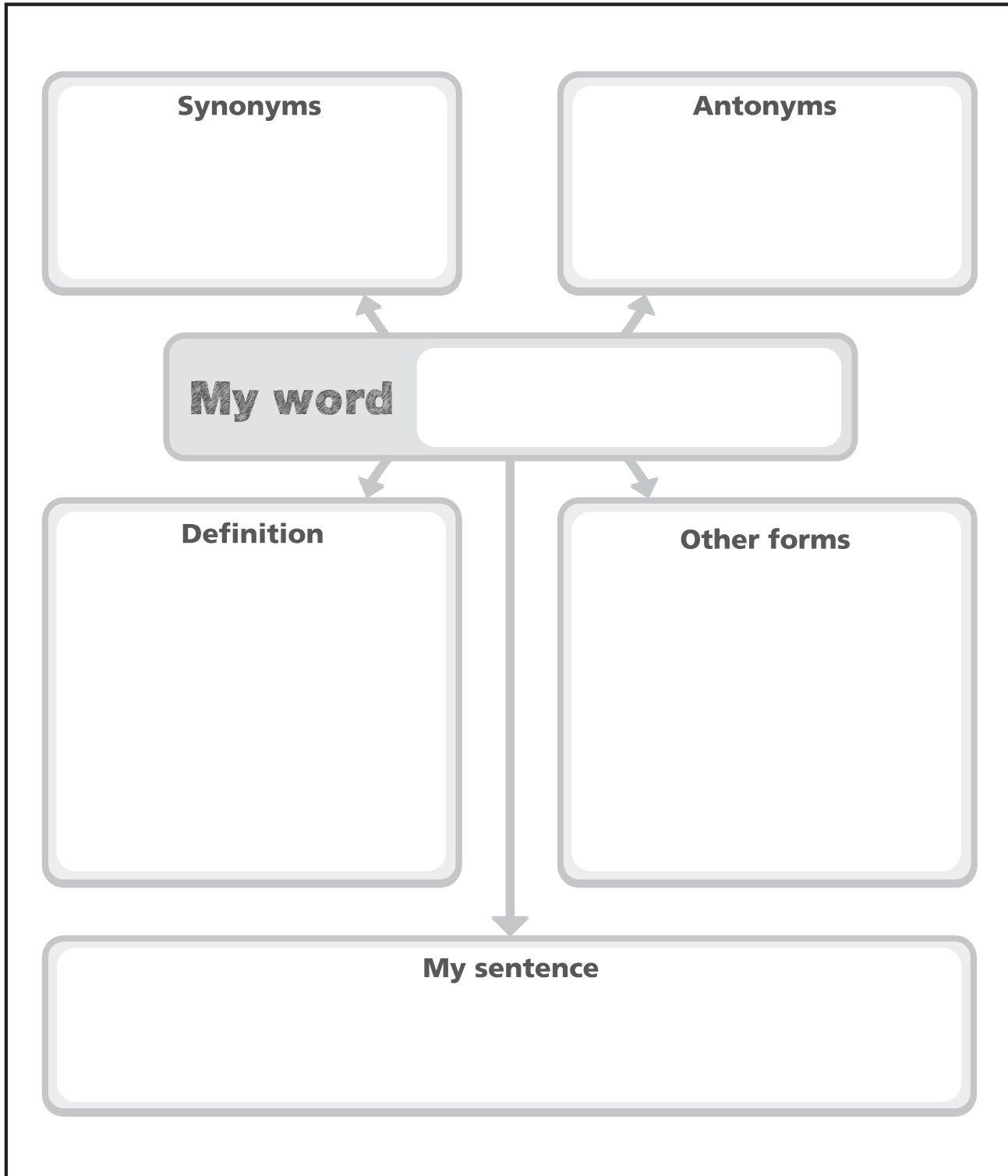
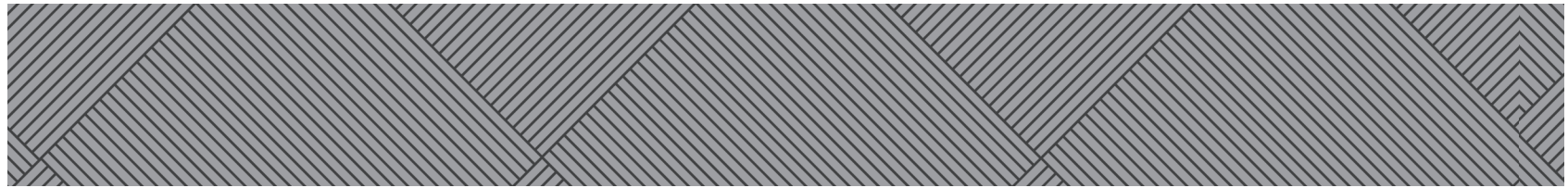
Expanding students' vocabulary is crucial for improving their reading comprehension. A word map is a useful tool for developing students' vocabulary base. It is a graphic organizer that prompts students to think about vocabulary words and concepts in a variety of ways, giving them definitional and contextual understanding. By using word maps, students utilize their prior knowledge to explore the facets of a word or term.

Most word maps ask students to define a word, list synonyms and/or antonyms, and use the word in a sentence of their own creation. Some ask students to draw a picture of the concept. This format helps visual learners explore the meanings of words in depth.

## How to Use the Word Map

Use the word map to introduce the vocabulary words that appear in each Share and Learn passage in the reading lessons. As part of your whole-class instruction, model how to complete the map with one of the highlighted vocabulary words from the passage.

1. Direct students' attention to the word list and word map.
2. Have students put a target word in the central box.
3. Have students suggest words or phrases to put in the other boxes by asking them such questions as "What is it?" and "What is it like?" and "What are some examples?" Note that not all words lend themselves to every box on the word map. For some words, students will be unable to complete all the boxes. Use these occasions to have students explain why the particular word doesn't suit the activity.
4. Model how to write a definition by synthesizing all the information in the word map.
5. Have students create word maps for the remaining vocabulary words as part of their peer group discussions. Have them create the maps in their notebooks, or provide them with blank copies of the map. A reproducible version appears on the next page.





# Freewriting

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Freewriting is a prewriting and drafting technique designed to get ideas flowing. During a freewrite, a student is instructed to write without stopping for a specified brief period of time, usually about five minutes, without worrying about grammar, spelling, or organization. A freewrite is used as an idea starter or to allow students to record broad ideas about a topic. Freewriting differs from brainstorming; in freewriting, students write continuously in phrases and sentences to form a paragraph, while in brainstorming, they list and group ideas, often in a graphic organizer.

## **How to Use Freewriting Activities in the Classroom**

Read the introductory paragraph on the first page of each writing lesson with the class. Lead a brief discussion of it, and then read the Essential Question. Then allow students five to ten minutes to complete a freewrite in response to the Essential Question.

Remind students that their writing can be very rough because the main purpose is to gather ideas. As they are working, circulate to ensure that students remain on task.

As a group, discuss students' freewrite responses after they complete the activity.



# Teacher-Student Writing Conferences

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Writing conferences are meetings held with individual students to discuss their writing. They last about five minutes each. Their goal is not to fix students' writing but to teach them the strategies or techniques they need to fix it themselves. Writing conferences should teach students to write well independently by leading them to assess their own work as they write.

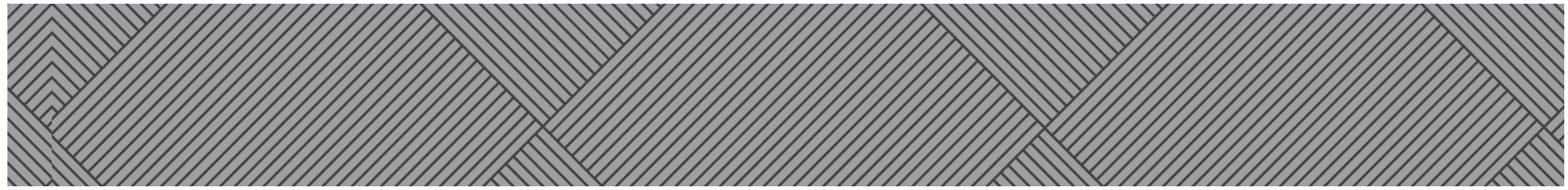
Hold writing conferences during class, while students are working on their writing assignments. You can move a chair from desk to desk to sit near each student, or you can designate a separate table for the task.

## **Conducting Writing Conferences in the Classroom**

During a writing conference, have the student's writing in front of you both. Frame the conference as a conversation, with both you and the student talking as well as listening.

1. Determine where in the writing process the student is, and assess how well the student is handling the tasks required at that stage. To do this, ask the student open-ended questions about his or her writing or the process being followed.
2. Once you have determined how well the student is progressing, ask follow-up questions to help you narrow down tasks with which the student needs help. Provide the student with feedback, pointing out things that are being done well and things that require work.
3. Use the student's answers to your questions in combination with a quick review of his or her work to determine a relevant writing strategy or technique to teach.
4. Conclude the conference by asking the student to summarize how he or she will utilize the strategy you just taught.

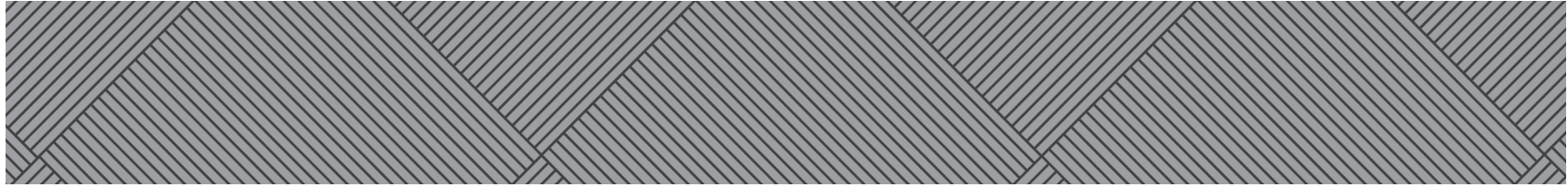
After each conference, record notes on the student's progress on a sheet like the one on the next page. Note any areas with which the student is struggling and the strategies you suggested. This will help you to record each student's progress throughout the year.



Week of: \_\_\_\_\_

Student	Writing Type	Student Needs	Strategy





**Week of:** \_\_\_\_\_

Student	Writing Type	Student Needs	Strategy





# **INSTRUCTION COACH Teacher's Manual**

**English Language Arts, Grade 5**

# Reading Short Stories

## Focus Skills

- > Short Story
- > Cite Evidence
- > Theme
- > Plot
- > Chapters
- > Sequence of Events
- > Narrator
- > Make Connections Between Texts
- > Engage in Collaborative Discussion

## Review Skills

- > Character Traits
- > Author's Background and Culture
- > Make Connections: Text-to-Text, Text-to-Self, Text-to-World

## Foundational Skills

- > Root Words and Affixes

## Reading Selections

**Listen and Learn** *A Snare for Srayosi* . . . . .6

**Share and Learn** *Into the Maze* . . . . . 14

**Read On Your Own** *The Famous Merkel* . . . . . [Online](#) [Handout](#)

## Whole Class

## Listen and Learn

### **A Snare for Srayosi** Student Edition page 5

---

Direct students' attention to the photograph of the underwater scene. Lead a discussion about what kind of story might take place in an underwater setting.

Lesson 1

# Reading Short Stories

Look at this underwater scene. Do you think this would be a good setting for a story? Why or why not?

**ESSENTIAL QUESTION**  
*What are the important parts of a good short story?*

Lesson 1 • Reading Short Stories 5

### **What exciting events or problems might occur in a story with an underwater setting?**

Possible responses: A character might discover sunken treasure, be attacked by a shark or other sea creature, or be trapped under the water.

### **How might those problems be solved?**

Possible responses: A shark could be frightened away. A trapped person might be rescued or find a clever way to escape.

### **Essential Question**

Read the Essential Question aloud. Tell students to keep it in mind as they read the lesson selections.

Possible response: The important parts of a short story are a beginning that gets the reader interested in the story; a middle that includes exciting events and convincing details about the characters, setting, and plot; and an ending that resolves conflicts and leaves the reader feeling satisfied.



## A Snare for Srayosi Student Edition pages 6–7

Read the short story straight through with the class. Then read it a second time, using the Think Alouds with the class to model the process of thinking through the questions.

### Pronunciations

Srayosi (sray AH see)

Shah (shaw)

### Think Aloud

#### SHORT STORY

*I see that the story has two characters, named Srayosi and Shah. They are a teenage twin brother and sister, and they are trapped at the bottom of an aquarium tank. We learn that the characters are in trouble. Although the twins are unusually good at holding their breath, it is clear that this will be a challenging situation.*

#### NARRATOR

*The narrator uses the pronouns he, she, and they to tell the story about Srayosi and Shah. This tells me that the story has a third-person narrator. Someone who is not a character in the story is telling it.*

### Listen and Learn

**Consider** ► How do you get to know the characters in a short story? Can you usually tell right away whether you like the characters?

## A Snare for Srayosi

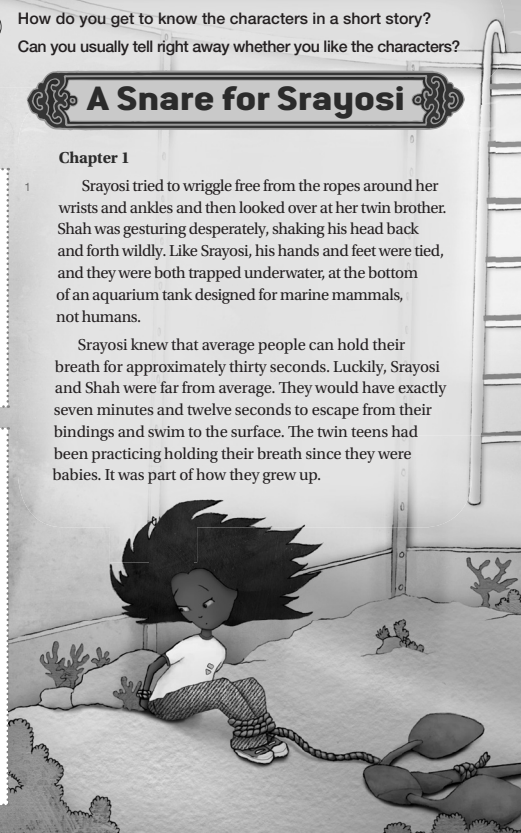
### Chapter 1

1 Srayosi tried to wriggle free from the ropes around her wrists and ankles and then looked over at her twin brother. Shah was gesturing desperately, shaking his head back and forth wildly. Like Srayosi, his hands and feet were tied, and they were both trapped underwater, at the bottom of an aquarium tank designed for marine mammals, not humans.

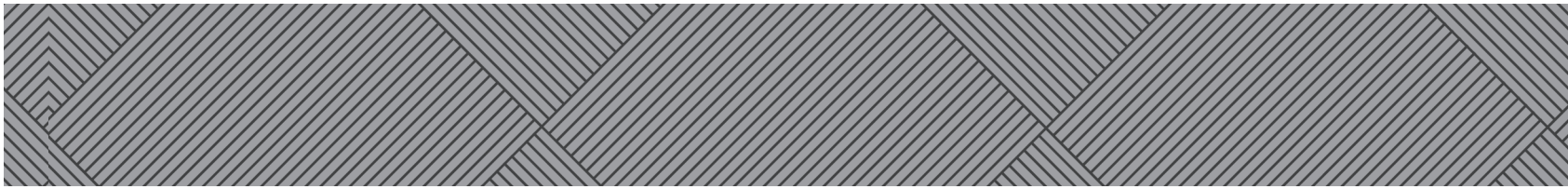
Srayosi knew that average people can hold their breath for approximately thirty seconds. Luckily, Srayosi and Shah were far from average. They would have exactly seven minutes and twelve seconds to escape from their bindings and swim to the surface. The twin teens had been practicing holding their breath since they were babies. It was part of how they grew up.

**SHORT STORY** A short story is a short fictional narrative with a beginning, middle, and ending. A short story is told in far fewer words than a novel. Important parts of a short story are characters, setting, and plot. What characters are described on this page? What do you learn about them?

**NARRATOR** The narrator of a short story is the person who tells the story. If the story is told by one of the characters in the story, it is told from the first-person point of view. In first-person point of view, the narrator uses the pronoun *I*. If the story is told by someone who is not a character in the story, it is told from the third-person point of view. In third-person point of view, the narrator uses the pronouns *he*, *she*, and *they*. Who is the narrator of this story? How do you know?



6 Lesson 1 • Reading Short Stories



**Listen and Learn**

Unluckily, their focus on escaping was interrupted by a loud grinding noise. The walls of the tank began to move inward, making the room inside the tank smaller and smaller, while the water rose higher and higher. Srayosi and Shah might have six minutes of breath left, but they would be crushed in less than three.

Srayosi's mind began racing faster and faster. She calculated that she had forty-five seconds to think of a solution and two minutes to get untied, untie Shah, swim to the top of the tank, and climb out. Fifteen seconds had already ticked away.

5 Srayosi looked for a tool she could use to get the ropes off her hands. But then Srayosi noticed that the glass floor of the tank was covered with slimy algae. She scooped some of it into her fingers and began to rub it on the ropes around her wrists.

Srayosi wriggled her wrists back and forth and scrunched her long, narrow fingers as tightly as possible. The slippery algae helped reduce the friction between her skin and the rope. In less than twenty seconds, Srayosi's hands were free.

**PLOT** The plot of a story is its series of events. The first part of the plot tells the story's basic situation—the characters, setting, and conflict. The conflict is a problem or struggle that the characters must face. As the characters deal with the problem, obstacles get in their way. The problem or conflict grows more and more serious; we describe this by saying that the action "rises." The point where the problem is most serious is called the climax, or the high point, of the story. What problems have Srayosi and Shah faced so far?



**Lesson 1 • Reading Short Stories 7**

**Think Aloud**

**PLOT**

*The conflict in the story is that Srayosi and Shah find themselves tied up at the bottom of a giant aquarium tank. The action rises when the walls of the tank begin to move and close in on them. Racing against time, Srayosi uses algae from the bottom of the tank to slide her hands out of the ropes that bind her. Her brother Shah tries the same escape, but it fails because his large hands can't slip out of the ropes.*

## A Snare for Srayosi Student Edition pages 8–9

### Think Aloud

#### CITE EVIDENCE

*The story says that Shah would have said, "Great, Sis!" if he could have spoken. This suggests that Shah trusts his sister and often agrees with and supports her. He is used to following Srayosi's actions, just as he does when he scoops up the algae. Shah is described physically as "tall and muscular" with "humongous hands." However, he is not the hothead most people assume he is and is "able to remain cool in even the most torturous circumstances." He has confidence in his sister, which makes me think he is a good brother.*

#### CHAPTERS

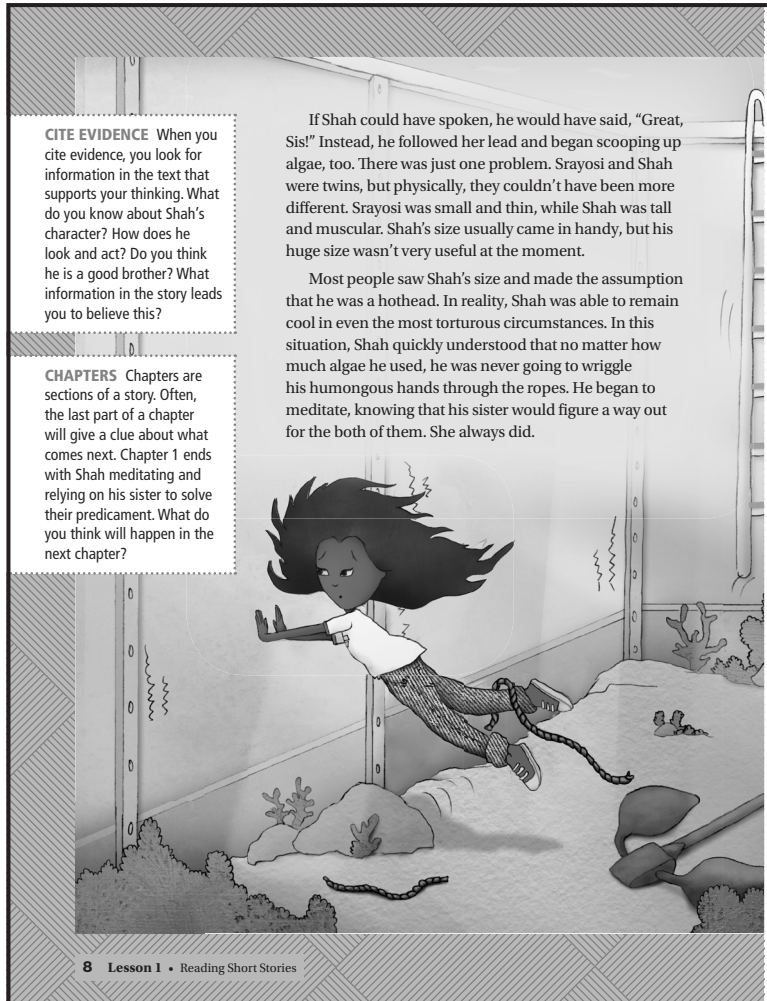
*As Chapter 1 ends, I see that Shah is meditating, which must be important to him even in a dangerous situation. In the next chapter, I might learn how his meditating helped Shah stay calm. He might even find a solution to the problem through meditation. From earlier in the story, we know that Shah has confidence in his sister, so I think the next chapter will show how Srayosi manages to save them both.*

**CITE EVIDENCE** When you cite evidence, you look for information in the text that supports your thinking. What do you know about Shah's character? How does he look and act? Do you think he is a good brother? What information in the story leads you to believe this?

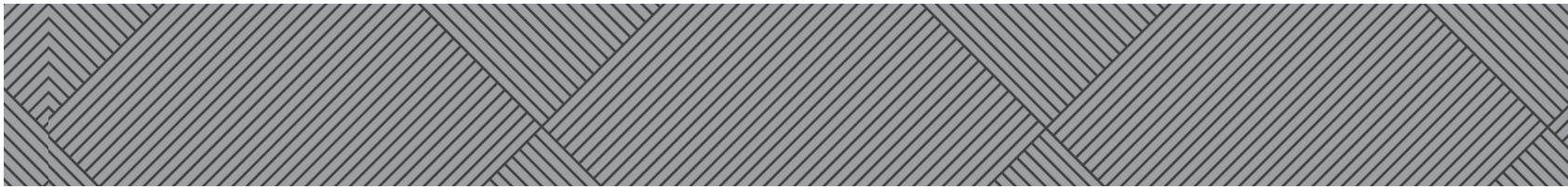
**CHAPTERS** Chapters are sections of a story. Often, the last part of a chapter will give a clue about what comes next. Chapter 1 ends with Shah meditating and relying on his sister to solve their predicament. What do you think will happen in the next chapter?

If Shah could have spoken, he would have said, "Great, Sis!" Instead, he followed her lead and began scooping up algae, too. There was just one problem. Srayosi and Shah were twins, but physically, they couldn't have been more different. Srayosi was small and thin, while Shah was tall and muscular. Shah's size usually came in handy, but his huge size wasn't very useful at the moment.

Most people saw Shah's size and made the assumption that he was a hothead. In reality, Shah was able to remain cool in even the most torturous circumstances. In this situation, Shah quickly understood that no matter how much algae he used, he was never going to wriggle his humongous hands through the ropes. He began to meditate, knowing that his sister would figure a way out for the both of them. She always did.







Listen and Learn

Chapter 2

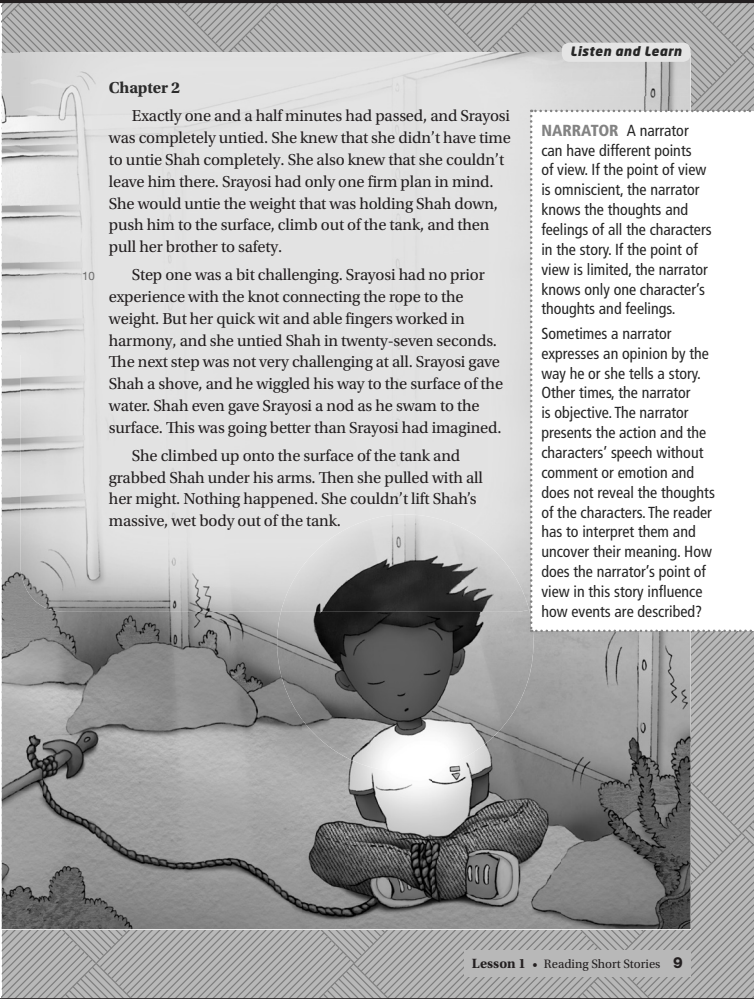
Exactly one and a half minutes had passed, and Srayosi was completely untied. She knew that she didn't have time to untie Shah completely. She also knew that she couldn't leave him there. Srayosi had only one firm plan in mind. She would untie the weight that was holding Shah down, push him to the surface, climb out of the tank, and then pull her brother to safety.

Step one was a bit challenging. Srayosi had no prior experience with the knot connecting the rope to the weight. But her quick wit and able fingers worked in harmony, and she untied Shah in twenty-seven seconds. The next step was not very challenging at all. Srayosi gave Shah a shove, and he wiggled his way to the surface of the water. Shah even gave Srayosi a nod as he swam to the surface. This was going better than Srayosi had imagined.

She climbed up onto the surface of the tank and grabbed Shah under his arms. Then she pulled with all her might. Nothing happened. She couldn't lift Shah's massive, wet body out of the tank.

**NARRATOR** A narrator can have different points of view. If the point of view is omniscient, the narrator knows the thoughts and feelings of all the characters in the story. If the point of view is limited, the narrator knows only one character's thoughts and feelings.

Sometimes a narrator expresses an opinion by the way he or she tells a story. Other times, the narrator is objective. The narrator presents the action and the characters' speech without comment or emotion and does not reveal the thoughts of the characters. The reader has to interpret them and uncover their meaning. How does the narrator's point of view in this story influence how events are described?



Think Aloud

NARRATOR

*Sometimes the narrator tells what Shah is thinking, such as when he begins to meditate. At other times, the narrator tells what Srayosi is thinking, such as when she tries to pull Shah from the tank. So, I know that the narrator is omniscient, or knows the thoughts and feelings of all the characters. The story is more interesting and exciting because the narrator can describe what both characters are thinking as well as what they are doing.*

## A Snare for Srayosi Student Edition pages 10–11

### Think Aloud

#### MAKE CONNECTIONS BETWEEN TEXTS

*This story is like some other adventure stories I've read, where people are trapped in caves or buried under the snow and have to find a way to escape. This story is different because the characters are twins, and I've never read about people trapped underwater. When I read about the footsteps, I think the person who put the twins in the tank must be coming. Usually in stories like this one, the villain shows up at the most tense moment.*

#### SEQUENCE OF EVENTS

*In most of this story, the narrator tells about events as they are happening, and in the order they happen. But I see that the narrator goes back in time and tells us that Srayosi and Shah were trained since birth to fight crime. This flashback interrupts the sequence of events, but it is important to my understanding of what is happening.*

### Word Analysis

#### Root Words and Affixes

Direct students' attention to the word *international* in paragraph 15. Have them identify these parts of the word: *inter-*: prefix; *nation*: root word; *-al*: suffix.

In discussion, have students identify what each word part means (*inter-* means "among or between"; *nation* means "country"; *-al* means "having to do with"). Lead them in figuring out that *international* means "having to do with or involving multiple countries."

Point out the word *interrupted* in paragraph 3. Tell students that the root *rup* comes from a Latin word meaning "to burst." Ask them to use their knowledge of the prefix *inter-* to determine what the word means.

**MAKE CONNECTIONS BETWEEN TEXTS** Often, stories in the same genre, or type, have similar features. For example, fairy tales often include a member of a royal family and some type of magic. When you make connections between similar texts, you note their similarities and differences. What similarities do you see in this story and other adventure stories you have read? How is this story different from them? Whom do you think the footsteps belong to? What have you read in other stories that would lead you to believe that?

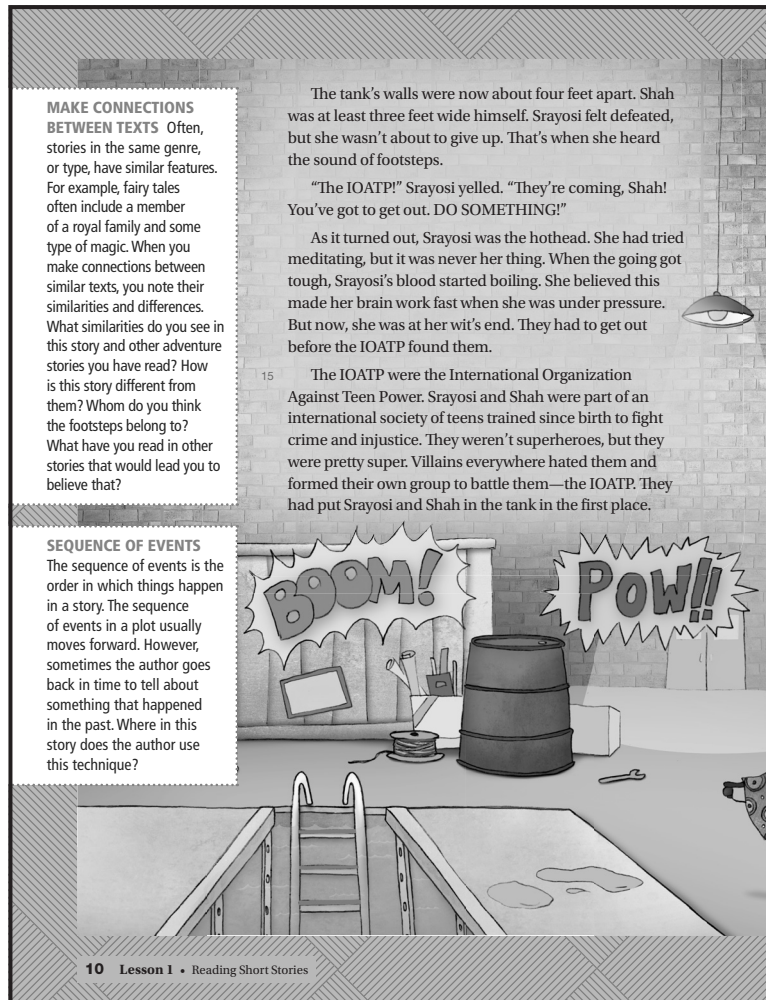
**SEQUENCE OF EVENTS** The sequence of events is the order in which things happen in a story. The sequence of events in a plot usually moves forward. However, sometimes the author goes back in time to tell about something that happened in the past. Where in this story does the author use this technique?

The tank's walls were now about four feet apart. Shah was at least three feet wide himself. Srayosi felt defeated, but she wasn't about to give up. That's when she heard the sound of footsteps.

"The IOATP!" Srayosi yelled. "They're coming, Shah! You've got to get out. DO SOMETHING!"

As it turned out, Srayosi was the hothead. She had tried meditating, but it was never her thing. When the going got tough, Srayosi's blood started boiling. She believed this made her brain work fast when she was under pressure. But now, she was at her wit's end. They had to get out before the IOATP found them.

15 The IOATP were the International Organization Against Teen Power. Srayosi and Shah were part of an international society of teens trained since birth to fight crime and injustice. They weren't superheroes, but they were pretty super. Villains everywhere hated them and formed their own group to battle them—the IOATP. They had put Srayosi and Shah in the tank in the first place.





Srayosi tried one last time to lift her brother from the tank. The footsteps were right behind her. Things were bad, yet Shah was smiling.

"Mom!" Shah cheered as his muscled mother reached past Srayosi and pulled him to safety. Srayosi had inherited her mother's hotheadedness, but it was Shah who got her size and strength.

"How did you find us?" Srayosi wondered aloud.

"Shah and I have been working on meditative transmissions," she explained. "He's able to send me mental pictures when he meditates. I saw where you were, and I knew you needed me."

"Mom to the rescue," Shah said.

"Always!" their mom replied lovingly. "Now let's get out of here. I set some explosives, and they're about to go off in 5 . . . 4 . . . 3 . . . 2 . . ."

#### Listen and Learn

**PLOT** The plot of a story ends when the problems have been resolved. This is called the resolution. What is the resolution of this story?

**THEME** The theme of a short story is its message about life. Usually, the author doesn't directly tell you the theme. You have to figure it out yourself by looking at the characters, their words and actions, and the setting of the story. What do you think is the theme of this story?



## Think Aloud

### PLOT

*The problem is resolved when the twins' mother pulls Shah out of the tank just in time to save him. Also, we learn that Mom knew where the twins were because Shah sent her a mental picture when he was meditating. That adds a nice twist to the ending. It seemed like Shah was the helpless one, but we find out that he was responsible for their rescue.*

### THEME

*The story is about two brave and daring teens who fight crime. I think the theme or message is that if you are brave and keep trying, you can win out over crime or injustice, especially if you work together. I think maybe another theme is that you never know for sure where help is going to come from, but help will come if you keep trying.*

**A Snare for Srayosi** Student Edition page 12

Read the directions aloud. Lead a class discussion with students about the main characters in the story. Stop and allow time for students to fill in their Venn diagrams as similarities and differences are identified in the discussion. As students are working on their diagrams, circulate around the room and provide help as needed.

**Sample answers**

**Srayosi**

- brainy
- observant
- quick-thinking
- hotheaded
- analytical

**Similar Character Traits**

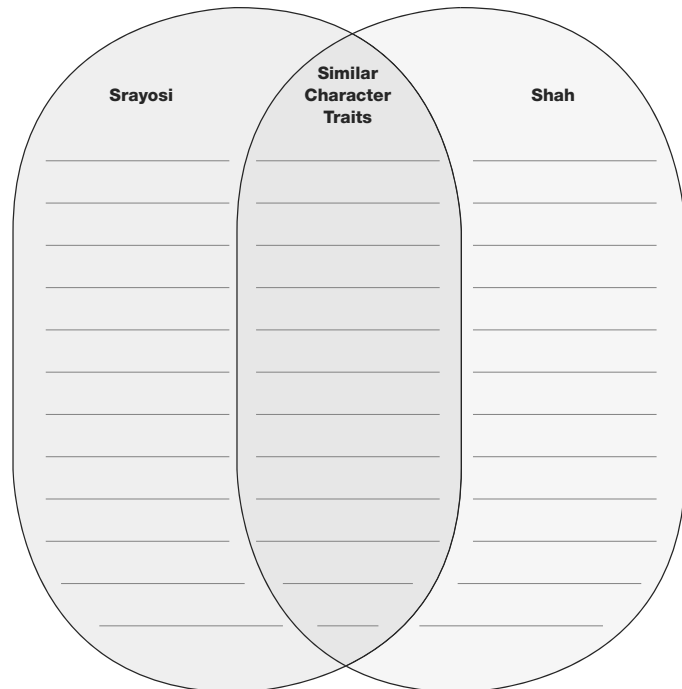
- disciplined
- trustworthy
- loyal
- courageous
- sympathetic

**Shah**

- muscular
- expressive
- patient
- spiritual
- positive

**Comprehension Check**

Think about what you learned about the main characters in "A Snare for Srayosi." Look back through the story for evidence that tells you about their character traits in the things they do, the words they say, and in how they are described. Think about how they are alike and how they are different. Then use the information to fill in the Venn diagram below.



## Review Skills

Before dividing students into peer groups, review any of these concepts with which students are struggling. Questions based on these review skills appear in the Share and Learn questions that scaffold the passage.

<b>character traits</b>	<b>the qualities of a character in a story, as described by details in the text</b>
<b>author's background and culture</b>	<b>the author's personal life and experiences, which can influence his or her writing</b>
<b>make connections: text-to-text, text-to-self, text-to-world</b>	<b>to look at the way characters, setting, and plot relate to another story, your own experiences, or the world</b>

## Vocabulary

Use word maps to introduce the vocabulary words that appear in the Share and Learn passage that follows. As part of your whole-class instruction, model how to complete the maps with one of the vocabulary words from the passage. Have students complete word maps for the remaining words in their peer groups. More information on using word maps, as well as a blank reproducible, appears on pages xv–xvi.

### Sample answers

**My Word**—*nimble*

**Synonyms**—*quick, light, flexible*

**Antonyms**—*slow, heavy, clumsy*

**Definition**—*characterized by being able to move quickly and lightly*

**Other Forms**—*nimbly, nimbleness*

**My Sentence**—*The nimble kitten escaped my grasp and ran under the couch.*

## Peer Group

## Share and Learn

**Into the Maze** Student Edition pages 14–22

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Now have students break into groups and read the Share and Learn passage together.

### Peer Group Learning Checklist

For general information about setting up cooperative learning groups, see pages x–xiii in the introduction.

#### Before class . . .

- ✓ Decide how you will group students. For this selection, heterogeneous groups of three or four students are recommended.

#### During class . . .

- ✓ Review the directions with the class before assigning students to groups.
- ✓ Assign students to groups. Assign a note-taker within each group. Give the groups thirty minutes to read, review, and discuss the selection and to write their responses to the questions.

- ✓ Circulate around the room as groups read, review, and write. Check that each student is included and focusing on the work the group is doing. Use questions such as the ones provided on the Student Edition pages to check for understanding.
- ✓ As groups discuss the selection, circulate and check that the discussions remain on task. Encourage groups to discuss how the selection compares to “A Snare for Srayosi” and to other adventure stories they know.

Possible answers to the questions are below.

### Sample answers

**Page 14, CHARACTER TRAITS**—**Theo:** *tentative, thoughtful.* Underline: *He grabbed a dried husk and examined it.* **Ariana:** *impulsive, reckless.* Underline: *“Act first, think later” was her motto.*

**Page 15, MAKE CONNECTIONS BETWEEN TEXTS**—Srayosi and Ariana both take immediate action in situations involving the unknown. They also both have a fun-loving side to their personalities. Srayosi is different from Ariana, though, because she studies a problem before she takes action. Srayosi shares this trait more with Theo than with Ariana. Theo and Shah are both thoughtful and keep calm.

**Page 15, NARRATOR**—The story is told by a third-person narrator, someone who is not a character in the story. The narrator has an omniscient point of view and knows what both Theo and Ariana are thinking and feeling.

**Page 16, PLOT**—The conflict in the story is that Theo and Ariana are in a corn maze, but they are not sure why they were sent there. The action rises as they face obstacles and hear a mysterious voice. Underline: *And that’s when the giant metal crow swooped down from the sky.*

**Page 16, MAKE CONNECTIONS: TEXT-TO-SELF**—(Student answers will vary but should address both parts of the question.)

**Page 18, CITE EVIDENCE**—Ariana is reminded that “looks are often deceiving” when she follows Theo, who appears to know where he is going, only to come to a dead end in the maze. Underline: *He definitely looked as if he knew where he was going. But . . . they came to a dead-end wall of corn . . .*



**Page 18, MAKE CONNECTIONS BETWEEN TEXTS—**

In both stories, two main characters are trapped and want to escape. In the first story, the characters could drown, and one character has to save the other. The second story has a different conflict—there are mechanical creatures and a mysterious voice that taunt the characters. In the first story, the twins are being persecuted by a secret organization. In the second story, a jealous trainer turns out to be the problem.

**Page 19, AUTHOR'S BACKGROUND AND CULTURE—**

If the author had never seen a corn maze, the description of the maze might seem less realistic, or perhaps the author would have chosen some other setting for the characters to be lost in.

**Page 19, MAKE CONNECTIONS BETWEEN TEXTS—**

The early mystery in "A Snare for Srayosi" is why Srayosi and her brother are tied up at the bottom of the tank. A later part of the mystery is the question of what "IOATP" is. The early mystery in "Into the Maze" is why Theo and Ariana have been invited to a seemingly abandoned corn maze where there is supposed to be a special event. The mystery develops when they do not meet their teammates but are instead taunted by strange machines while lost in the maze.

**Page 20, PLOT—**I don't think this is where the conflict will end. The plot has had a lot of surprising twists so far, and I expect more. Also, we don't know to whom the mysterious voice belongs yet. Finally, the illustration shows Theo trapped in a spider web.

**Page 21, MAKE CONNECTIONS: TEXT-TO-WORLD—**

Corn mazes do really exist, and sometimes people go into them for fun. People could also be led into a maze as a practical joke. So, two people getting lost in a maze could happen in the real world. In real-world events, however, a team trainer would not create mechanical monsters and a tornado to terrify students.

**Page 21, PLOT—**The climax of the story is when Theo is trapped in the spider web. Underline: *Ariana raced toward the sound of Theo's voice. She darted down a row of corn and almost raced into the most massive spider web she had ever seen in her life. Then she stepped back and gasped. Theo was trapped by the web. And a giant spider was headed his way!*

**Page 22, SEQUENCE OF EVENTS—**Underline: *He was a goalie twenty years ago, and no one's even come close since then.*

**Page 22, PLOT—**The resolution of the story is that Ariana finds the control that stops the spider and saves Theo. Their coach and the police arrive, and the coach explains that Mr. Minos, the trainer, is jealous and was trying to prevent the two players from playing in the game.

**Page 22, THEME—**One theme of "Into the Maze" is that quick action can be important when confronting a dangerous challenge. That is also a theme of "A Snare for Srayosi." However, the theme comes with a twist in each selection. In "A Snare for Srayosi," the character who seems to be not taking action helps save the situation. In "Into the Maze," the problem is resolved by the character who rushes in carelessly, rather than the character who is more organized.

**Into the Maze** Student Edition pages 23–24

Now that your students have read “Into the Maze” together, have them complete the Discussion Questions as a group. Then have them answer the Comprehension Check questions on their own.

**DISCUSSION QUESTIONS**

1. Do you think Theo and Ariana are ever in real danger in the story? Why or why not? Support your answer with details from the text.

**Evaluation Guidelines:**

- Responses maintain a clear focus in answering whether or not Theo and Ariana are ever in real danger.
  - Either a “yes” or “no” answer is acceptable, as long as it is supported by relevant and accurate details from the text. For example, the remote control for the robotic spider is left where the kids can find it, suggesting that they are never in actual danger.
  - Answers are written in paragraph form and use proper grammar to convey ideas effectively.
2. Look back at the words the narrator uses to describe Theo and Ariana throughout the story. Do you think the narrator favors one character over the other? Explain why or why not, citing specific details from the text as support.

**Evaluation Guidelines:**

- Responses maintain a clear focus in answering whether or not the narrator favors one character over the other.
- Answers may vary, but they should be supported by relevant and accurate details from the text. Two possible examples supporting the idea that the narrator favors the more responsible Theo over Ariana are “Theo said sensibly” and “Seriously, Ariana should have known better.”
- Answers are written in paragraph form and use proper grammar to convey ideas effectively.

**COMPREHENSION CHECK**

1. Theo and Ariana go into the corn maze because their trainer led them to think there was going to be a social event there before their lacrosse championship game.
2. The story says Theo and Ariana need to communicate well because he is the goalie and she is a defender. If Mr. Minos wants to prevent them from playing, that implies that they do communicate well together. Also, the dialogue in the story shows that the two listen to each other, understand and respect each other’s different approaches to the situation, and work together to solve the problems they confront.
3. I predict they will win the championship for three reasons. First, Mr. Minos seems to expect them to do very well. Second, the story shows that they work well together. Finally, at the end of the story, they are finalizing their game plan and are confident it will be their best game ever.



***Independent***

***Read On Your Own***

***The Famous Merkel***

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Assign one level of the independent reading passage and its associated comprehension questions to each student based on his or her reading level. The passage can be read in class or as homework.



# Speaking and Listening Project

## Communicate/Collaborate

### Overview

## Creating a Visual Essay

Working in small groups, students will plan and create an original visual essay using illustrations, photos, and printed images to detail the main plot of a story or drama.

- **Technology note:** No technology is needed for this project
- **Time required:** One class period
- **Materials needed:** Drawing materials, a selection of magazines from which students can cut out photos or other pictures, scissors, glue

### 21st Century Student Outcomes

- Engage in a range of collaborative discussions.
- Interpret information presented in diverse media and formats.
- Present claims and findings.
- Create multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
- Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

### Procedure

1. Remind students about the elements of plot, including the beginning/exposition, rising action, climax, falling action, and resolution. Discuss these elements as needed to refresh students' memories.
2. Break the class into three or four small groups. To each group, assign a story or scenes from a play that they have read previously in class.
3. Have each group work together to outline the plot of their story or play, identifying and listing the plot elements. Explain that the purpose of this assignment is not just to identify the plot elements but also for students to develop and demonstrate communication skills and the ability to work collaboratively in groups. Point out that all members of the group are responsible for making sure that
  - every member participates and contributes to the group's project;
  - responsibility for the project is shared by all;
  - communication is collaborative and purposeful.



4. Have groups create a visual depiction of each plot element in their story or play. Depending on interest, encourage students to create their visual depictions by drawing scenes, cutting out photographs or pictures from magazines, or using other visual or artistic approaches. Circulate and provide support or suggestions if students need help identifying the plot elements of their story or thinking of ways to illustrate them. If necessary, allow additional time for students to complete their visual essays in class or as homework.
5. Have groups plan how they will present their visual essay. Tell them their presentation should include all members of the group and should detail all the plot elements of their story or play. Provide support as needed for planning presentations. For example, one group might present all its visuals at the same time, while members of the group describe the plot elements in the order they occurred. Another group might present one visual element at a time, while members describe each plot element individually.
6. Schedule class time for groups to present their work. Tell groups they should make their presentations clear, well organized, accurate, and appealing to the audience. Allow five to ten minutes for each presentation.

## Assessment

Assess each group's work for content and presentation. Assess content on accuracy and thoroughness of the plot analysis, quality and creativity of the visuals, and accuracy of the presentation. Assess the presentation on clarity, organization, delivery, and audience appeal.

Rubric		
Score	Content	Presentation
4	Plot elements are thoroughly and accurately analyzed and include all major events in the story or play. Elements are organized and presented in a way that reflects thorough understanding of plot structure, including beginning, rising action, climax, falling action, and resolution. Visuals are creative and engaging and accurately illustrate the plot elements.	Presentation is very clear and well organized, is delivered smoothly and effectively, and is highly appealing to the audience.
3	Plot elements are well analyzed and include most major events in the story or play. Elements are organized and presented in a way that reflects reasonable understanding of plot structure, including beginning, rising action, climax, falling action, and resolution. Visuals are creative and engaging and generally accurate in illustrating the plot elements.	Presentation is moderately clear and well organized, is well delivered but with some lack of smoothness and effectiveness, and is moderately appealing to the audience.
2	Plot elements are incompletely analyzed but include some major events in the story or play. Elements are incompletely organized and presented in a way that reflects partial understanding of plot structure, including beginning, rising action, climax, falling action, and resolution. Visuals are somewhat creative and somewhat accurate in illustrating the plot elements.	Presentation is only partly clear and well organized, is delivered with hesitation or uncertainty, and has limited appeal to the audience.
1	Plot elements are poorly analyzed and omit many major events in the story or play. Elements are disorganized and reflect little understanding of plot structure, including beginning, rising action, climax, falling action, and resolution. Visuals are weak, incomplete, or inaccurate in illustrating the plot elements.	Presentation is unclear and disorganized, is delivered with significant hesitation or uncertainty, and does not appeal to the audience.