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Common Core State Standards Correlations

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READING: LITERATURE STANDARDS	Pages
Key Ideas and Details	
ELA.RL.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	39-42, 49-50, 51-54, 55-56, 69-70, 77-80, 81-82, 83-86, 103-106, 109-112
ELA.RL.8.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	39-42, 43-44, 51-54, 55-56, 69-70, 75-76, 77-80, 81-82, 83-86, 109-112
ELA.RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	17-18, 39-42, 51-54, 69-70, 75-76, 77-80, 81-82, 83-86, 103-106, 109-112
Craft and Structure	
ELA.RL.8.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	17-18, 39-42, 43-44, 49-50, 51-54, 55-56, 69-70, 75-76, 77-80, 81-82, 83-86, 103-106, 109-112
ELA.RL.8.6: Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	39-42, 49-50, 51-54, 69-70, 75-76, 83-86, 103-106, 109-112
Range of Reading and Level of Text Complexity	
ELA.RL.8.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	All passages allow students to read and comprehend literature at the high end of the grades 6–8 text complexity band.

Common Core State Standards Correlations *(cont.)*

READING: INFORMATIONAL TEXT STANDARDS	Pages
Key Ideas and Details	
ELA.RI.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	19-22, 23-24, 25-28, 29-30, 31-34, 45-48, 57-60, 65-68, 71-74, 91-94, 97-100, 101-102
ELA.RI.8.2: Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	13-16, 19-22, 25-28, 29-30, 31-34, 45-48, 57-60, 65-68, 71-74, 91-94, 95-96, 97-100, 101-102
ELA.RI.8.3: Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	19-22, 23-24, 25-28, 31-34, 45-48, 57-60, 65-68, 71-74, 91-94, 95-96, 97-100, 101-102, 107-108
Craft and Structure	
ELA.RI.8.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	13-16, 19-22, 23-24, 25-28, 29-30, 31-34, 45-48, 57-60, 65-68, 71-74, 91-94, 95-96, 97-100, 101-102, 107-108
ELA.RI.8.5: Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	13-16, 19-22, 25-28, 29-30, 31-34, 65-68, 71-74, 91-94, 95-96, 97-100, 101-102
ELA.RI.8.6: Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	97-100, 101-102, 107-108
Range of Reading and Level of Text Complexity	
ELA.RI.8.10: By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	All passages allow students to read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band.

Name _____

Activity: Read the passage below and complete page 108.

The Wind in the Willows

1. One of the 20th century's great works of literature was *The Wind in the Willows* by the Scottish author Kenneth Grahame. He completed this, his fourth and final book, in 1908. In true classic style, the book has been enjoyed by millions of readers worldwide and has been the catalyst for other works of literature.
2. Like two of his earlier books, the original text indicates that *The Wind in the Willows* was penned for adults, yet the characters and their adventures suggest that the story would also have widespread appeal to children of all ages. In its original state, the story would have been available only to those children who had someone who could change the text to an easier level. Illustrations for the text were added in 1931 when E.H. Shepherd, illustrator for the *Winnie the Pooh* classics, sketched the characters and scenes in his famous style. Now many different adaptations of this classic are in print, suitable for all ages.
3. At one level, the story relates the adventures of Ratty, Mole, and Toad as they enjoy their lives on the riverbank, meeting up with their friends, Badger, Otter, and his son, Portly. Ratty, Mole, and Badger fight a constant battle to keep the extravagant Toad out of mischief and trouble. It tells also of their encounters with the creatures of the Wild Wood, the stoats and weasels, and rabbits and squirrels.
4. At a higher level, the story describes the social strata of British society in the early 20th century, each character portraying a role within the class structure; the riverbank inhabitants representing the upper class and the Wild Wood creatures representing the working class. The events of the story correspond to typical situations as they could have occurred in Britain at that time.
5. A.A. Milne, author of the classic *Winnie the Pooh* stories, adapted *The Wind in the Willows* for the stage. He concentrated mainly on the escapades of Toad, as these were more easily adjusted to fit a stage production. He called the play *Toad of Toad Hall*. It had its first showing in London in December 1929, and like Grahame's book, *Toad of Toad Hall* has become a classic masterpiece, and it has been staged many times throughout the 20th century and into the 21st.
6. There have also been many versions of *The Wind in the Willows* for film and television. The most faithful being the 1983 Cosgrove Hall animated film version, which was followed with a television series by the same company.
7. Although Kenneth Grahame died before E.H. Shepherd's illustrations for his book were complete, more tales from the riverbank have continued to delight us, as the author William Horwood has written a number of sequels to *The Wind in the Willows*:
 - *The Willows in Winter*, 1995
 - *Toad Triumphant*, 1996
 - *The Willows and Beyond*, 1997
 - *The Willows at Christmas*, 2001
8. In 1981, *Wild Wood* by Jan Needle was published, retelling the story of *The Wind in the Willows* from the point of view of the Wild Wood inhabitants. Although written many years after the original, *Wild Wood* also delivers a story of social history, describing the dramatic changes to British society with the election of the first female prime minister in 1979.
9. One hundred years later, the classic tale of *The Wind in the Willows* is still stirring the hearts and minds of book lovers everywhere.



Name _____

Use the strategies you learned and practiced in *Household Chores* to help you identify the writer's point of view and purpose.

Remember:

- Writers don't always just tell you what they think or believe or why they have written the text. Sometimes, you have to try to think like they do and form a conclusion based on what you've read.
- In the text, there are details and information related to the question for you to find and use in making your choices. (These could be underlined.)
- Always consider all possible answers before making a decision.

1. What do you believe is the writer's opinion of *The Wind in the Willows*?

2. What was the writer's purpose in writing this piece of text?

- (a) He enjoys books with animal characters.
- (b) He wanted everyone to know how much he loved the book.
- (c) He wanted to explain how the book could appeal to adults and children.
- (d) He wanted to explain how the story had developed into a masterpiece, appreciated all over the world.

3. Why do you think Jan Needle chose to write *Wild Wood*?

4. When Kenneth Grahame wrote *The Wind in the Willows*, was he most likely writing for an adult or child audience? Explain your answer.

5. Complete the information about a story you have read with animal characters that was written with the purpose of teaching lessons about life.

Title: _____

Author (and Illustrator): _____

Characters: _____

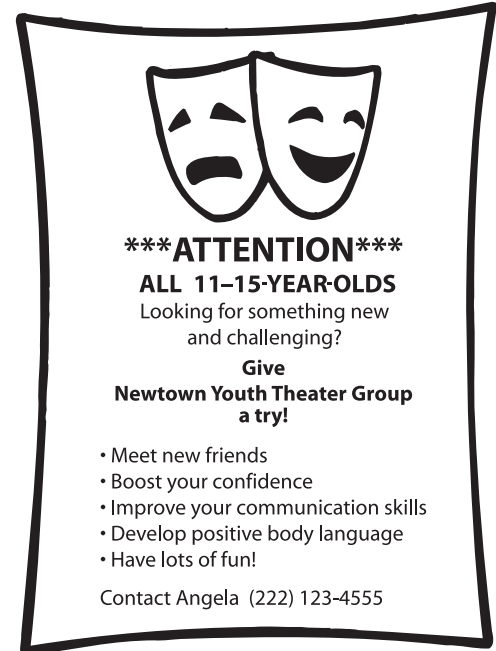
Lesson(s): _____

Name _____

Activity: Read the story below, and use pages 110–112 to show how well you can identify cause and effect, fact or opinion, and point of view and purpose.

Stage Fright

1. “Oh, Cerys, you look fabulous!” cried Emma as her best friend waltzed into the room, showing off the first of her stage costumes. “I’m so excited for you.”
2. “Me, too, sweetie,” squealed Cerys as she leaned forward to kiss the air on each side of Emma’s head. “Well, tonight’s the night! Let the world see a future Oscar winner!”
3. The two girls were members of the local youth theater group, and Cerys had been chosen for a speaking role in the latest production. She had never performed on stage before, and even more amazingly, six months ago, would have run the other way if anyone had suggested speaking in front of even a small group. Ever since reading the flyer, her life had been transformed.
4. At the theater, there was an atmosphere of great excitement with greetings from fellow actors and best wishes from friends and families. Last-minute jobs were hurriedly being attended to by the stagehands, and makeup artists were adding final touches to the actors’ faces. Cerys enjoyed being a part of the excitement in the dressing room, and it wasn’t until she was waiting in the wings for her first cue that she felt a raw sensation in her throat. She began to feel very strange. She couldn’t stop shaking and beads of perspiration dampened her forehead and the back of her neck. In her mind, she saw a sea of faces laughing at her as she struggled to remember her lines and stage positions.
5. “I can’t do it. I can’t go on!” she hissed to George, the prompter, who was standing beside her with his clipboard. “I can’t do it. I just can’t.”
6. She turned to run, but as she did so, she heard the familiar lines signaling her entry onto the stage. She stopped suddenly, turned to George, and mouthed, “I’m on, George. I’m on right now!” The wooden floorboards creaked as she strode on to center stage and delivered her well rehearsed lines.
7. During intermission, Emma embraced her friend. “Oh, Cerys, you were magnificent! George told me what happened. Was it nerves? Are you okay now?”
8. “Okay? You’re asking me if I’m okay?” Cerys was ecstatic. “Emma, I thought I’d be able to see all the faces, but it was all black out there. I just focused on the center of the blackness, and I was fine! It was fantastic. I felt such a buzz. I can’t wait to get on again!”
9. For the rest of the evening, Cerys was in a trance. Each time she walked on stage, she felt as though she owned it, speaking her lines as naturally as if they were her own. As the curtain fell after the final scene, Cerys knew she would be auditioning for the next production, and the one after that . . .
10. Preparing for bed that night, the sound of applause still ringing in her ears, Cerys thought of how much she had changed since joining the youth theater such a short time ago. From her bedside table she took out a well-worn piece of paper. Reading it again, she thought, “Well, it certainly worked for me!”



Name _____

Remember:

- A cause leads to an effect, and they are connected.
- You will be told one, and you will need to identify the other.
- Look for keywords in the question and underline them.
- Find words in the text that are connected to the keywords.
- Check all possible answers before making a decision.

1. Why were Cerys and Emma so excited?

- (a) Cerys was performing in a play at the theater.
- (b) Cerys was showing off new clothes.
- (c) They were going to the theater.
- (d) They were trying on new costumes.

2. Why did Cerys feel strange while waiting in the wings?

- (a) She was feeling ill.
- (b) She had forgotten all her lines.
- (c) The audience was laughing at her.
- (d) She had an attack of stage fright.

3. What effect did stage fright have on Cerys?

4. How did Cerys feel after the production finished?

5. Most likely, how had being part of the youth theater group changed Cerys?

6. What caused Cerys to change her mind about running away and not performing?

Name _____

Remember:

- A fact can be checked and proven to be correct.
- An opinion is what someone *believes* to be true, but it can't be proven.
- Always check all possible answers before making a decision.

1. Which sentence states a fact?

- (a) The play was a resounding success.
- (b) The audience was well entertained.
- (c) The makeup and scenery looked very professional.
- (d) Cerys overcame her stage fright.

2. Write three facts and two opinions from the third paragraph.

Facts:

- _____
- _____
- _____

Opinions:

- _____
- _____

3. Mark the correct box.

- | | Fact | Opinion |
|--------------------------------------------------|--------------------------|--------------------------|
| (a) People greeted each other at the theater. | <input type="checkbox"/> | <input type="checkbox"/> |
| (b) Everyone enjoyed the excitement. | <input type="checkbox"/> | <input type="checkbox"/> |
| (c) The atmosphere at the theater was exciting. | <input type="checkbox"/> | <input type="checkbox"/> |
| (d) Stagehands completed last-minute jobs. | <input type="checkbox"/> | <input type="checkbox"/> |
| (e) The actors were too nervous before the show. | <input type="checkbox"/> | <input type="checkbox"/> |

4. *Let the world see a future Oscar winner!*

- (a) Is the statement above a fact or an opinion? Fact Opinion

- (b) Explain your answer. _____

