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- Original content and strategies for instruction, learning, and assessment
- Focus on open-ended and extended-response items

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The Teacher Guide section contains a “How to Use the Student Work Text” section, a master skills list, correlations, an explanation of the Common Core State Standards, an explanation of “close reading” in the classroom, and much more. See page 113 for a complete list.

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The City Mouse and the Country Mouse

The following story is based on a fable by Aesop, a slave who lived in Greece more than 3,000 years ago.

Once a long, long time ago, two mouse cousins lived far apart. One mouse lived in the city, and the other mouse lived in the country.

One day, the country mouse wrote a letter to the city mouse and asked him to visit. The city mouse had never been to the country, so he accepted right away. He looked forward to seeing his cousin's home in the country. The city mouse put on his Sunday clothes and set out to see his country cousin.

When he arrived at his cousin's house, the city mouse was very surprised. His country cousin wore old jeans and a flannel shirt. Is this any way to greet a guest? he thought.

The city mouse looked around his cousin's kitchen. The country mouse had set a neat and clean table, but the food looked terrible! The city mouse saw only corn, beans, and some old dried roots. The city mouse could only think about the wonderful food back at his home.

"Is this what you eat every day, cousin?" the city mouse asked.

"Yes. It is not fancy food, I know, but I have plenty for myself and for my guests," said the country mouse.

The city mouse shook his head. I could never live like this, he thought.

"Dear cousin," said the city mouse, "why don't we go to my home in the city? There I have plenty of wonderful food for both of us. You can dine on cheese, fruit, carrots, bread, and more."

The country mouse felt a bit disappointed, but he agreed to join his cousin in the city. He put on his walking shoes, and the two mice set out for the city.

The city mouse had told the truth. His table was filled with delicious food of all kinds. There were four kinds of cheese, three plates of fruit, and all sorts of other food. The country mouse could hardly believe his eyes. Together, the cousins sat down to enjoy their meal.
However, no sooner had they taken their seats, than they heard the sound of human footsteps. They scurried to hide behind the stove. They carefully tiptoed out after the person left the kitchen. Just as they started to eat again, they spied someone else standing in the doorway. Once again, they ran to hide.

The country mouse felt his heart thumping in his chest. He glanced at his cousin, who seemed to be shaking. The country mouse could not stand it.

“I am sorry, my dear cousin,” said the country mouse. “You were very kind to invite me to your home, but I cannot stay. I am so scared, and I will never feel safe enough to eat here.”

“But look at all that wonderful food,” answered the city mouse. “I know the people will leave soon, and then we can have our feast.”

“That may be very true,” said the country mouse, “but I am not willing to pay your price. I would rather eat my beans and roots in peace.”

With those words, the country mouse slipped out the door and ran back to his home in the country. Sadly, the two mouse cousins never saw one another again.
Read & Respond (RL.3.1; RL.3.2; RL.3.3; RL.3.4; RL.3.5; RL.3.7) M–H

Directions: Think about the following questions as you read the story. When you reread the story with your teacher, you and your classmates will answer these questions. Use evidence from the story to support your answers.

1. What is this story mostly about?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

2. What do the city mouse and country mouse know about each other’s life before their visits?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

3. How does the reader know that the city mouse is happy that his cousin has invited him to his country house?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

4. What does the city mouse mean when he thinks, “I could never live like this”?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
5. Why does the city mouse invite the country mouse to his home?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

6. What does the country mouse experience when he visits his cousin in the city?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

7. What does the country mouse mean when he tells the city mouse he is “not willing to pay your price”?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

8. What is the main message of this story?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

9. Look at the picture on page 5. Write two details from the story that also appear in the picture.
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
Sentence Work (RL.3.4) M

Directions: Read each of the following sentences from the story. Then, write a sentence that expresses the same idea. Write the sentence in your own words.

1. The city mouse put on his Sunday clothes and set out to see his country cousin.
   ____________________________________________
   ____________________________________________

2. The city mouse could only think about the wonderful food back at his home.
   ____________________________________________
   ____________________________________________

3. He put on his walking shoes, and the two mice set out for the city.
   ____________________________________________
   ____________________________________________

4. However, no sooner had they taken their seats, than they heard the sound of human footsteps.
   ____________________________________________
   ____________________________________________

5. The country mouse felt his heart thumping in his chest.
   ____________________________________________
   ____________________________________________

6. With those words, the country mouse slipped out the door and ran back to his home in the country.
   ____________________________________________
   ____________________________________________
Close Reading, Grade 3

**Point of View** (RL.3.6; RL.3.7; RL.3.9) M

**Directions:** Think about the country mouse and the city mouse. Finish each sentence in Part A as the city mouse would finish it. Then, finish each sentence in Part B as the country mouse would finish it.

**Part A:** The City Mouse’s Point of View

1. I went to visit my cousin in the country because
   ____________________________________________________________
   ____________________________________________________________

2. At my cousin’s house in the country, I did not expect
   ____________________________________________________________
   ____________________________________________________________

3. I asked my cousin to visit me in the city because
   ____________________________________________________________
   ____________________________________________________________

**Part B:** The Country Mouse’s Point of View

1. I went to visit my cousin in the city because
   ____________________________________________________________
   ____________________________________________________________

2. At my cousin’s house in the city, I did not expect
   ____________________________________________________________
   ____________________________________________________________

3. I left my cousin’s house in the city because
   ____________________________________________________________
   ____________________________________________________________
Give Us Some Space

Nearly all kids have had the same experience. They are eating in a restaurant with their parents. They finished their spaghetti 15 minutes ago. Now, they are bored. Their little brother is kicking them under the table. He is also whining about dessert. Yet their parents are still eating and talking…and talking…and talking.

“Be patient,” one parent says. “We’ll have dessert soon.”

All kids know what happens next. After dessert, their parents drink coffee. Then they talk some more. Again, the children must wait. They have been in school all day and would rather be running and playing. Instead, they must sit in a chair and stare at a wall.

Going to a restaurant doesn’t have to be this way. Many restaurants claim they are “family-friendly.” Family-friendly restaurants should have play areas for children. Then, both parents and children can enjoy their evening out.

Most fast-food restaurants have play areas, and they are very popular. Almost every play area is a big room full of climbing equipment and slides. The room is usually packed with happy kids. Some fast-food restaurants have outdoor play areas with tables, too. At these restaurants parents can eat while their children play. Everyone is happy.

The real problem begins when families want to eat a fancier meal. The parents don’t want to hurry through the meal. They want to talk to each other. They do not want bored children pestering them about leaving. That’s no fun for kids either. For them, going to a nicer restaurant means just one thing: sit still and be quiet.

On family blogs across the Web, dozens of parents post the same question all the time: are there any nice restaurants with play areas for kids? A little research shows that some nicer restaurants do have play areas.

In warmer cities, it is easier for restaurants to build play areas outside. For example, at one restaurant kids can sail tiny motor boats in a small, shallow pond. Parents can sit on a beautiful patio and watch their kids play. Some nicer restaurants even have indoor play areas. One restaurant has a really great way of
bringing the fun inside. It has a giant toy train in the middle of the dining room where kids can sit and eat their meals. Research also shows that these restaurants serve more than just burgers, chicken, and fries.

So, it is possible for a restaurant to provide both good food and a place where kids can play. These restaurants seem to be popular, too. For some, families must have reservations days in advance. For others, families might be forced to wait in long lines. Clearly, quality food and safe play areas are both good for business.

Kids Call It
Restaurant Reviews from Kids Like You!

Sunny’s Café & Play
American Food
2 diner reviews

Goodbye, restaurant boredom!
Posted June 20 by Katharine B.

Sunny’s is definitely my new favorite place to eat with my family. I especially love the restaurant’s indoor and outdoor play areas. There are plenty of tables in both play areas where my family can sit and make sure I stay safe.

Each play area includes fantastic slides and giant tunnels. It was fun climbing through one enormous purple tunnel and waving at my parents through the window. I probably had the most fun whooshing down one slippery, blue spiral slide.

After playing for about half an hour, I was sad to leave Sunny’s. But my family plans on eating there again soon. I’ll never be bored again as my parents chat and finish their coffee!

Too crowded and too hot
Posted July 1 by Joseph M.

When my parents told me we were going to Sunny’s, I was very excited. But when we got there, both the indoor and outdoor play areas were crowded with kids.

My parents couldn’t find a place to sit indoors, so we ate outdoors. That was fun! But then I climbed into one of the outdoor play tunnels—ouch! The plastic was so hot that I had to scramble through very quickly. Then, some bigger boys were hogging the slide. I only got to try it once before my family was ready to go home.

I enjoyed having something to do while my parents talked and finished eating. But I think Sunny’s needs to make some improvements before it will top my list of favorite restaurants.
Read & Respond (RL 3.1; RL 3.2; RL 3.8; RL 3.9) M–H

Directions: Think about the following questions as you read the passage and the restaurant reviews. When you reread the passage and reviews with your teacher, you and your classmates will answer these questions. Use evidence from the passage and reviews to support your answers.

1. What is this passage mostly about?

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

2. Based on information in the passage, what is a “family-friendly” restaurant?

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

3. How does the author support the idea that nicer restaurants can also be family-friendly?

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

4. What evidence does the author give to show that restaurants with “quality food and safe play areas” can be successful?

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
5. What does the author want you to think about fast-food restaurants and family-friendly restaurants?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

6. Why do you think the author wrote this passage?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

7. Would you say the author of this passage is an adult or a child? Why?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

8. Which sentence from “Give Us Some Space” shows why the “Kids Call It” reviewer Katharine B. gave Sunny’s Café & Play a five-fork rating?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

9. In “Kids Call It,” how are Joseph M.’s ideas about outdoor play areas different from the ideas in “Give Us Some Space”?

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
Making Assumptions (RI.3.1; RI.3.2; RI.3.6; RI.3.8) H

The author of “Give Us Some Space” makes many **assumptions** about parents, children, and restaurants.

An **assumption** is something a person believes to be true. An assumption is accepted as true without any proof.

**Directions:** Reread the passage, and locate assumptions the author makes about parents, children, and restaurants. Write each assumption in the correct column of the chart below. After completing the chart, reread each assumption. Place a checkmark beside each assumption that you also accept as true. Be ready to discuss your ideas with your teacher and classmates.

<table>
<thead>
<tr>
<th>Assumption</th>
<th>True</th>
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</tbody>
</table>
Cause & Effect (RL.3.1; RI.3.8) M

Directions: Read the following sentences and phrases from the passage. Then, write an “effect” of each one as explained in the passage.

1. They [kids] finished their spaghetti 15 minutes ago.

_________________________________________________________________________
_________________________________________________________________________

2. After dessert, their parents drink coffee.

_________________________________________________________________________
_________________________________________________________________________

3. They [kids] have been in school all day…

_________________________________________________________________________
_________________________________________________________________________

4. Most fast-food restaurants have play areas…

_________________________________________________________________________
_________________________________________________________________________

5. …at one restaurant kids can sail tiny motor boats…

_________________________________________________________________________
_________________________________________________________________________
The Perfect Spot (RL.3.7; RL.3.9) M

Directions: Review ideas from both “Give Us Some Space” and “Kids Call It.” Use ideas from both the passage and the reviews to plan the perfect family-friendly restaurant. Draw the floor plan for the restaurant in the space below. Label each part of the restaurant. Be ready to explain your plan to your classmates.
Teacher Guide

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An Overview
The instructional material in the TestSMART®
Common Core Student Work Text is designed to help students develop close-reading skills appropriate for their grade level. Each work text in this series includes the following elements—

- literary and informational texts that reflect the types of texts students encounter in the classroom or everyday reading
- authentic reading texts on interesting topics and ideas, including excerpts from well-known literary selections
- paired texts that require students to compare and contrast important points and key details in the texts
- open-ended and extended-response tasks that require students to use close reading to develop correct, complete answers
- emphasis on the critical-thinking skills necessary for close reading
- skill tags (labels) to identify both the standard(s) and the complexity level(s) for questions or an activity
- diagrams and/or graphic organizers to help students organize their thoughts and responses (when appropriate)

In addition, the Teacher Guide section for each work text includes the following elements—

- overview of the work text and explanation of its key components
- complete list of the Common Core State Standards for Reading at each grade level
- explanation of “rigor” and complexity levels as they apply to the work text
- explanation of “close reading” in the classroom and methods to support student thinking during close reading
- suggested methods for using the texts and activities for classroom instruction
- suggested ways to integrate the literacy strands while using the texts and activities
- correlations for Read & Respond questions
- complete answer key

Reading Selections in the Student Work Text
The Common Core Student Work Text includes both literary and informational texts. Literary selections appear in the first section of the work text, and informational selections appear in the second section of the work text.

Literary texts include fiction, poetry, and drama (at appropriate grade levels). Fiction may include fables, myths, folk tales, and adapted classics, as well as historical and contemporary stories.

Informational texts may include biographies and autobiographies, argumentative (persuasive) selections, and expository selections. Argumentative selections present an argument from a specific point of view. Expository texts present interesting information from science, social studies, art, current events, and other curricular areas. Informational texts may also include procedural selections that provide multi-step or detailed directions for a particular task or activity.

Beginning at the fourth-grade level, students also encounter graphic texts, as well as digital texts. Graphic texts include charts, graphs, diagrams, and time lines. Digital texts might include samples of Web sites or online reviews. Graphic and digital texts appear along with the informational texts in the work text.

Vocabulary
The Common Core Student Work Text contains challenging texts that require students to use close-reading skills. Most texts will include some words above a student’s expected reading level. Such words are underlined in each text (see Figure 1, “Key Vocabulary Support,” page 115). In addition, a brief definition appears in the margin beside the line where the word appears. Having these definitions will help students work through a text with less difficulty. (For a complete list of vocabulary words found in the work text, see page 141.)
Teachers should preview each text and identify any other words that may challenge their students. In some cases, the teacher will want to pre-teach these words (e.g., topic-specific words). However, students often benefit more by consulting a dictionary for a definition or by using context clues to determine a word’s meaning in a text. (For more information about vocabulary instruction, see page 126.)

**Figure 1: Key Vocabulary Support**

**The Mystery Passenger**

- *Wyatt boarded the Number 8 bus. When the bus arrived at the bus stop, Wyatt noticed that the bus was already boarding.*
- *"That cat jumps on the bus every morning, and she likes it too!"* Wyatt explained to the woman who was already boarding.
- *"That cat jumps on the bus every morning, and she likes it too!"* Wyatt told the woman who was already boarding.
- *Wyatt told everyone the cat who was already boarding. The driver shouted at the other passengers and then went back to watching the road as traffic outside.*

**Vocabulary**

- Look down the street at the fish and chips shop, said the man.
- He goes there every morning.
- "I want to know why," Wyatt said to the man. The man shrugged.
- "He goes there every morning."

**Figure 2: Practice-Item Skill and Complexity Tags**

**Correlations**

Correlations between specific Common Core State Standards and items in the Read & Respond sections appear on pages 132–133.

*Note: Standards RL.3.10 and RI.3.10 are not represented in the correlations. Rather, these standards are incorporated organically as students complete the questions and activities in the work text.*
Descriptions of TestSMART® Complexity Levels

The following descriptions provide an overview of the three complexity levels used to align the TestSMART® Common Core Student Work Text items to the Common Core State Standards (CCSS) for Reading (NGA/CCSSO, 2010). Each explanation details the kinds of activities that occur within each level. However, these explanations do not include all of the possible thought processes for each level.

Low Complexity (L)

Low-complexity items align with the CCSS at Level 1 of the Webb (2002a) model. Items of low complexity involve recalling—but not analyzing—story events and other basic elements of a text structure. An item may ask students to recognize or reproduce—but not interpret—figurative language. Items of this complexity may require identifying the meaning of a word through language structure or word relationships. At this cognitive level, students may need to locate details in a chart, graph, or diagram. A low-complexity item may ask students to recall, identify, arrange, locate, or define information and concepts.

Moderate Complexity (M)

Moderate-complexity items align with the CCSS at Level 2 of the Webb model. Items of moderate complexity involve both comprehension and the subsequent processing of text. Students are asked to make inferences and identify cause-and-effect relationships. At this cognitive level, students may need to locate details in a chart, graph, or diagram. A moderate-complexity item may ask students to recall, identify, arrange, locate, or define information and concepts.

High Complexity (H)

High-complexity items align with the CCSS at Level 3 and/or Level 4 of the Webb model. Items of high complexity require students to use strategic, multi-step thinking; develop a deeper understanding of the text; and extend thinking beyond the text. Major concepts, such as theme and figurative language, are now identified and examined in an abstract manner. Students are asked to demonstrate more flexible thinking, apply prior knowledge, and support their responses. Students may need to generalize and transfer new information to new tasks. High-complexity items may require students to make inferences across an entire passage or analyze relationships between ideas or texts. At this cognitive level, students will need to analyze similarities and differences. Items may involve relating information in a text feature, such as a chart, graph, or diagram, to the text. A high-complexity item may ask students to plan, reason, explain, hypothesize, compare, differentiate, draw conclusions, cite evidence, analyze, synthesize, apply, or prove. Some items also require students to apply low- and/or moderate-complexity skills and concepts.

*Note: Although standards may include expectations that require extended thinking, many large-scale assessment activities are not classified as Level 4. Performance and open-ended assessment may require activities at Level 4.
There are a variety of ways to read, and the manner in which one chooses to read a text often depends on the purpose for reading and the type of text. One type of reading is called close reading. Much debate has taken place over the definition and purpose of close reading in the classroom, and the practice of close reading has become synonymous with a range of instructional approaches and activities.

**Our Definition of Close Reading**

“Close reading is the mindful, disciplined reading of an object with a view to deeper understanding of its meanings” (p. 25, Brummett, 2010). Through close reading, readers mindfully attend to elements of form and content—including language choice and patterns—of a sufficiently complex text. This disciplined study involves reading and rereading to better understand how form and content work together in systems of meaning (Paul & Elder, 2008). Close-reading skills are closely tied to skills that are essential for success in school, career/work, and life, such as—

- critical/evaluative thinking
- creative/innovative thinking
- elaborative thinking
- problem solving
- decision making
- collaboration
- communication
- organizing and connecting ideas

**Appropriate Texts for Close Reading**

Proficient readers understand that they read differently depending on the type of text and purpose for reading. A reader might conduct a close reading of either informational or literary texts. However, close reading is not required or appropriate for some reading purposes or specific texts. For instance, reading for pleasure may not require a close reading. Similarly, some texts are not complex enough to demand or allow a close read.

The CCSS require students to encounter a breadth of “sufficiently complex, high-quality texts” (NGA/CCSSO, 2010). The process of text selection is guided by complexity, quality, and range. Complexity is broken into three measures: qualitative, quantitative, and task-related. Refer to *Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects Appendix A* (NGA/CCSSO, n.d.) for more information on how to measure and select complex, high-quality texts that are appropriate for a specific group of students.
Close Reading, Grade 3

A reader can closely read any length of text. However, in the classroom, teachers commonly use short passages for close readings. The nature of close reading—invoking careful attention—often requires time. Thus, short passages are generally best suited for this type of reading in classroom group settings. This allows all students—even struggling readers—the opportunity to adequately read, reread, and discuss complex texts, thoughtfully determining how the texts work and analyzing the systems of meanings within them.

**Instructional Components of Close Reading**

Close reading requires mastery of a range of comprehension skills in context and at the word, sentence, and text level. Evaluating true mastery of comprehension skills is difficult. However, teachers can use the practice of close reading to continually assess skill mastery within the context of a rich task. These student-constructed interactions with text provide an accommodating instructional space for students while still remaining a systematic, structured method of reading instruction overall (see Figure 3, “A Model of Quality Literacy Instruction and Learning”). When used as an intentional learning activity, close reading can transform how students construct meaning.

**How Close Reading Impacts Student Writing, Speaking, Listening, and Language Skills**

Reading, writing, speaking, and listening are all similar processes of constructing meaning. Language is a primary vehicle in all of these meaning-making processes. An integrated, focused, cohesive approach to literacy instruction allows students to develop mutually reinforcing skills concurrently (Block & Parris, 2008; Newkirk, 2012; NGA/CCSSO, 2010; Pearson & Tierney, 1984; Shanahan, 2006; Tierney & Shanahan, 1991).

For instance, the text used in reading can become what is called a mentor or anchor text, serving as a model of good writing. Students can also apply text-dependent questions to the writing process. As with reading, expert modeling by the teacher is critical for students as they learn how writing and other communication processes work (see Figure 4, “Meaning-Making Process”). Students should begin to see and translate relationships and patterns in form or content—or systems of meaning—across all literacy strands. Furthermore, students should understand that reading strategies are, in fact, essential learning tools. Total integration involves the specialized development of meaning-making processes across the curriculum in history, science, information and communication technology (ICT), mathematics, and beyond.
How to Use the Student Work Text

Time Requirement: Reading each text and completing its accompanying activities usually requires 2–3 days of class time.

Choosing a Text: The reading selections in the TestSMART® Common Core Student Work Text may be used independently of other selections in the book. Since the selections are generally arranged from easiest to most difficult, the teacher may choose to begin with the first text in each section and work through the texts in order.

Paired texts present the only exception to using texts independently. Students read and study each set of paired texts (e.g., “Mole’s Big Adventure” and “Mole and Rat Go for a Ride”) together. At least one follow-up activity requires students to compare and/or contrast information from both selections. Paired texts are indicated in the work text’s table of contents.

Prereading: Some educators have suggested that prereading should be de-emphasized (or even removed) during reading instruction, but this step of the reading process remains important for establishing a context for reading. The authors of this book suggest that the teacher follow the steps below before students begin to read the text.

- Establish a purpose for reading (e.g., for pleasure; to figure out a simple idea; to gain technical information; to identify and/or understand a different point of view; to learn new subject matter).
- Direct the students’ attention to the questions in the “Read & Respond” activity that follows each text. Consider reading the questions together with students before they read the text. Or, have small groups of students read the questions together before they read the text individually. Instruct students to use these questions as a guide for their reading. This might include writing the number of the paragraph where an answer appears or taking notes to use during class discussion.

Other prereading strategies may be appropriate for a text. One word of caution—a prereading activity should never supersede the actual reading of a text. Neither should a prereading activity provide so much information that actually reading the text becomes unnecessary. The appropriate use of any strategy is simply a question of balance. In general, a prereading activity for any selection in the work text should not extend beyond five to ten minutes.

(For more information about prereading instruction, see page 120.)

Reading: Provide time for students to read the text during class time, or assign the reading as homework. Encourage students to be active readers who read the text closely and ask themselves questions as they read. Remind students to use the questions in “Read & Respond” as a guide for their reading. Students might note paragraph numbers where answers appear or take notes to use during class discussion. Encourage students to mark parts of a text that they find difficult, surprising, contradictory, incorrect, etc. (see pages 123–125). These observations will be useful during class discussion.

Depending on the skill level of the students, a teacher may choose to read a text along with them. Using this approach, the teacher can model useful reading strategies for students who have not yet developed such skills (e.g., self-questioning). Together, the teacher and students use the questions in “Read & Respond” to guide their reading. They may also pause to briefly talk about an idea or event found in the text.
Answer Key

LITERARY TEXTS

The City Mouse and the Country Mouse

Read & Respond: 1. This story is mostly about two mouse cousins who each learn something about the other’s life. 2. The city mouse and country mouse do not know very much about each other’s life before their visits. 3. The city mouse accepts his cousin’s invitation right away, looks forward to the visit, and dresses in nice clothes for the visit (paragraph 2). 4. The city mouse means he could not dress and eat simply like his country cousin (paragraphs 3–7). 5. The city mouse feels he can offer better food than the country mouse can (paragraph 8). 6. There is fine food at the city mouse’s house, but the two mice are forced to hide every time a human enters the room. The country mouse feels very frightened (paragraphs 10–12). 7. The country mouse does not think eating fine food is worth living in fear (paragraphs 13–15). 8. Answers will vary but might include that a simple life lived in peace is better than a fancy one lived in fear. 9. Answers will vary.

Sentence Work: 1. The city mouse dressed nicely and started out for his cousin’s home. 2. The city mouse wished he had some of the rich food from his own home. 3. He prepared for a walk, and the two mice
References

* All Web sites listed were active at time of publication.


Close Reading, Grade 4

**Literary Texts**

- How the Nez Perce Came To Be ................................................................. 7
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* The Teacher Guide section contains a “How to Use the Student Work Text” section, a master skills list, correlations, an explanation of the Common Core State Standards, an explanation of “close reading” in the classroom, and much more. See page 129 for a complete list.
Gypsy Learns a Lesson

The following story is based on a fable by Aesop, a slave who lived in Greece more than 3,000 years ago.

Most spiders like having eight legs and a rounded body. Their legs help them move quickly and quietly from place to place, trapping insects for dinner and carrying on with their lives. But this was not how Gypsy felt. The young spider saw how other animals moved so gracefully, and she felt very silly and clumsy in comparison. She often sat in her tree and watched other animals walk by, jealous of their beautiful movements. *Now why can’t my legs move that way?* she thought.

One day, Gypsy decided she needed to stop wishing and start doing. With a plan in mind, Gypsy crawled to the top of her tree and spun an enormous web so she would have a good view of the forest. *I will watch the animals I admire the most and then model my movements after theirs,* she thought. Her plan in place, Gypsy sat and watched.

From her perch, Gypsy saw many animals. Each was more interesting than the last. In a tree not far from her web, Gypsy saw an owl. Its *hoot-hoot* echoed through the forest, and the owl turned its head almost all the way around and blinked its yellow eyes in the dark. Gypsy liked the owl’s movement and wanted to move the same way, but she didn’t have a neck at all. This disappointed her greatly.

The next day, Gypsy watched as squirrels gathered acorns on the ground under her tree. They *chattered* at each other and easily rolled acorns into the hollow tree for safekeeping. “This is an idea I would like to try,” Gypsy said to herself. She dropped to the ground and tried to roll an acorn, but it was too heavy. She spun some silk around the acorn and tried to pull it up to her web. After struggling all day, she finally succeeded. But as soon as she set the heavy acorn on her *delicate* web, the nut fell back to the ground. So, Gypsy gave up on that idea.
The following day, the little spider watched a stork walk along the edge of a pond. The stork was hunting fish. Patiently, the tall white bird placed one foot before the other. Gypsy loved how the stork walked, but she disliked the way all eight of her spider legs moved along like a blizzard of twigs. Her walk looked nothing like the gentle sway of the stork as he paced the side of the pond.

Gypsy dropped from her tree and tried to walk like the stork, raising four legs on one side first and slowly stepping ahead. Then she moved her other four legs the same way. Gypsy was so small that it took her a long time to move by walking this way. When the stork saw her trying to walk like him, he laughed and shook his head.

"Just what do you think you’re doing?” the stork asked. “You’ll never get anywhere that way.”

“But I’m just like you,” Gypsy replied. “See me walk? Aren’t I graceful? Aren’t I beautiful?”

“I’m sorry to tell you this, but you look quite foolish,” said the stork. “Spiders have eight legs for a reason. Why not use them all?”

“Because I want to be like you!” Gypsy said.

The stork shook his head again. “Only I can be like me, and I cannot be like you. You have eight wonderful legs. They let you move like an acrobat or a magician. You move around so fast on any surface—it is really quite amazing! Why would you want to be like anyone else?”

Gypsy calmly walked back and forth one skilled in balance and gymnastics.
Gypsy thought about this, but she didn’t have an answer. The stork flew away, and the spider returned to her web to watch the sun set. However, this time, she walked like a spider and raced to the top of her tree, leaping from one branch to the next. Like an acrobat, she thought. Like a magician. That’s me! And from that moment on, Gypsy was perfectly happy to be a spider with eight wonderful legs.
Read & Respond (RL.4.1; RL.4.2; RL.4.3) L–H

Directions: Think about the following questions as you read the story. When you reread the story with your teacher, you and your classmates will answer these questions. Use evidence from the story to support your answers.

1. What does the reader learn about Gypsy as the story begins?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

2. What does Gypsy mean when she decides it is time “to stop wishing and start doing”?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

3. How does Gypsy plan to improve her life?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

4. What does Gypsy admire about the owl, the squirrels, and the stork?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

5. What happens when Gypsy tries to imitate the other animals?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
6. How does the stork react when Gypsy tries to imitate his walk?
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

7. What final question does the stork ask Gypsy? How does Gypsy answer him?
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

8. What is the main message of this story?
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
What is a fable? (RL.4.1; RL.4.2; RL.4.9) M–H

Directions: Many common characteristics of fables are listed below. Read each characteristic. Then, write a sentence to explain how that characteristic appears in “Gypsy Learns a Lesson.”

Characteristics of Fables

1. Fables are short, fictional stories.

   ________________________________________________________________________
   ________________________________________________________________________
   ________________________________________________________________________

2. Fables teach a moral lesson.

   ________________________________________________________________________
   ________________________________________________________________________
   ________________________________________________________________________

3. Fables usually include animal characters.

   ________________________________________________________________________
   ________________________________________________________________________
   ________________________________________________________________________

4. One character in a fable usually has a small flaw or weakness that causes problems for the character.

   ________________________________________________________________________
   ________________________________________________________________________
   ________________________________________________________________________

   ________________________________________________________________________
   ________________________________________________________________________
   ________________________________________________________________________
Sinking a Myth

1. “Help me! I’m sinking!” The blond woman struggles to climb out of a quicksand-filled swamp. A few feet away, an enormous snake inches down a tree limb toward her. It seems that the more she struggles, the deeper she sinks. Just as the snake has nearly reached her, a rope drops into her hands. Strong arms pull the woman out of the muck. The hero has saved her from the “evil” quicksand!

2. Does that sound like a movie you would watch? Fifty years ago, quicksand appeared in many stories. People fell into wet areas of sand or mud, then slowly sank. Sometimes a rescuer came along, but other times people disappeared forever. Bad guys in particular seemed to vanish into quicksand. Moviegoers and book readers loved the drama quicksand provided.

A Quick History

3. Quicksand has been entertaining people for centuries. The Bayeux Tapestry tells one of the oldest stories involving quicksand. The long cloth is nearly 1,000 years old and has many pictures sewn into it. One picture shows a duke dragging two soldiers out of river quicksand.

4. Many writers in Europe included quicksand in their poems and literature. They used it so often that some people grew tired of seeing it. One English poet, Alexander Pope, joked about the overuse of quicksand. He said that every good story should include some quicksand “here and there.”

5. The topic of quicksand became fresh and exciting again when people started making movies. In the 1960s, quicksand scenes appeared in one out of every 35 American movies. Directors used quicksand to entertain, build suspense, or even make people laugh. Cowboy villains in Western movies vanished into dry beds of sand. An adventurer could be trapped and sinking…but then his friends would throw him a vine and save him at the last moment. Actors seemed to be falling into quicksand almost everywhere!
Danger on the Moon?

People enjoyed the movies, but they also learned to fear quicksand. In 1960, a movie about the Moon showed an astronaut falling into quicksand. Real astronauts were training to land on the Moon just a few years later. Many people feared they would find quicksand there. A group of scientists warned that the Moon’s surface might be “dangerous sand.” They thought a lunar lander would sink into the sand.

We now know that these scientists were wrong. The Moon’s surface is not made of quicksand, and astronauts were in no danger of sinking. The truth is that quicksand is not usually dangerous. All the old movies ignored the science behind quicksand.

The Truth about Quicksand

When water soaks into sand or soil, it becomes a soupy mix that we call quicksand. Quicksand can form along riverbanks or beaches, in swamps, or any other place near water. The water makes the ground so mushy that people’s feet sink into it. Movies showed quicksand sucking people downward, but that simply doesn’t happen. People only sink deeper if they struggle too much.

A person who stepped in quicksand might sink in to their waist or chest. Then the person would stop sinking. Why? Humans can float in quicksand just like they float in water. People who stay calm and move slowly can work themselves free.
Setting the Record Straight

10 The TV show “Mythbusters” tested the idea of quicksand killing people. The staff mixed a huge container of sand and water. Then, one man climbed into the new quicksand and tried to sink. He sank, but only until the sand reached his chest. At that point, he was floating in the quicksand and water. Even when his friend pushed him down, he kept bobbing up. The staff decided the myth of killer quicksand was “busted.”

11 Quicksand isn’t a killer, but it can still be dangerous. Animals like cattle can fall into quicksand. The cattle will likely panic and thrash around. They become trapped neck-deep in the quicksand, so ranchers must rescue them before they die of hunger or are attacked by other animals.

12 When you turn on your TV today, you seldom find movies that feature “killer quicksand.” TV producers gave up those scenes long ago. You might see quicksand in shows about science or nature, but you won’t see astronauts sinking into it. The “killer quicksand” myth has sunk.
Read & Respond  (RL.4.1; RL.4.2; RL.4.3; RL.4.8) L–H

Directions: Think about the following questions as you read the passage. When you reread the passage with your teacher, you and your classmates will answer these questions. Use evidence from the passage to support your answers.

1. Why did the author begin the passage with a scene from a movie?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

2. In what ways did the idea of quicksand entertain people in the past?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

3. In what way did the idea of quicksand frighten people in the past?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

4. According to the passage, what is quicksand?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

5. Should people fear quicksand? Why or why not?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
6. What did the TV show “Mythbusters” reveal about quicksand?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

7. How can quicksand be dangerous?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

8. Why do you think the author wrote this passage?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

9. Is “Sinking a Myth” a good title for this passage? Why or why not?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
Main Ideas (RI.4.1; RI.4.2; RI.4.5) M–H

Directions: The author wants to add the following sentences to the passage. Read each sentence. Decide in which section of the passage the sentence should appear. Label each sentence with the correct section of the passage.

a. A Quick History
b. Danger on the Moon?
c. The Truth about Quicksand
d. Setting the Record Straight

1. The surface of the Moon is really covered with about two inches of dust.
2. If not disturbed, quicksand can look solid.
3. In 1950, the actor Mickey Rooney even starred in the film “Quicksand,” which had no quicksand in it at all.
4. The dictionary describes quicksand as “a bed of loose sand mixed with water.”
5. Thousands of craters also appear on the Moon’s surface.
6. The TV show “Mythbusters” tests many myths and legends to see if they are true.
7. A pit of quicksand is usually no more than a few feet deep.
Reasons & Evidence (RI.4.2; RI.4.8) H

Directions: Reread the passage to find the author’s evidence to support the following statement from the passage. Write at least three sentences from the passage that support the statement.

Quicksand has been entertaining people for centuries.

1. Supporting sentence

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

2. Supporting sentence

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

3. Supporting sentence

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
## Teacher Guide

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An Overview
The instructional material in the TestSMART® Common Core Student Work Text is designed to help students develop close-reading skills appropriate for their grade level. Each work text in this series includes the following elements—

- literary and informational texts that reflect the types of texts students encounter in the classroom or everyday reading
- authentic reading texts on interesting topics and ideas, including excerpts from well-known literary selections
- paired texts that require students to compare and contrast important points and key details in the texts
- open-ended and extended-response tasks that require students to use close reading to develop correct, complete answers
- emphasis on the critical-thinking skills necessary for close reading
- skill tags (labels) to identify both the standard(s) and the complexity level(s) for questions or an activity
- diagrams and/or graphic organizers to help students organize their thoughts and responses (when appropriate)

In addition, the Teacher Guide section for each work text includes the following elements—

- overview of the work text and explanation of its key components
- complete list of the Common Core State Standards for Reading at each grade level
- explanation of “rigor” and complexity levels as they apply to the work text
- explanation of “close reading” in the classroom and methods to support student thinking during close reading
- suggested methods for using the texts and activities for classroom instruction
- suggested ways to integrate the literacy strands while using the texts and activities
- correlations for Read & Respond questions
- complete answer key

Reading Selections in the Student Work Text
The Common Core Student Work Text includes both literary and informational texts. Literary selections appear in the first section of the work text, and informational selections appear in the second section of the work text.

Literary texts include fiction, poetry, and drama (at appropriate grade levels). Fiction may include fables, myths, folk tales, and adapted classics, as well as historical and contemporary stories.

Informational texts may include biographies and autobiographies, argumentative (persuasive) selections, and expository selections. Argumentative selections present an argument from a specific point of view. Expository texts present interesting information from science, social studies, art, current events, and other curricular areas. Informational texts may also include procedural selections that provide multi-step or detailed directions for a particular task or activity.

Beginning at the fourth-grade level, students also encounter graphic texts, as well as digital texts. Graphic texts include charts, graphs, diagrams, and time lines. Digital texts might include samples of Web sites or online reviews. Graphic and digital texts appear along with the informational texts in the work text.

Vocabulary
The Common Core Student Work Text contains challenging texts that require students to use close-reading skills. Most texts will include some words above a student’s expected reading level. Such words are underlined in each text (see Figure 1, “Key Vocabulary Support,” page 131). In addition, a brief definition appears in the margin beside the line where the word appears. Having these definitions will help students work through a text with less difficulty. (For a complete list of vocabulary words found in the work text, see page 157.)
Close Reading, Grade 4

Teachers should preview each text and identify any other words that may challenge their students. In some cases, the teacher will want to pre-teach these words (e.g., topic-specific words). However, students often benefit more by consulting a dictionary for a definition or by using context clues to determine a word’s meaning in a text. (For more information about vocabulary instruction, see page 142.)

Mowgli Joins the Pack

The following excerpt comes from *The Jungle Book*, a collection of short stories by Rudyard Kipling published in 1894. This excerpt tells what happens when a pack of wolves discovers Mowgli, a human child, abandoned in the jungle.

1. “Something is coming uphill,” said the jackal, twitching one ear. “Get ready.”

2. The bushes rustled a little in the thicket, and Father Wolf dropped down and prepared to leap. He leaped forward, measured the distance, and leaped, landing almost where he left the ground.

3. “Man!” he snapped. “A man’s cub. Look!”

4. Directly in front of him, holding on to a low branch, stood a baby who could barely walk. He looked up into Father Wolf’s face and laughed.

5. “Is that a man’s cub?” asked Mother Wolf. “I have never seen one.”

6. A wolf accustomed to moving its own cubs can, if necessary, carry an egg without breaking it. So, even though Father Wolf’s jaws closed right on the child’s back, not a tooth even scratched the child’s skin as he laid it down among his own cubs.

Figure 1: Key Vocabulary Support

**Vocabulary**

- something is coming uphill
- jackal
- ready
- thicket
- prepared to leap
- measured
- leaped, landing
- almost where he left
- man
- cub
- baby who could barely walk
- looked up into Father Wolf’s face
- laughed
- man’s cub
- never seen one
- egg without breaking it

Figure 2: Practice-Item Skill and Complexity Tags

**Skill and Complexity Tags**

Skill tags appear with each set of questions and individual activities in the work text. The skill tags identify the specific Common Core State Standard(s) addressed in the item(s). The other tag identifies the complexity level(s) for the questions or task. (For more information about complexity levels, see pages 132–133.)

**Correlations**

Correlations between specific Common Core State Standards and items in the Read & Respond sections appear on pages 148–149.

*Note: Standards RL.4.10 and RI.4.10 are not represented in the correlations. Rather, these standards are incorporated organically as students complete the questions and activities in the work text.*
Close Reading, Grade 4

Descriptions of TestSMART® Complexity Levels

The following descriptions provide an overview of the three complexity levels used to align the TestSMART® Common Core Student Work Text items to the Common Core State Standards (CCSS) for Reading (NGA/CCSSO, 2010). Each explanation details the kinds of activities that occur within each level. However, these explanations do not include all of the possible thought processes for each level.

Low Complexity (L)
Low-complexity items align with the CCSS at Level 1 of the Webb (2002a) model. Items of low complexity may involve recalling—but not analyzing—story events and other basic elements of a text structure. An item may ask students to recognize or reproduce—but not interpret—figurative language. Items of this complexity may require identifying the meaning of a word through language structure or word relationships. At this cognitive level, students may need to locate details in a chart, graph, or diagram. A low-complexity item may ask students to recall, identify, arrange, locate, or define information and concepts.

Moderate Complexity (M)
Moderate-complexity items align with the CCSS at Level 2 of the Webb model. Items of moderate complexity involve both comprehension and the subsequent processing of text. Students are asked to make inferences and identify cause-and-effect relationships. However, students are not required to go beyond the text. Major concepts, such as main idea, are considered in a literal, rather than abstract, manner. Students are asked to determine word meanings, which they determine through context clues. At this cognitive level, students may need to identify similarities and differences. Items may involve determining information in a text feature, such as a chart, graph, or diagram. Items of this complexity may ask students to predict, organize, classify, compare, interpret, distinguish, relate, or summarize. Some items also require students to apply low-complexity skills and concepts.

High Complexity (H)
High-complexity items align with the CCSS at Level 3 and/or Level 4 of the Webb model. Items of high complexity require students to use strategic, multi-step thinking; develop a deeper understanding of the text; and extend thinking beyond the text. Major concepts, such as theme and figurative language, are now identified and examined in an abstract manner. Students are asked to demonstrate more flexible thinking, apply prior knowledge, and support their responses. Students may need to generalize and transfer new information to new tasks. High-complexity items may require students to make inferences across an entire passage or analyze relationships between ideas or texts. At this cognitive level, students will need to analyze similarities and differences. Items may involve relating information in a text feature, such as a chart, graph, or diagram, to the text. A high-complexity item may ask students to plan, reason, explain, hypothesize, compare, differentiate, draw conclusions, cite evidence, analyze, synthesize, apply, or prove. Some items also require students to apply low- and/or moderate-complexity skills and concepts.

*Note: Although standards may include expectations that require extended thinking, many large-scale assessment activities are not classified as Level 4. Performance and open-ended assessment may require activities at Level 4.
Close Reading, Grade 4

Understanding Close Reading in the Classroom

Our Definition of Close Reading

“Close reading is the mindful, disciplined reading of an object with a view to deeper understanding of its meanings” (p. 25, Brummett, 2010). Through close reading, readers mindfully attend to elements of form and content—including language choice and patterns—of a sufficiently complex text. This disciplined study involves reading and rereading to better understand how form and content work together in systems of meaning (Paul & Elder, 2008). Close-reading skills are closely tied to skills that are essential for success in school, career/work, and life, such as—

- critical/evaluative thinking
- creative/innovative thinking
- elaborative thinking
- problem solving
- decision making
- collaboration
- communication
- organizing and connecting ideas

Appropriate Texts for Close Reading

Proficient readers understand that they read differently depending on the type of text and purpose for reading. A reader might conduct a close reading of either informational or literary texts. However, close reading is not required or appropriate for some reading purposes or specific texts. For instance, reading for pleasure may not require a close read. Similarly, some texts are not complex enough to demand or allow a close read.

The CCSS require students to encounter a breadth of “sufficiently complex, high-quality texts” (NGA/CCSSO, 2010). The process of text selection is guided by complexity, quality, and range. Complexity is broken into three measures: qualitative, quantitative, and task-related. Refer to Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects Appendix A (NGA/CCSSO, n.d.) for more information on how to measure and select complex, high-quality texts that are appropriate for a specific group of students.

Close Reading and Education

There are a variety of ways to read, and the manner in which one chooses to read a text often depends on the purpose for reading and the type of text. One type of reading is called close reading. Much debate has taken place over the definition and purpose of close reading in the classroom, and the practice of close reading has become synonymous with a range of instructional approaches and activities.

Box 2: Definition of the Common Core State Standards

The Common Core State Standards (CCSS) (NGA/CCSSO, 2012) is a standards-based U.S. education reform initiative sponsored by the National Governors Association (NGA) and the Council of Chief State School Officers (CCSSO). The initiative seeks to provide a set of national curriculum standards to create more rigorous, consistent instruction and learning across the country. These standards were developed based on models from various states and countries, as well as recommendations from K–12 educators and students. The expectations, aimed at college and career readiness, focus on core concepts and processes at deep and complex levels. The curriculum standards for ELA/literacy and mathematics were released in 2010.

Forty-three states and the District of Columbia have adopted the standards. During the 2014–2015 academic year, adopting states began formal CCSS assessments. Assessments include the following types of items:

- selected response items (multiple choice)
- constructed response items
- technology-enhanced items/tasks
- performance tasks

For more information about the CCSS initiative, please visit http://www.corestandards.org.

* This information was current at time of publication.
A reader can closely read any length of text. However, in the classroom, teachers commonly use short passages for close readings. The nature of close reading—involving careful attention—often requires time. Thus, short passages are generally best suited for this type of reading in classroom group settings. This allows all students—even struggling readers—the opportunity to adequately read, reread, and discuss complex texts, thoughtfully determining how the texts work and analyzing the systems of meanings within them.

**Instructional Components of Close Reading**

Close reading requires mastery of a range of comprehension skills in context and at the word, sentence, and text level. Evaluating true mastery of comprehension skills is difficult. However, teachers can use the practice of close reading to continually assess skill mastery within the context of a rich task. These student-constructed interactions with text provide an accommodating instructional space for students while still remaining a systematic, structured method of reading instruction overall (see Figure 3, “A Model of Quality Literacy Instruction and Learning”). When used as an intentional learning activity, close reading can transform how students construct meaning.

**How Close Reading Impacts Student Writing, Speaking, Listening, and Language Skills**

Reading, writing, speaking, and listening are all similar processes of constructing meaning. Language is a primary vehicle in all of these meaning-making processes. An integrated, focused, cohesive approach to literacy instruction allows students to develop mutually reinforcing skills concurrently (Block & Parris, 2008; Newkirk, 2012; NGA/CCSSO, 2010; Pearson & Tierney, 1984; Shanahan, 2006; Tierney & Shanahan, 1991).

For instance, the text used in reading can become what is called a mentor or anchor text, serving as a model of good writing. Students can also apply text-dependent questions to the writing process. As with reading, expert modeling by the teacher is critical for students as they learn how writing and other communication processes work (see Figure 4, “Meaning-Making Process”). Students should begin to see and translate relationships and patterns in form or content—or systems of meaning—across all literacy strands. Furthermore, students should understand that reading strategies are, in fact, essential learning tools. Total integration involves the specialized development of meaning-making processes across the curriculum in history, science, information and communication technology (ICT), mathematics, and beyond.
Close Reading, Grade 4

How to Use the Student Work Text

Time Requirement: Reading each text and completing its accompanying activities usually requires 2–3 days of class time.

Choosing a Text: The reading selections in the TestSMART® Common Core Student Work Text may be used independently of other selections in the book. Since the selections are generally arranged from easiest to most difficult, the teacher may choose to begin with the first text in each section and work through the texts in order.

Paired texts present the only exception to using texts independently. Students read and study each set of paired texts (e.g., “Yellowstone's Perks” and “Yellowstone National Park Visitors’ Guide”) together. At least one follow-up activity requires students to compare and/or contrast information from both selections. Paired texts are indicated in the work text’s table of contents.

Prereading: Some educators have suggested that prereading should be de-emphasized (or even removed) during reading instruction, but this step of the reading process remains important for establishing a context for reading. The authors of this book suggest that the teacher follow the steps below before students begin to read the text.

• Establish a purpose for reading (e.g., for pleasure; to figure out a simple idea; to gain technical information; to identify and/or understand a different point of view; to learn new subject matter).
• Direct the students’ attention to the questions in the “Read & Respond” activity that follows each text. Consider reading the questions together with students before they read the text. Or, have small groups of students read the questions together before they read the text individually. Instruct students to use these questions as a guide for their reading. This might include writing the number of the paragraph where an answer appears or taking notes to use during class discussion.

Other prereading strategies may be appropriate for a text. One word of caution—a prereading activity should never supersede the actual reading of a text. Neither should a prereading activity provide so much information that actually reading the text becomes unnecessary. The appropriate use of any strategy is simply a question of balance. In general, a prereading activity for any selection in the work text should not extend beyond five to ten minutes.

(For more information about prereading instruction, see page 136.)

Reading: Provide time for students to read the text during class time, or assign the reading as homework. Encourage students to be active readers who read the text closely and ask themselves questions as they read. Remind students to use the questions in “Read & Respond” as a guide for their reading. Students might note paragraph numbers where answers appear or take notes to use during class discussion. Encourage students to mark parts of a text that they find difficult, surprising, contradictory, incorrect, etc. (see pages 139–141). These observations will be useful during class discussion.

Depending on the skill level of the students, a teacher may choose to read a text along with them. Using this approach, the teacher can model useful reading strategies for students who have not yet developed such skills (e.g., self-questioning). Together, the teacher and students use the questions in “Read & Respond” to guide their reading. They may also pause to briefly talk about an idea or event found in the text.
LITERARY TEXTS

How the Nez Perce Came To Be

Read & Respond: 1. This story is mostly about Coyote saving the animals of the Kamiah Valley and causing the creation of the Nimipu people. 2. Coyote goes to the Kamiah Valley to meet a monster that is eating all of the animals (paragraph 5). 3. Coyote gathers materials such as a strong rope and several sharpened knives. He also ties himself to a mountain peak (paragraph 3). 4. Coyote cuts the rope that holds him and lets the monster’s breath suck him in (paragraph 7). 5. The monster’s heart was hardened, tough, and difficult to damage (paragraph 8). 6. Four of Coyote’s five knives break (paragraph 8). 7. He means to cut the monster into pieces (paragraph 9). 8. They sprang from the earth after Coyote threw the monster’s enormous, hardened heart to the ground of the Kamiah Valley (paragraph 9). 9. Answers will vary but might include that Coyote is intelligent and brave. 10. Answers will vary but might include that the reader would know Coyote’s thoughts and feelings throughout the story.

What is a legend?: 1. The story about Coyote is made up. 2. Coyote destroys the monster in the story. 3. The story exaggerates the size and fierceness of the monster. 4. The story exaggerates the way Coyote saves the animals and destroys the monster. 5. The story about Coyote and the monster is told to all Nimipu children. 6. The story tries to
References

* All Web sites listed were active at time of publication.


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*Paired Passages*

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*Paired Passages*

**Teacher Guide (with Comprehensive Answer Key)**

The Teacher Guide section contains a “How to Use the Student Work Text” section, a master skills list, correlations, an explanation of the Common Core State Standards, an explanation of “close reading” in the classroom, and much more. See page 129 for a complete list.
Moon Dust

1. “Ah-choo!”

2. Tyler slipped his helmet off after the weekly moon walk for science class. As usual, his nose felt stuffy and itchy. Looking down at his space suit, he saw it was sooty and gray.

3. “Ah-choo!” Tyler looked around and saw his classmates staring at him. Some of them snickered.

4. Tyler was thrilled when his father first announced the family would be moving to the new U.S. moon base. Yet, ever since arriving, Tyler had been plagued by horrible allergy symptoms. His eyes itched, and his nose ran all the time. Tyler’s doctor, Dr. Cantu, promised Tyler that his body would eventually become used to the moon dust. In the 1970s, the Apollo astronauts reacted to moon dust, too, but their symptoms decreased over time. Tyler hoped the same would happen for him, but he was beginning to doubt Dr. Cantu’s promise. Tyler was the only student with allergy problems, and his endless sneezing and itching embarrassed him.

5. “Psst! Hey, Sneezy. I bet you can’t throw a rock over the Sampson crater.”

6. The dare came from Joe Carmen and Brooke Reinhart. Joe was the meanest kid on the base, and Brooke was the teacher’s pet. Together, they irritated Tyler almost as much as the moon dust.

7. “Okay, Joe,” Tyler said. “I’ll prove how far I can throw a rock tomorrow.” Tyler knew that would be risky since students were not allowed to take moon walks without adult supervision. Still, he just couldn’t back down from such a challenge.

8. The next day during science class, Tyler saw a chance to carry out his plan.
“Ms. Stockton, may I be excused to go to the restroom?”

“Yes, but come right back, Tyler. You have work to finish before the end of class.”

Just before he left the room, Tyler heard something that would give him even more time to accomplish his task.

“Brooke, I have to go to the main office. Please watch the class while I’m gone. Take down the names of anyone who is not working on their assignment.”

Tyler rushed out the door. In the hallway, he grabbed his spacesuit from his locker and quickly donned the gear. He checked to make sure no one was watching, and then he slipped out the main door.

The Sampson crater was one kilometer in diameter and was visible from the classroom windows. Once outside, Tyler glanced back and saw all his classmates watching through the windows.

Tyler quickly found a large moon rock and hurled it across the crater. He watched as the rock slowly sailed in an arc through the moon’s thin atmosphere and landed on the other side of the Sampson crater. Tyler looked back and saw all his classmates—except Joe and Brooke—cheering, but he had no time to celebrate his victory. Ms. Stockton would be back soon, and he didn’t want to get caught. Tyler was about to jump through the airlock when he saw something horrible. His freshly washed suit was covered with moon dust.

“Great!” Tyler said in a panic. “If Ms. Stockton sees it, she’ll know where I’ve been.” He brushed and brushed, but he couldn’t wipe away the dust particles clinging to his suit. If he brushed any harder, the edges of the scratchy dust might damage his gloves. From science class, Tyler knew that moon dust could scratch lenses, tear spacesuits, stick to tools, and clog equipment. It posed one of the biggest problems for astronauts living on the moon.

Realizing that class was almost over, Tyler quickly stepped through the main door, and the giant airlock vacuum sucked up the remaining dust. Tyler shrugged off his suit and entered the classroom just before Ms. Stockton returned. He thought he was safe until he noticed Brooke glaring at him.
“Excuse me, Ms. Stockton,” Brooke said in her most shrill voice. “Tyler went outside while you were gone.”

“Thank you, Brooke.” Ms. Stockton looked annoyed. She walked across the silent classroom as all eyes stared. Tyler felt Ms. Stockton’s eyes scanning his shoes, clothes, neck, and hair for any signs of moon dust. He held his breath. The look on Ms. Stockton’s face told him that he had passed the inspection.

That was close, Tyler thought with relief.

As Ms. Stockton turned towards her desk, she asked, “Tyler, was Brooke telling the truth? You know the rules. No unsupervised moon walks.”

Before Tyler could respond, he felt the most terrible urge coming from deep inside. He could not stop it, and he knew that he was doomed. It may have been Tyler’s loudest sneeze ever.

“AH-CHOO!”
Read & Respond (RL.5.1; RL.5.3; RL.5.5; RL.5.6) L–H

Directions: Think about the following questions as you read the story. When you reread the story with your teacher, you and your classmates will answer these questions. Use evidence from the story to support your answers.

1. How does the author begin this story? Why does the author begin the story this way?

_________________________________________________________________________
_________________________________________________________________________

2. From what point of view is this story written? How does the reader know?

_________________________________________________________________________
_________________________________________________________________________

3. How have Tyler’s feelings about living at the U.S. moon base changed over time?

_________________________________________________________________________
_________________________________________________________________________

4. How does the author introduce Joe and Brooke into the story? Why does the author introduce them this way?

_________________________________________________________________________
_________________________________________________________________________

5. How does Tyler react to Joe and Brooke’s challenge? Why does he react this way?

_________________________________________________________________________
_________________________________________________________________________

6. How does Ms. Stockton unknowingly help Tyler escape from class?

_________________________________________________________________________
_________________________________________________________________________
7. How do Tyler’s classmates react when he throws the rock across the Sampson crater?

_________________________________________________________________________

_________________________________________________________________________

8. How do moon dust particles pose a problem for Tyler when he returns to the school?

_________________________________________________________________________

_________________________________________________________________________

9. How does Ms. Stockton react when Brooke tells her that Tyler went outside?

_________________________________________________________________________

_________________________________________________________________________

10. Why is Tyler relieved after Ms. Stockton’s inspection?

_________________________________________________________________________

_________________________________________________________________________

11. Why doesn’t Tyler answer Ms. Stockton’s question about telling the truth?

_________________________________________________________________________

_________________________________________________________________________

12. How does the author end the story? Why does the author end the story this way?

_________________________________________________________________________

_________________________________________________________________________
Understanding Characters (RL.5.1; RL.5.2) 

**A. Directions:** Read the list of words in the box below. Choose one word that best describes Tyler. Then, write a sentence from the story that supports your word choice.

- irresponsible
- obedient
- brave
- intelligent
- sickly
- sneaky
- spoiled
- daring
- cautious
- disrespectful
- careless
- confident

1. The following word describes Tyler in the story: _____________________

2. The following sentence from the story supports my choice:

   ______________________________________________________________________
   ______________________________________________________________________
   ______________________________________________________________________
   ______________________________________________________________________

**B. Directions:** Read the list of words in the box above again. Choose one word that does NOT describe Tyler. Then, write a sentence from the story that supports your word choice.

3. The following word does NOT describe Tyler in the story: _____________________

4. The following sentence from the story supports my choice:

   ______________________________________________________________________
   ______________________________________________________________________
   ______________________________________________________________________
   ______________________________________________________________________
Close Reading, Grade 5

**Cause & Effect** (RL.5.1; RL.5.2) M

**Directions:** Complete each sentence below by giving the cause of the event from the story. After completing each sentence, write the number of the paragraph that provided the answer.

1. Tyler's nose is often stuffy and itchy because
   __________________________________________________________________________
   __________________________________________________________________________

2. Tyler begins doubting Dr. Cantu's promise because
   __________________________________________________________________________
   __________________________________________________________________________

3. Tyler says he will throw a rock across the crater because
   __________________________________________________________________________
   __________________________________________________________________________

4. Tyler takes time to brush the moon dust from his suit because
   __________________________________________________________________________
   __________________________________________________________________________

5. Ms. Stockton finds out that Tyler went outside because
   __________________________________________________________________________
   __________________________________________________________________________
Strange Quarters

1 Most people think of hotels simply as places to sleep when they are away from home. The usual hotel might offer extras for people, like a swimming pool or an exercise room. But what if someone wanted to stay somewhere unique? From under the sea to the tops of trees, there are plenty of unusual hotels around the world.

2 Each November, winter falls upon Sweden and brings sub-zero temperatures and very short days. And each November, architects, designers, artists, and so-called “snow-builders” create the ICEHOTEL anew. Using water from the nearby Torne River, they build the hotel just 125 miles from the Arctic Circle. With giant steel molds, they sculpt ice into everything from walls to furniture. The hotel even has a restaurant made entirely of ice!

3 Suitcases would freeze in the guest rooms during the night. So the guests’ luggage remains in a locked room shared by all guests. All hotel guests receive sleeping bags and warm winter clothes. They sleep in thermal underwear and woolen hats. Reindeer skins cover their “mattresses” of ice. The hotel does provide one warm building for showers and restrooms. Every year the hotel melts away in the spring. But the building process will begin again in November. So the hotel looks different every year.
In 2008, four people built a sand hotel on a beach in Dorset, England. That hotel was even less permanent than the ICEHOTEL. In fact, this “hotel” was really just a life-size sandcastle. The hotel had no roof or bathroom. It had only two sleeping areas. The “builders” used 1,000 tons of sand to create the hotel in one week. Even the beds and tables were made of sand. One wall did have an actual window with panes of glass. As you might expect, the hotel washed away with the first rain. However, people could stay there for about $15 per night while the hotel was still standing. Guests were warned ahead of time, however, that the sand would “get everywhere”!

In 2004, the Das Park Hotel began in Austria and has since added another location in Germany. The Das Park doesn’t look like a hotel at all. The rooms are located inside giant concrete drainage pipe segments. Cities normally use this kind of pipe for sewage. Each pipe has just enough space for a lamp, a double-bed mattress, pillows, blankets, and two sleeping bags. Guests can store their luggage under the bed. Toilets and showers are available at a different location within walking distance from the hotel.

Guests at the Das Park Hotel never see a hotel employee. They reserve their rooms over the Internet and receive a unique code when they make their reservation. Guests must enter that code into a digital keypad on the pipe’s door. Believe it or not, Das Park has no set room rate. Guests choose how much money to leave before they depart.

Sweden’s Sala Silvermine Hotel, created in an old mining shaft, offers the world’s deepest underground room. For $560 a night, a person can sleep in the Mine Suite. The suite is located 508 feet under the earth’s surface in an old silver mine. The temperature inside the mine is about 35°F, but the suite is heated to about 65°F. Guests cannot use cell phones while staying at the hotel because there’s no reception that far underground. Instead, they communicate with an aboveground employee by intercom radio.

While these hotels are definitely strange, there’s no need to travel outside the United States to find an unusual hotel. Just consider Jules’ Undersea Lodge in Florida. It is the world’s only underwater hotel. The air inside the lodge is controlled to keep the facilities from flooding. Guests reach it by scuba diving 21 feet down into the sea. They enter the hotel through a very small pool.
at the bottom of the lodge. Then they shower, dry off, and get dressed before going to their rooms.

9 Inside the hotel, guests can watch TV, make phone calls, cook, take hot showers, and generally do whatever they might do in a regular hotel. Through the 42-inch round windows in each room, guests can also watch the many sea creatures swimming past. Just like a natural reef, the hotel actually attracts this marine life. The flow of air to the hotel constantly adds oxygen to the water, helping the animals survive.

10 For guests who would rather travel up than down, tree house hotels can be found all over the world. Cedar Creek Treehouse in Washington is one such hotel. It is a solar-powered cottage located 50 feet above ground in a 200-year-old Western Red Cedar tree. Guests must climb up five stories of stairs to reach it. Some guests go even higher by climbing the 82-foot-high Stairway to Heaven, a spiral staircase that wraps around a nearby tree. The 43-foot-long Rainbow Bridge connects this staircase to the Treehouse Observatory that stands 100 feet above the forest floor. There, guests can use binoculars to see mountain goats and breathtaking views. The hotel also has a 68-foot-long rope bridge, called the Sun Bridge, located high in the trees. Guests who walk across get the feeling of standing in the forest’s canopy.

11 As you can see, it takes more than a swimming pool or exercise room to make a hotel unique. If you can imagine it, maybe it already exists!
VacationBlogger.com

ICEHOTEL: Traveler Reviews
Jukkasjarvi, Sweden

Reviews from our community

Posted January 15
by Kelly Reynolds

⭐⭐⭐⭐

A very cool place to be...

1. My family and I recently stayed at the ICEHOTEL in Sweden. What an experience!

2. We began our amazing weekend upon arrival. When our plane landed, a dogsled and team were waiting for us at the airport. After about an hour of racing over the frozen Torn River and through the forest, we stopped at a wilderness camp for lunch. The Swedish-style stew and flatbread served were a little bland, but still pretty tasty. We arrived at the ICEHOTEL about an hour later.

3. The ICEHOTEL offers both cold suites/rooms and warm rooms. To get the best of both worlds, my family decided to spend one day in a cold suite and the other two days in a warm hotel room. Our “ice suite” had a fireplace, mattresses placed on ice blocks, and reindeer skins for sheets! The drawback to these rooms is being a little chilly during the night. Our stay in the warm hotel room was also very pleasant, but not nearly as “cool” as our stay in the ice suite.

4. We also booked some outdoor events through the hotel’s services. My family rode snowmobiles and went on a Northern Lights viewing tour. Three days after arriving at the ICEHOTEL, my family and I waved goodbye. Since the hotel is rebuilt each year, we knew any future visits would not quite be the same. Still, we do plan to return, and we highly recommend this ice paradise!
A bit watered down...

5  Have you ever had a pizza delivered underwater? Well, now I can say that I have.

6  My family recently stayed in Jules’ Undersea Lodge in Key Largo. I was eager to stay in a hotel room that was actually underwater. It seemed very futuristic—almost like something out of a science-fiction book!

7  When we arrived at the hotel, I was disappointed to learn that I would need to take a course called “Discover Scuba” before I could ever see our hotel room. Only certified divers can enter the rooms, and my parents had missed that part on the brochure. The class wasn’t very long, so I got certified pretty quickly. My parents already had certifications.

8  Once we dove into the water, I didn’t see much marine life around us. Honestly, the dive was pretty shallow and not very interesting. The room itself was also a little disappointing. Though it was a nice room, I thought it would have a sea theme. Instead, it looked like an ordinary, small hotel room with modern devices. We did see some interesting fish through our porthole-like windows. Later that night we had a pizza delivered, and the food during the rest of the trip was very good.

9  All in all, I enjoyed our stay, but I must admit I was expecting a little more from this wacky-sounding, aquatic hotel.
Read & Respond (RL.5.1; RL.5.2; RL.5.3; RL.5.7) L–H

Directions: Think about the following questions as you read the passage and the hotel reviews. When you reread the passage and reviews with your teacher, you and your classmates will answer these questions. Use evidence from the passage and reviews to support your answers.

1. What is “Strange Quarters” mostly about?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

2. Where is the ICEHOTEL? What makes it different from other hotels?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

3. What extra information does the review on “VacationBlogger.com” give about the ICEHOTEL?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

4. Where and when was the world’s first sand hotel built? What made it different from other hotels?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
Close Reading, Grade 5

5. Where and when was the first Das Park Hotel built? What makes it different from other hotels?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

6. Where is the Sala Silvermine Hotel? What makes this hotel unique?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

7. What unusual hotels exist in the United States? What makes each of these hotels unique?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

8. Why was Eric Gonzalez disappointed in Jules' Undersea Lodge?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

9. Why do you think the author wrote “Strange Quarters”?
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
Compare & Contrast (RL.5.6; RL.5.7; RL.5.8) H

Directions: Review both “Strange Quarters” and the reviews from “VacationBlogger.com.” Then, read each statement. Decide whether the statement’s information is supported by one or both texts. Mark each statement using the key below.

B = supported in both texts
S = supported in “Strange Quarters” only
R = supported in a review from “VacationBlogger.com” only

_____ 1. The ICEHOTEL offers both cold and warm suites.
_____ 2. All guests at the ICEHOTEL receive sleeping bags.
_____ 3. The ICEHOTEL provides reindeer skins in the cold rooms.
_____ 4. The ICEHOTEL offers outdoor events to its guests.
_____ 5. The Torne River is close to the ICEHOTEL.
_____ 6. The ICEHOTEL is rebuilt every year.
_____ 7. Guests at the ICEHOTEL sleep in thermal underwear and woolen hats.
_____ 8. Visitors to the ICEHOTEL can ride dogsleds to reach the hotel.
_____ 10. Guests at Jules’ Undersea Lodge can see fish outside their rooms.
_____ 11. Rooms at Jules’ Undersea Lodge have TVs and showers.
_____ 12. Jules’ Undersea Lodge is the only underwater hotel in the world.
_____ 13. Guests at Jules’ Undersea Lodge enter the hotel through a pool at the bottom of the lodge.
_____ 14. Guests at Jules’ Undersea Lodge can take a course called “Discover Scuba.”
_____ 15. Hotel rooms at Jules’ Undersea Lodge are similar to other hotel rooms.
**Similarities & Differences** (RL.5.2; RL.5.5; RL.5.6) H

**Directions:** Review both “Strange Quarters” and the reviews from “VacationBlogger.com.” Think about how the texts are alike and different, including purpose, organization, point of view, tone, content, and main ideas. Compare and contrast the texts by completing the Venn diagram below.
Teacher Guide

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An Overview
The instructional material in the TestSMART® Common Core Student Work Text is designed to help students develop close-reading skills appropriate for their grade level. Each work text in this series includes the following elements—

- literary and informational texts that reflect the types of texts students encounter in the classroom or everyday reading
- authentic reading texts on interesting topics and ideas, including excerpts from well-known literary selections
- paired texts that require students to compare and contrast important points and key details in the texts
- open-ended and extended-response tasks that require students to use close reading to develop correct, complete answers
- emphasis on the critical-thinking skills necessary for close reading
- skill tags (labels) to identify both the standard(s) and the complexity level(s) for questions or an activity
- diagrams and/or graphic organizers to help students organize their thoughts and responses (when appropriate)

In addition, the Teacher Guide section for each work text includes the following elements—

- overview of the work text and explanation of its key components
- complete list of the Common Core State Standards for Reading at each grade level
- explanation of “rigor” and complexity levels as they apply to the work text
- explanation of “close reading” in the classroom and methods to support student thinking during close reading
- suggested methods for using the texts and activities for classroom instruction
- suggested ways to integrate the literacy strands while using the texts and activities
- correlations for Read & Respond questions
- complete answer key

Reading Selections in the Student Work Text
The Common Core Student Work Text includes both literary and informational texts. Literary selections appear in the first section of the work text, and informational selections appear in the second section of the work text.

Literary texts include fiction, poetry, and drama (at appropriate grade levels). Fiction may include fables, myths, folk tales, and adapted classics, as well as historical and contemporary stories.

Informational texts may include biographies and autobiographies, argumentative (persuasive) selections, and expository selections. Argumentative selections present an argument from a specific point of view. Expository texts present interesting information from science, social studies, art, current events, and other curricular areas. Informational texts may also include procedural selections that provide multi-step or detailed directions for a particular task or activity.

Beginning at the fourth-grade level, students also encounter graphic texts, as well as digital texts. Graphic texts include charts, graphs, diagrams, and time lines. Digital texts might include samples of Web sites or online reviews. Graphic and digital texts appear along with the informational texts in the work text.

Vocabulary
The Common Core Student Work Text contains challenging texts that require students to use close-reading skills. Most texts will include some words above a student’s expected reading level. Such words are underlined in each text (see Figure 1, “Key Vocabulary Support,” page 131). In addition, a brief definition appears in the margin beside the line where the word appears. Having these definitions will help students work through a text with less difficulty. (For a complete list of vocabulary words found in the work text, see page 157.)
Close Reading, Grade 5

Teachers should preview each text and identify any other words that may challenge their students. In some cases, the teacher will want to pre-teach these words (e.g., topic-specific words). However, students often benefit more by consulting a dictionary for a definition or by using context clues to determine a word’s meaning in a text. (For more information about vocabulary instruction, see page 142.)

1. After watching the commercial, Tyler heard his father say, “It’s time to get our stuff.”

2. Tyler changed his mind after the first couple of miles. By then, his legs felt as heavy as lead, and he was tired of carrying an oxygen tank.

3. “All clear,” Tyler shouted into his earpiece at 11:30 p.m. The family was ready to leave the house at 11:45 p.m.

4. “All clear,” Tyler shouted into his earpiece at 11:30 p.m. The family was ready to leave the house at 11:45 p.m.

5. “All clear,” Tyler shouted into his earpiece at 11:30 p.m. The family was ready to leave the house at 11:45 p.m.

6. “All clear,” Tyler shouted into his earpiece at 11:30 p.m. The family was ready to leave the house at 11:45 p.m.

Vocabulary

- Moon Dust
- Sampson crater
- Apollo astronauts
- Dr. Cantu
- Sooty
- Gray

Skill and Complexity Tags

Skill tags appear with each set of questions and individual activities in the work text. The skill tags identify the specific Common Core State Standard(s) addressed in the item(s). The other tag identifies the complexity level(s) for the questions or task. (For more information about complexity levels, see pages 132–133.)

Correlations

Correlations between specific Common Core State Standards and items in the Read & Respond sections appear on pages 148–149.

*Note: Standards RL.5.10 and RI.5.10 are not represented in the correlations. Rather, these standards are incorporated organically as students complete the questions and activities in the work text.
**Descriptions of TestSMART® Complexity Levels**

The following descriptions provide an overview of the three complexity levels used to align the TestSMART® Common Core Student Work Text items to the Common Core State Standards (CCSS) for Reading (NGA/CCSSO, 2010). Each explanation details the kinds of activities that occur within each level. However, these explanations do not include all of the possible thought processes for each level.

**Low Complexity (L)**

Low-complexity items align with the CCSS at Level 1 of the Webb (2002a) model. Items of low complexity may involve recalling—but not analyzing—story events and other basic elements of a text structure. An item may ask students to recognize or reproduce— but not interpret—figurative language. Items of this complexity may require identifying the meaning of a word through language structure or word relationships. At this cognitive level, students may need to locate details in a chart, graph, or diagram. A low-complexity item may ask students to recall, identify, arrange, locate, or define information and concepts.

**Moderate Complexity (M)**

Moderate-complexity items align with the CCSS at Level 2 of the Webb model. Items of moderate complexity involve both comprehension and the ability to make inferences and identify cause-and-effect relationships. At this cognitive level, students may need to locate details in a chart, graph, or diagram. A high-complexity item may ask students to recall, identify, arrange, locate, or define information and concepts.

**High Complexity (H)**

High-complexity items align with the CCSS at Level 3 and/or Level 4 of the Webb model. Items of high complexity require students to use strategic, multi-step thinking; develop a deeper understanding of the text; and extend thinking beyond the text. Major concepts, such as theme and figurative language, are now identified and examined in an abstract manner. Students are asked to demonstrate more flexible thinking, apply prior knowledge, and support their responses. Students may need to generalize and transfer new information to new tasks. High-complexity items may require students to make inferences across an entire passage or analyze relationships between ideas or texts. At this cognitive level, students will need to analyze similarities and differences. Items may involve relating information in a text feature, such as a chart, graph, or diagram, to the text. A high-complexity item may ask students to plan, reason, explain, hypothesize, compare, differentiate, draw conclusions, cite evidence, analyze, synthesize, apply, or prove. Some items also require students to apply low- and/or moderate-complexity skills and concepts.

---

**Box 1: Descriptions of TestSMART® Complexity Levels**
There are a variety of ways to read, and the manner in which one chooses to read a text often depends on the purpose for reading and the type of text. One type of reading is called close reading. Much debate has taken place over the definition and purpose of close reading in the classroom, and the practice of close reading has become synonymous with a range of instructional approaches and activities.

**Our Definition of Close Reading**

“Close reading is the mindful, disciplined reading of an object with a view to deeper understanding of its meanings” (p. 25, Brummett, 2010). Through close reading, readers mindfully attend to elements of form and content—including language choice and patterns—of a sufficiently complex text. This disciplined study involves reading and rereading to better understand how form and content work together in systems of meaning (Paul & Elder, 2008). Close-reading skills are closely tied to skills that are essential for success in school, career/work, and life, such as—

- critical/evaluative thinking
- creative/innovative thinking
- elaborative thinking
- problem solving
- decision making
- collaboration
- communication
- organizing and connecting ideas

**Appropriate Texts for Close Reading**

Proficient readers understand that they read differently depending on the type of text and purpose for reading. A reader might conduct a close reading of either informational or literary texts. However, close reading is not required or appropriate for some reading purposes or specific texts. For instance, reading for pleasure may not require a close read. Similarly, some texts are not complex enough to demand or allow a close read.

The CCSS require students to encounter a breadth of “sufficiently complex, high-quality texts” (NGA/CCSSO, 2010). The process of text selection is guided by complexity, quality, and range. Complexity is broken into three measures: qualitative, quantitative, and task-related. Refer to Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects Appendix A (NGA/CCSSO, n.d.) for more information on how to measure and select complex, high-quality texts that are appropriate for a specific group of students.
A reader can closely read any length of text. However, in the classroom, teachers commonly use short passages for close readings. The nature of close reading—involving careful attention—often requires time. Thus, short passages are generally best suited for this type of reading in classroom group settings. This allows all students—even struggling readers—the opportunity to adequately read, reread, and discuss complex texts, thoughtfully determining how the texts work and analyzing the systems of meanings within them.

**Instructional Components of Close Reading**

Close reading requires mastery of a range of comprehension skills in context and at the word, sentence, and text level. Evaluating true mastery of comprehension skills is difficult. However, teachers can use the practice of close reading to continually assess skill mastery within the context of a rich task. These student-constructed interactions with text provide an accommodating instructional space for students while still remaining a systematic, structured method of reading instruction overall (see Figure 3, “A Model of Quality Literacy Instruction and Learning”). When used as an intentional learning activity, close reading can transform how students construct meaning.

**How Close Reading Impacts Student Writing, Speaking, Listening, and Language Skills**

Reading, writing, speaking, and listening are all similar processes of constructing meaning. Language is a primary vehicle in all of these meaning-making processes. An integrated, focused, cohesive approach to literacy instruction allows students to develop mutually reinforcing skills concurrently (Block & Parris, 2008; Newkirk, 2012; NGA/CCSSO, 2010; Pearson & Tierney, 1984; Shanahan, 2006; Tierney & Shanahan, 1991).

For instance, the text used in reading can become what is called a mentor or anchor text, serving as a model of good writing. Students can also apply text-dependent questions to the writing process. As with reading, expert modeling by the teacher is critical for students as they learn how writing and other communication processes work (see Figure 4, “Meaning-Making Process”). Students should begin to see and translate relationships and patterns in form or content—or systems of meaning—across all literacy strands. Furthermore, students should understand that reading strategies are, in fact, essential learning tools. Total integration involves the specialized development of meaning-making processes across the curriculum in history, science, information and communication technology (ICT), mathematics, and beyond.
Close Reading, Grade 5

How to Use the Student Work Text

**Time Requirement:** Reading each text and completing its accompanying activities usually requires 2–3 days of class time.

**Choosing a Text:** The reading selections in the TestSMART® Common Core Student Work Text may be used independently of other selections in the book. Since the selections are generally arranged from easiest to most difficult, the teacher may choose to begin with the first text in each section and work through the texts in order.

Paired texts present the only exception to using texts independently. Students read and study each set of paired texts (e.g., “After-School Sleuths” and “Following Sherlock’s Lead”) together. At least one follow-up activity requires students to compare and/or contrast information from both selections. Paired texts are indicated in the work text’s table of contents.

**Prereading:** Some educators have suggested that prereading should be de-emphasized (or even removed) during reading instruction, but this step of the reading process remains important for establishing a context for reading. The authors of this book suggest that the teacher follow the steps below before students begin to read the text.

- Establish a purpose for reading (e.g., for pleasure; to figure out a simple idea; to gain technical information; to identify and/or understand a different point of view; to learn new subject matter).
- Direct the students’ attention to the questions in the “Read & Respond” activity that follows each text. Consider reading the questions together with students before they read the text. Or, have small groups of students read the questions together before they read the text individually. Instruct students to use these questions as a guide for their reading. This might include writing the number of the paragraph where an answer appears or taking notes to use during class discussion.
- Other prereading strategies may be appropriate for a text. One word of caution—a prereading activity should never supersede the actual reading of a text. Neither should a prereading activity provide so much information that actually reading the text becomes unnecessary. The appropriate use of any strategy is simply a question of balance. In general, a prereading activity for any selection in the work text should not extend beyond five to ten minutes.

(For more information about prereading instruction, see page 136.)

**Reading:** Provide time for students to read the text during class time, or assign the reading as homework. Encourage students to be active readers who read the text closely and ask themselves questions as they read. Remind students to use the questions in “Read & Respond” as a guide for their reading. Students might note paragraph numbers where answers appear or take notes to use during class discussion. Encourage students to mark parts of a text that they find difficult, surprising, contradictory, incorrect, etc. (see pages 139–141). These observations will be useful during class discussion.

Depending on the skill level of the students, a teacher may choose to read a text along with them. Using this approach, the teacher can model useful reading strategies for students who have not yet developed such skills (e.g., self-questioning). Together, the teacher and students use the questions in “Read & Respond” to guide their reading. They may also pause to briefly talk about an idea or event found in the text.
LITERARY TEXTS

Moon Dust

Read & Respond: 1. The author begins this story with Tyler's sneeze and a description of the moon setting. Answers will vary but might include to set a humorous tone or to "set the stage" of the story for the reader (paragraphs 1–3). 2. The story is written from a third-person limited point of view. The story is told by someone outside the story, and only Tyler's thoughts are known. 3. At first, Tyler is excited to live on the moon base, but he becomes less enthusiastic when he realizes he is allergic to moon dust (paragraph 4). 4. The author introduces Joe and Brooke as fellow students teasing Tyler. Answers will vary but might include to establish Tyler as the "hero" in the story or to set up the story for a major event—Tyler's unsupervised moon walk (paragraphs 5 and 6). 5. Tyler accepts the challenge because he feels that he can't back down (paragraph 7). 6. Ms. Stockton gives Tyler permission to go to the restroom, then leaves the classroom to go to the main office (paragraphs 9–12). 7. Tyler's classmates cheer (paragraph 15). 8. If Ms. Stockton sees the moon dust, she will know Tyler went outside unsupervised (paragraphs 15 and 16). 9. Ms. Stockton inspects Tyler's clothing for moon dust (paragraph 19). 10. Tyler is relieved because Ms. Stockton does not find a speck of moon dust on him (paragraphs 19 and 20). 11. He is preparing to sneeze (paragraph 22). 12. The author ends the story with Tyler sneezing, which will tell Ms. Stockton that Tyler has been outside. Answers will vary but might include to amuse the reader or to complete the story line (paragraph 23).
References

* All Web sites listed were active at time of publication.


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