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- Math, Grade 5
- Writing, Grade 4
- Writing, Grade 7
- Science, Grade 5
- Social Studies, Grade 8
- Algebra I

**Spanish**
- Reading, Grade 3
- Reading, Grade 4
- Reading, Grade 5
- Math, Grade 3
- Math, Grade 4
- Math, Grade 5
- Writing, Grade 4
- Writing, Grade 7

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Table of Contents

Overview of the STAAR MASTER® Companion Series .................................................3
Inside the Teacher Guide ................................3
Inside the Companion Student Work Text ..3
Texts for Reading..............................................4
Rigor & Complexity Levels ..................................4
STAAR®-Eligible TEKS ......................................5
Descriptions of STAAR MASTER® Complexity Levels ..........................................6

Using Lessons in the Companion Student Work Text .................................................8
Critical Reading in the Classroom ....................................10
Master Skills List..............................................16
Suggestions for Integrating the Literacy Strands ............................................17
Answer Key..................................................19
References ....................................................25

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STAAR MASTER® Companion Student Work Text, Teacher Guide—Reading, Grade 4

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Overview of the STAAR MASTER® Companion Series

Inside the Teacher Guide
The Teacher Guide for the student work text includes the following elements—

- an overview of the STAAR MASTER® Companion Student Work Text and key characteristics of the State of Texas Assessments of Academic Readiness (STAAR®) for Reading
- a master list of the STAAR-eligible standards and expectations from the Texas Essential Knowledge and Skills (TEKS) for English Language Arts Reading (ELA-R)
- an explanation of reading selections included in the student work text
- explanations of both rigor and complexity levels as they apply to the student work text
- an explanation of Webb’s “depth-of-knowledge” model as it relates to complexity levels used in the student work text
- suggested implementation of lesson plans included in the student work text
- a broad look at some overarching attitudes and practices found in classrooms that emphasize the importance of critical reading
- suggestions for integrating literacy strands when using the texts and activities
- a complete answer key

Inside the Companion Student Work Text
The instructional material in the STAAR MASTER Companion Student Work Text provides multiple opportunities for students to develop critical reading skills appropriate for their grade level. Each work text in the STAAR MASTER Companion series includes the following elements—

- authentic reading texts on interesting topics and ideas, including excerpts from well-known literary selections
- literary and informational texts reflecting the types of texts students encounter in the classroom and on the STAAR
- paired texts (as appropriate for grade level) that require students to compare and contrast important points and key details in the texts
- concise, focused prereading activities to set a purpose for reading and introduce key vocabulary for each text
- multiple-choice items that require students to use critical reading skills to identify correct answers
- open-ended and extended-response tasks that require students to use critical reading skills to develop correct, complete answers
- emphasis on the critical thinking skills necessary for successful reading
- skills tags to identify both the standard(s) and the complexity level(s) for each question or activity
- diagrams and/or graphic organizers to help students organize their thoughts and responses
- writing assignments aligned with the standards and expectations from the TEKS for English Language Arts Writing (ELA-W)
Texts for Reading
The STAAR MASTER® Companion Student Work Text challenges students with complex, high-quality reading passages that address fresh, relevant topics, as well as classic literature selections. The student work text includes two sections with passages that reflect the types of texts students encounter on the actual STAAR®.

Section One: Literary Texts
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. In addition, the literary section may include literary nonfiction, such as autobiographies, biographies, or diaries (at appropriate grade levels).

Section Two: Informational Texts
Informational texts include expository, persuasive, and procedural passages. Expository texts present information from science, social studies, art, current events, and other curricular areas. Persuasive selections present an argument from a specific point of view. Procedural selections provide multi-step or detailed directions for a particular task or activity.

Graphic texts and digital texts often appear along with informational texts. Graphic texts may include charts, tables, graphs, diagrams, and timelines. Digital texts might include samples of Web sites or online reviews.

Media literacy texts also appear in this section of the work text. These texts can include different forms of media, such as newspapers, advertisements, blogs, and Web pages. The selections present information through words, images, and graphics, with all elements working together to communicate a message.

Rigor & Complexity Levels
Increased Rigor: Many educators describe the STAAR as “more rigorous” than previous state assessments, but what does rigor mean? Academic rigor is a measure of the cognitive demand required by a specific test item. In a rigorous system, standards, curriculum, instruction, and assessment tightly align with congruent measures of cognitive complexity. In such a system, students must demonstrate a deep mastery of skills and understanding through rich, complex tasks. To accommodate the demands and expectations of the TEKS for reading, the STAAR MASTER Companion Student Work Text provides various tasks written at different levels of complexity. Refer to “Depth of Knowledge” below for more information about the levels of complexity assigned to work text items.

Depth of Knowledge: Norman Webb’s (2002a) “depth-of-knowledge” model is currently an influential alignment model in education. “Depth of knowledge” describes the degree of complexity required to complete a particular task. Distinct cognitive demands occur at each level. Webb defines four levels of depth of knowledge—

- Level 1: Recall
- Level 2: Skill or Concept
- Level 3: Strategic Thinking
- Level 4: Extended Thinking

Using a modified version of the depth-of-knowledge model, we have aligned items in the student work text to the ELA-R TEKS.

Skills Tags and Complexity Levels: Skills tags appear with all multiple-choice, open-ended, and extended-response items in the student work text. The skills tags identify the specific TEKS standard and expectation addressed in the item(s). In addition, complexity levels are included for each item. (For more information about complexity levels, see pages 6–7 of this Teacher Guide.)

**Figure 1: Work Text Item Skills Tag**

<table>
<thead>
<tr>
<th>Expectation</th>
<th>Complexity Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard</td>
<td></td>
</tr>
</tbody>
</table>

**Homework**

Order Up! Standard 6.A (Plot’s Main Events) L–M

Directions: In the numbered boxes below, draw a picture to represent the event.

1. [Blank]
2. [Blank]
STAAR®-Eligible TEKS

Readiness vs. Supporting Standards: The Texas Education Agency (TEA) divides the eligible, or tested, TEKS into “readiness standards” and “supporting standards,” with greater emphasis placed on the former. Readiness standards address broader, deeper ideas and are deemed critical for students to know. For this reason, more questions related to readiness standards appear on the STAAR®. Supporting standards address more narrowly defined ideas and receive less emphasis on the actual test. The questions and activities in the STAAR MASTER® Companion Student Work Text mirror this balance of readiness and supporting standards.

Figure 19: The standards listed under TEKS “Figure 19” include important metacognitive reading skills that students will continue to apply (in greater depth and with increasingly complex texts) as they advance in grade level (Texas Education Agency, 2010b). Figure 19 standards apply to all text types and may be implemented during both assigned and independent reading (see Figure 2, below). In the student work text, the skills tag for each Figure 19 item includes the letters “RC” (Reading Comprehension).

Lesson 3
Strategy 2

Revise to Summarize 4.RC.E (Summarize Information) M–H

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. A wolf accustomed to moving its own cubs can, if necessary, carry an egg without breaking it.
   ____________________________________________________________________________
   ____________________________________________________________________________

2. “Now, was there ever a wolf that could boast of a man’s cub among her children?”
   ____________________________________________________________________________
   ____________________________________________________________________________

3. “Shere Khan does us great honor,” said Father Wolf, but his eyes were very angry.
   ____________________________________________________________________________
   ____________________________________________________________________________

4. The tiger’s roar thundered through the cave.
   ____________________________________________________________________________
   ____________________________________________________________________________

5. Her eyes shone like two green moons in the darkness, facing the blazing eyes of Shere Khan.
   ____________________________________________________________________________
   ____________________________________________________________________________

6. “He came by night, alone and very hungry; yet he was not afraid.”
   ____________________________________________________________________________
   ____________________________________________________________________________

Figure 2: Work Text Item for Figure 19 (Reading Comprehension)
Descriptions of STAAR MASTER® Complexity Levels

The following information provides an overview of the three complexity levels used to align items in the STAAR MASTER® Companion Student Work Text to the eligible ELA-R TEKS. The explanations review the depth of thinking required at the three complexity levels in a general way. However, these brief explanations do not include all the thinking skills, processes, and activities found within each complexity level.

Low Complexity (L)
Low-complexity items align with the TEKS 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 TEKS 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 compare word meanings, which they determine through context clues. At this cognitive level, students will 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 moderate-complexity items may also require students to apply low-complexity skills and concepts.

Standard 2.A (Roots/Affixes) L
2. Read the sentences from paragraph 4 of the passage.
In the word overuse, the prefix over- means—
A wrong
B against
C too much
D in the past

Many writers in Europe included quicksand in their poems and literature… One English poet, Alexander Pope, joked about the presence of quicksand.

Standard 11.C (Text Organization) M
5. Complete the Venn diagram below to compare the use of DUKWs in the past to their use today.

Use of DUKWs in the Past
Use of DUKWs Today
High Complexity (H)

High-complexity items align with the TEKS 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 high-complexity items may also require students to apply low- and/or moderate-complexity skills and concepts.

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

4. RC.F (Make Connections) H

8. How do the accounts in “Yellowstone at First Sight” add to the reader’s understanding of the discovery of the Yellowstone area?

__________________________________________________________________________

__________________________________________________________________________
Using Lessons in the Companion Student Work Text

Teachers may use the following guidelines to select appropriate texts and accompanying activities for students to complete. As always, teachers should adapt the lessons to meet the needs and expectations of their students.

Time Requirement: Reading each text and completing the accompanying activities will require three to four days of class time. The actual time required to complete an entire lesson depends on many factors (e.g., length of the passage, degree of teacher-student interaction during reading, number of activities completed by students).

Choosing a Text for Instruction: Select a text and accompanying tasks for students to read and complete. Each text appears as part of a lesson that includes an introductory (prereading) page, the text itself, follow-up tasks that focus on specific STAAR®-related reading skills, and a link to a related Web site.

Each lesson in the STAAR MASTER® Companion Student Work Text is independent of other lessons in the book, so teachers may use the lessons in any order.

Note: Some lessons include paired texts. Students should read and study each set of paired texts together. At least one follow-up activity requires students to compare and/or contrast information from both selections. Paired texts are indicated in the student work text’s table of contents.

Critical Reading Focus: Preview the text and the accompanying activities. Then, refer to “Critical Reading in the Classroom” (see pages 10–15 of this Teacher Guide) and identify the critical reading skill(s) to emphasize in the lesson. Read/reread the sections related to the lesson, and determine how to apply the information during teaching.

STAAR® Reading Focus: Preview the text and the accompanying activities again. Then, refer to the “Master Skills List” (see page 16 of this Teacher Guide) and identify the specific STAAR-eligible reading skill(s) included in the lesson. Read/reread the sections related to the lesson, and determine how to apply the information during teaching.

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 guide suggest the following steps before asking students to read the text.

- Complete the text’s introductory page with the students. Each introductory page includes a specific prereading task (e.g., assessing prior knowledge, predicting). The introductory page also highlights vocabulary words included in the text and provides a brief activity related to the words.
- Direct students’ attention to the questions in the “Read & Respond” section 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 noting the paragraph number 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, each prereading activity for a passage in the work text should not extend beyond ten minutes.

Setting a Purpose for Reading: Set a purpose for reading the text, or have students set a purpose for reading the text. Display the purpose on the class white board, or ask students to write the purpose in their individual reading logs. Remind students that knowing the purpose for reading can help them understand what they read (see “Setting a Purpose for Reading” on pages 10–11 of this Teacher Guide). If time allows, have students list some key ideas/points they should note as they read (based on the purpose that has been set for reading).
Critical Reading in the Classroom

How someone reads a text often depends on the purpose for reading and the type of text to be read. In the classroom, educators generally focus on teaching the skills of critical reading so students learn how to analyze and evaluate both literary and informational texts. With the tools of critical reading, students can read at many different levels, leading to both a deeper understanding and greater enjoyment of the texts they encounter.

Through critical reading, students mindfully attend to the elements of form and content—including language choice and patterns—of sufficiently complex texts. This kind of disciplined study requires reading and rereading to better understand how form and content work together in systems of meaning (Paul & Elder, 2008). Moreover, critical reading skills are closely tied to skills that are essential for success in school, career/work, and life. These important skills include—

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

Since teachers have myriad lists of critical reading skills to guide their teaching, the following section provides a broader look at some of the overarching attitudes and practices found in classrooms that emphasize the importance of critical reading.

**Metacognition**

Good readers notice how well they understand what they are reading. When good readers don’t understand or can’t continue reading, they do something to fix the problem. Although they may not know it, many good readers use the skills of metacognition to identify any breakdowns in comprehension.

Metacognition involves thinking about one’s own thinking. Comprehension monitoring, a type of metacognition, is an awareness of and active checking on the thought processes involved in reading.

Good readers stop and think about a text before, during, and after reading. If they don’t understand something they have read, they don’t simply continue reading. They pause and try to improve their understanding. When readers pause in this way, they often only need to reread a portion of the text. Sometimes, the confusing portion might only consist of a single word.

The majority of reading comprehension strategies are forms of metacognition. Good readers use these strategies to check their understanding. To monitor and repair their understanding, good readers can employ “fix-up” strategies like the following—

- determining or aligning with a reading purpose
- connecting to prior knowledge or personal experience
- rereading or reading ahead
- changing the reading rate
- examining text features
- using context clues
- pausing to think about what was read
- determining the meanings of unknown words or phrases
- retelling or summarizing
- making or verifying predictions
- asking or answering questions
- identifying patterns in text structure
- visualizing
- asking for help (Tovani, 2000)

A breakdown in comprehension simply signals that the reader has made some kind of mistake. When readers use these “fix-up” strategies to monitor their comprehension, they can usually recognize and correct an error and then continue reading.

**Setting a Purpose for Reading**

Good readers set a purpose for reading. Setting a purpose for reading focuses readers’ attention on why they are reading. The text itself may
### Suggestions for Integrating the Literacy Strands

The following are some suggested ways to integrate the literacy strands while using the activities in the STAAR MASTER® Companion Student Work Text. These suggestions can be modified for use with many of the work text activities not listed here, as well. The "Skill/Understanding" describes what students are asked to translate and develop across literacy strands.*

<table>
<thead>
<tr>
<th>Activity</th>
<th>Skill/Understanding</th>
<th>Reading</th>
<th>Writing</th>
<th>Speaking</th>
<th>Listening</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is a legend? (p. 10)</td>
<td>theme</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This activity asks students to consider how genre affects the theme of a written message. Teachers can extend the discussion by asking students how genre has affected their writing choices.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Skill/Understanding</th>
<th>Reading</th>
<th>Writing</th>
<th>Speaking</th>
<th>Listening</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Forecast (p. 21)</td>
<td>inferences</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This activity asks students to make predictions about basic story elements. Teachers can use the passage as a mentor or an anchor text during a lesson about story elements (text structure). The graphic organizer from this activity will help students see the relationships and patterns between the stories they read and their own writing.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Skill/Understanding</th>
<th>Reading</th>
<th>Writing</th>
<th>Speaking</th>
<th>Listening</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revise to Summarize (p. 28)</td>
<td>summarize information</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This activity asks students to express some of the author's ideas in their own words. This task helps students construct meaning from the text through writing. Teachers can have students accomplish the same goal through speaking. Also, students can use listening skills to constructively evaluate whether responses accurately express the author's ideas.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Skill/Understanding</th>
<th>Reading</th>
<th>Writing</th>
<th>Speaking</th>
<th>Listening</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parts of a Story (p. 36)</td>
<td>story elements (text structure)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This activity asks students to examine basic story elements. Teachers can use the text as a mentor or an anchor text during a lesson about story elements (text structure). The graphic organizer from this activity will help students see the relationships and patterns between the stories they read and their own writing.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Skill/Understanding</th>
<th>Reading</th>
<th>Writing</th>
<th>Speaking</th>
<th>Listening</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Point of View (p. 46)</td>
<td>point of view</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This activity asks students to retell parts of the story from a different point of view. Teachers can extend the activity by asking students to discuss their retellings. Students can use listening skills to constructively evaluate whether the oral interpretations accurately retell the story. Students can expand their examination to consider point of view in the context of speaking and listening.
LITERARY TEXTS

How the Nez Perce Came to Be

Check It Out: Questions will vary.

Word Watch: 1. having never been beaten 2. decided ahead of time 3. make a hole in something again

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's goal is to challenge and defeat a monster that is eating all of the animals. 3. Coyote cuts the rope that holds him and lets the monster's breath suck him in. 4. B 5. The monster's heart was hardened, tough, and difficult to damage. 6. Four of Coyote's five knives break as he attempts to pierce the monster's heart. 7. "Clever Coyotes" describes coyotes' natural intelligence, which explains why coyotes are used as smart, skillful characters in stories. 8. Answers will vary. Example—Detail from "How the Nez Perce Came to Be": "First, Coyote tied himself to a mountain peak with the rope. Then, he taunted the monster." Detail from "Clever Coyotes": "Many legends and myths involve coyotes as crafty characters that trick others."

Strategy 1: 1. The story about Coyote is made up. 2. Coyote destroys the monster in the story. 3. The story exaggerates the size and fieriness 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 explain a landmark near the Kamiah Valley, as well as the creation of the Nimipu people.

Strategy 2: 1. Coyote was a trickster when he tied himself to a mountain peak and taunted the monster. 2. Coyote was a trickster when he cut his rope and allowed himself to be sucked into the monster's mouth. 3. Coyote was a trickster when he destroyed the monster from the inside.

One More Step: Rewrites will vary.

Dogs Have It Easy

Check It Out: Answers will vary. Example—Activities in a Child's Life: speaking, laughing, going to school; Activities in a Pet's Life: barking, howling, walking on a leash; Both: eating, drinking, playing outside, sleeping

Word Watch: 1. b 2. d 3. a 4. c

Read & Respond: 1. This poem is mostly about a child who gets stuck in a doggy door. 2. The child who experiences the events in the poem is telling about them; first person 3. Students should circle, "Like a jet, he's out his doggy door." 4. The main character feels that Boots lives an easy life because Boots has no chores or other responsibilities. 5. C 6. The main character's friend A.J. helps pull him through the doggy door, while the main character's sister, Cora, laughs at his plight and takes pictures with her cell phone. 7. Answers will vary. Example—Stanza: "When Mom and Dad get home that day, / They see my room's a mess. / Mom shakes her head and sighs, / 'You didn't do your chores I guess?'" Rhyming Words: mess, guess 8. Answers will vary but might include that things are not always what they seem or not to judge something before you have actually experienced it.

Strategy 1: 1. As I begin doing my Saturday chores, my dog runs across the floor. 2. As I'm climbing through the doggy door, I realize I cannot get through or back out. 3. My sister thinks my situation is funny and takes pictures instead of helping me. 4. My friend hears me calling to him and gets me "un-stuck." 5. I have some injuries from trying to fit through the doggy door.

Strategy 2: Rewrites will vary.

One More Step: Events will vary but should be in the correct order and may include: 1. The main character decides to try Boots' doggy door. 2. The main character gets stuck halfway through the door. 3. The main character is "rescued" by his friend A.J. 4. The main character must explain to his parents why he didn't complete his chores. Descriptions or pictures will vary but should accurately reflect the events the student listed.

Mowgli Joins the Pack

Check It Out: Predictions will vary.

Word Watch: 1. c 2. b
STAAR MASTER® Reading References

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


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STAAR MASTER®

Companion

Student Work Text

Reading
Grade 4

Lori Mammen
Editorial Director

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Table of Contents

Literary Texts

Lesson 1: How the Nez Perce Came to Be (Fiction) .......................................................... 4
Lesson 2: Dogs Have It Easy (Poetry) ............................................................................. 13
Lesson 3: Mowgli Joins the Pack (Fiction) ................................................................... 21
Lesson 4: Gypsy Learns a Lesson (Fiction) ................................................................. 30
Lesson 5: Caroline’s Code (Fiction) ................................................................................ 38
Lesson 6: Birbal and the Six Foolish People (Drama) .................................................... 48
Lesson 7: Life in Flight and My Longest Flight (Literary Nonfiction) ....................... 58

Informational Texts ......................................................................................................... 69

Lesson 8: Sinking a Myth (Expository) ......................................................................... 70
Lesson 9: Quacky Cruises (Expository) ......................................................................... 79
Lesson 10: Winter’s Tale (Expository) ............................................................................ 88
Lesson 11: Exploring the Red Planet (Expository) ......................................................... 97
Lesson 12: Yellowstone’s Perks (Expository/Media Literacy) ....................................... 108
Lesson 13: Good Old Fun and Games (Expository/Procedural) .................................. 117

Credits .............................................................................................................................. 128

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Lesson 6

Birbal and the Six Foolish People

4.R.C.E (Summarize Information) M

Weaving a Web: Brainstorm different themes or messages often found in folk tales. Write your ideas in the diagram below.

Themes/Messages Often Found in Folk Tales

1. ______________
2. ______________
3. ______________
4. ______________
5. ______________

Standard 2.A (Roots/Affixes) L

The box above shows some words you will read in the story. Some of the words can be separated into a root and an affix. Look at the word below.

conceiving = conceive + -ing

The root word (conceive) means “to form an idea.”

Now, read the definitions given. Write the word from the box that contains the matching root for each definition.

1. **Definition:** fulfill; meet expectations
   **Word:** ________________________

2. **Definition:** pause, due to feeling unsure
   **Word:** ________________________

3. **Definition:** come to a place
   **Word:** ________________________
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 nearby tree, 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 wanted to move like the owl, 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.
6   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.

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

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

9   “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?”

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

11 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?”

12 Gypsy thought about this, but she had no response. The stork flew away, and the spider returned to her web to watch the sunset. 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.

Headlines 4.R.C.E (Summarize Information) M

If this passage were a news story, it might have this headline.

**Spider Learns to Love Her Life**

On the line below, write a headline of your own about the passage.

______________________________________________________________________________
Read & Respond

Directions: Complete the following after you read the passages.

4.RC.D (Inferences) H
1. How could attending more than ten schools have helped Lindbergh throughout his life?
   __________________________________________________________________________
   __________________________________________________________________________

Standard 2.B (Context Clues) M
2. Read the sentence from paragraph 4 of “Life in Flight.”

   For example, he was forced to **bail out** of his plane on two occasions.

Which phrase from paragraph 4 helps the reader understand what the words **bail out** mean?
A. Breaking many speed records
B. Found the wreckage of his plane
C. Parachuted from the plane before it crashed
D. Flew letters and packages all over the country

4.RC.D (Inferences) H
3. Based on Lindbergh’s work as a barnstormer and an air mail pilot, what can you conclude about his personal character? List three characteristics on the lines below.

   Lindbergh’s Character

   1. __________________________________________________________________________
   2. __________________________________________________________________________
   3. __________________________________________________________________________

Standard 11.A (Main Idea/Supporting Details) M
4. How did Lindbergh ensure he “had a proper airplane” to successfully fly nonstop from New York to Paris?
   __________________________________________________________________________
   __________________________________________________________________________
Lesson 7

4.RC.E (Summarize Information) M
5. Summarize the important events in Lindbergh’s life before and after his successful flight to Paris.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Standard 10.A (Author’s Purpose)/4.RC.D (Inferences) M
6. Based on “My Longest Flight,” how do you think Lindbergh was feeling during his flight to Paris?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Standard 7.A (Biography/Autobiography) M
7. Explain how reading about Lindbergh’s flight to Paris in “My Longest Flight” might affect the reader differently than reading about it in paragraph 7 of “Life in Flight.”

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Standard 7.A (Biography/Autobiography) M
8. Use the Venn diagram below to compare and contrast details given about Lindbergh in “Life in Flight” and details revealed in the personalized account from “My Longest Flight.”

```
Life in Flight

My Longest Flight
```

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Sort It Out! Standard 11.D (Multiple Text Features)/14 (Media Literacy) M–H

A. 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, 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.

B. Directions: Write three things you learned by looking at the pictures and captions on pages 71–73.

8. __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

9. __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

10. __________________________________________________________________________
    __________________________________________________________________________
    __________________________________________________________________________

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Pictures that Make Sense Standard 14 (Media Literacy) M–H

Directions: In the box below, write some words and phrases from “Yellowstone’s Perks” and “Yellowstone at First Sight” that describe the park’s sights, sounds, and smells (e.g., “explosion like thunder,” “sour smell”).

On the lines below, explain how these descriptions and the pictures in the passage help you imagine what it would be like to visit Yellowstone National Park. In the box below, illustrate one of Yellowstone’s attractions. Choose one that is not pictured in the passage.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Lesson 13

**HOMEWORK**

Now and Then  Writing 4.18.C/Standard 1.1.A (Main Idea/Supporting Details) M–H

Directions: On the lines below, explain why you think colonial children’s lives were easier or more difficult than your life. Use evidence from the passage to support your answer.

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
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____________________________________________________________________________
____________________________________________________________________________
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____________________________________________________________________________

**EXTENSION**

A New Spin  Standard 14 (Media Literacy) L

With a responsible adult, visit http://pbskids.org/dragonflytv/superdoit/whirligig.html (active at time of publication) to find directions on how to make a whirligig—another simple toy colonial children made and enjoyed.
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STAAR MASTER® Companion Quick Checks

Overview

STAAR MASTER® Companion Quick Checks are an assessment tool that may be used to benchmark students’ mastery of the eligible Texas Essential Knowledge and Skills (TEKS) tested on the reading portion of the State of Texas Assessments of Academic Readiness (STAAR®).

Contents

Specifically, each STAAR MASTER Companion Quick Check includes a literary and an informational section. The literary and informational sections each consist of two Quick Checks, and each Quick Check contains two passages (or passage pairs) accompanied by multiple-choice reading comprehension items.

Literary texts include fiction, literary nonfiction, poetry, and drama. Fiction may include fables, myths, folk tales, and adapted classics, as well as historical and contemporary stories. Informational texts include persuasive, procedural, media literacy, and expository selections.

Format

The format of STAAR MASTER Companion Quick Checks is similar to that used on the actual STAAR. Thus, teachers can use STAAR MASTER Companion Quick Checks to simulate the test, helping them simultaneously determine students’ areas of strength and/or weakness and ease students’ test anxiety by providing repeated, familiar practice. However, the main purpose of the STAAR MASTER Companion series extends beyond targeted practice for the STAAR. This series takes a different approach, focusing on quality TEKS instruction by providing activities for each step in the reading process.
Suggestions for Use

Used with the STAAR MASTER® Companion Student Work Texts, Quick Checks can serve as pretests (to measure students’ knowledge at the beginning of the year), as practice (to reinforce learned skills during the year), or as post-tests (to assess students’ knowledge as testing approaches).

The STAAR MASTER Companion Student Work Texts contain reading units that include prereading tasks, vocabulary activities, during- and post-reading items and strategies, a “homework” section, a Web-based extension, and more. STAAR MASTER Companion Quick Checks reinforce skills covered in the Work Texts by providing necessary practice in a more traditional test-based format. Together, these components comprise an invaluable assessment tool for teachers.

Eligible TEKS for Reading, Grade 4

Standard 2: Vocabulary

2.A Determine the meanings of grade-level academic English words derived from Latin, Greek, or other linguistic roots and affixes (Roots/Affixes) Readiness Standard

2.B Use the context of the sentence (e.g., in-sentence example or definition) to determine the meanings of unfamiliar words or multiple-meaning words (Context Clues) Readiness Standard

2.C Use a dictionary or glossary to determine the meanings, syllabication, and pronunciation of unknown words (Dictionary/Glossary) Readiness Standard

Standard 3: Literary Text/Theme and Genre

3.A Summarize and explain the lesson or message of a work of fiction as its theme (Theme) Supporting Standard

3.B Compare and contrast the adventures or exploits of characters (e.g., the trickster) in traditional and classical literature (Compare/Contrast Characters) Supporting Standard

Standard 4: Literary Text/Poetry

4.A Explain how the structural elements of poetry (e.g., rhyme, meter, stanzas, line breaks) relate to form (e.g., lyrical poetry, free verse) (Structure/Form) Supporting Standard

Standard 5: Literary Text/Drama

5.A Describe the structural elements particular to dramatic literature (Drama) Supporting Standard

Standard 6: Literary Text/Fiction

6.A Sequence and summarize the plot’s main events and explain their influence on future events (Plot’s Main Events) Readiness Standard

6.B Describe the interaction of characters, including their relationships and the changes they undergo (Character Relationships/Changes) Readiness Standard

6.C Identify whether the narrator or speaker of a story is first or third person (Point of View) Readiness Standard

Standard 7: Literary Text/Nonfiction

7.A Identify similarities and differences between the events and characters’ experiences in a fictional work and the actual events and experiences described in an author’s biography or autobiography (Biography/Autobiography) Supporting Standard

Standard 8: Literary Text/Sensory Language

8.A Identify the author’s use of similes and metaphors to produce imagery (Sensory Language) Supporting Standard

Standard 10: Informational Text/Culture and History

10.A Analyze, make inferences, and draw conclusions about the author’s purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding (Author’s Purpose) Supporting Standard

Standard 10: Informational Text/Culture and History

10.A Analyze, make inferences, and draw conclusions about the author’s purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding (Author’s Purpose) Supporting Standard

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Standard 11: Informational Text/Expository Text
11.A Summarize the main idea and supporting details in text in ways that maintain meaning (Main Idea/Supporting Details) Supporting Standard
11.B Distinguish fact from opinion in a text and explain how to verify what is a fact (Fact/Opinion) Supporting Standard
11.C Describe explicit and implicit relationships among ideas in texts organized by cause-and-effect, sequence, or comparison (Text Organization) Supporting Standard
11.D Use multiple text features (e.g., guide words, topic and concluding sentences) to gain an overview of the contents of a text and to locate information (Multiple Text Features) Supporting Standard

Standard 13: Informational Text/Procedural Text
13.A Determine the sequence of activities needed to carry out a procedure (e.g., following a recipe) (Sequence of Activities) Supporting Standard

13.B Explain factual information presented graphically (e.g., charts, diagrams, graphs, illustrations) (Graphic Representation) Supporting Standard

Standard 14: Media Literacy
14 Use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning (Media Literacy) Supporting Standard

Figure 19 (Reading Comprehension Skills)
4.RCD Make inferences about a text (Inferences) Supporting Standard (Fiction, Informational) Supporting Standard (Literary Nonfiction, Poetry, Drama)
4.RCE Summarize information in a text (Summarize Information) Supporting Standard (Fiction) Supporting Standard (Literary Nonfiction, Poetry, Drama)
4.RCF Make connections (e.g., thematic links, author analysis) between literary and informational texts with similar ideas (Make Connections) Supporting Standard

Answer Key

LITERARY TEXTS
Quick Check 1
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18.

Quick Check 2
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

INFORMATIONAL TEXTS
Quick Check 1
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

Quick Check 2
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.
# Table of Contents

**Literary Texts**

- Literary Quick Check 1
  - A Close-Knit Group .............................................. 4
  - Jack Frost ....................................................... 10
- Literary Quick Check 2
  - The Silliest Bird in the Woods.......................... 13
  - The Littlest Patriot ........................................... 17

**Informational Texts** ............................................. 21

- Informational Quick Check 1
  - Batter Up! ....................................................... 22
  - A Shocking Problem .......................................... 26
- Informational Quick Check 2
  - Underground Farmers ....................................... 31
  - Sites in the Spotlight ......................................... 35

**Credits** ............................................................. 39
A Close-Knit Group

“Jen,” Mrs. Chang called. “It’s your turn.” The palms of my hands were sweaty. My stomach turned flip-flops. I had only been at Brentwood Elementary for a week. Still, Mrs. Chang said I had to give a speech anyway.

I gathered my props—a ball of yarn, knitting needles, and my favorite yellow knitted hat. Then I walked toward the front of the classroom. I looked for a friendly face, but I barely knew anyone in my class. So, the lack of encouraging smiles wasn’t a surprise. I really wanted to make friends. I just didn’t know where to start.

Finally, I reached the front of the classroom. I cleared my throat and took a deep breath. “Today, I’m going to show you how to knit. First, I’ll show you how to cast on a stitch.” As I explained the steps, my voice grew a bit stronger. I began to feel more comfortable.

After showing a few more simple stitches, I held up my yellow hat for the class to see. “This is one of my finished projects. My grandmother taught me to knit hats like this.” I tried to swallow the lump forming in my throat. “We used to spend every afternoon together while my mom was at work.” Suddenly, I was very aware that I was talking about personal things in front of strangers.

“And… that’s my demonstration,” I said hurriedly, rushing back to my seat. I heard applause from the class and my teacher thanking me and calling the next student to the front.

That day at lunch, a girl I recognized from Mrs. Chang’s class approached me shyly.

“Jen?” she asked with an uncertain smile. “I’m Nadia. I saw your demonstration in Mrs. Chang’s class. Are you new to this school?” I grinned and turned around in my seat, almost taking my tray with me.

“Whoa!” Nadia said, helping me catch the runaway tray before it splattered on the ground. “You definitely don’t want this lasagna staining that awesome hat,” she said. She pointed at my yellow hat sticking out of my backpack.
“Thanks,” I replied, embarrassed but relieved not to have made a bigger scene. “Knitting’s really not hard. It’s easy once you get your fingers working together.”

Two boys and a girl at the next table turned around. I guess they had been listening. One boy named Jason said, “My grandma knits. But it totally seems like a girl’s activity.” The other boy, Eric, nodded his head.

“Well,” I said, “both of my brothers knit. My grandma taught all of us.” All four of my classmates looked surprised.

“Both my brothers play soccer. They say knitting helps them calm down after a game or practice.” I shrugged. “It’s something relaxing they can do indoors. They like it. They even made our parents’ birthday gifts last year. They gave my mom a knit cell phone cover. They gave my dad knit sleeves for his golf clubs.”

“I guess there are some cool things you can knit,” the other girl, named Laura, agreed.

“I’ll tell you what.” I couldn’t believe what I was about to say. “I’ve got tons of needles and bags of yarn. If my mom says it’s okay, we can meet at my house. I can show you some basic stitches.” The girls agreed quickly. The boys agreed, too, but seemed a bit more reluctant.

That Friday, Nadia, Laura, Jason, and Eric showed up at my house. Of course, the boys had to joke about doing a “girl’s activity.” Then we all had so much fun, with lots of laughter and dropped stitches. By the end of the afternoon, everyone had a good start on a project.

Before long, all of us were meeting three times a week. We sat together at lunch and rotated visiting each other’s houses for knitting sessions or to hang out. I finally felt like a part of my new school.

By February, we had finished quite a collection of hats, scarves, slippers, phone covers, blankets, mittens, and even pet clothing. One afternoon, we all stared at the woolly pile in front of us. Someone finally asked, “What are we going to do with all these things?” At first, we just looked at each other. Then, the ideas started flowing.
Quick Check 1

Informational

Reading, Grade 4

Standard 2.B (Context Clues) M
1. Read the sentence from paragraph 3 of the passage.

The true origins of fudge are harder to pin down.

In this sentence, the word origins means—
A ages
B beginnings
C ingredients
D methods

Standard 2.A (Roots/Affixes) L
2. Read the sentence from paragraph 3 of the passage.

Was fudge just a mistake when a cook used incorrect amounts of sugar, milk, or butter?

In which word do the letters in have the same meaning as in the word incorrect?
A Inactive
B Inches
C Indian
D Inside

Standard 11.B (Fact/Opinion) M
3. Which sentence from the passage states an opinion?
A The extra ingredients give the fudge a different flavor.
B Fudge is an interesting food enjoyed around the world.
C Others claim that the first fudge appeared as early as 1886.
D With an adult’s help, place the mixture in the microwave oven.

Standard 11.D (Multiple Text Features) L
4. Look at the information in the “Ingredients and Materials” section of the passage.
A person who makes cake-batter fudge will need—
A cooking oil
B two mixing bowls
C several large spoons
D a set of measuring cups

Standard 13.B (Graphic Representation)
5. Figure 3 shows a baking pan that has already been—
A chilled
B microwaved
C shaken
D sprayed

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BHB8913 Sight Words Word Search Gr. K-2
BHB8914 Wall Words Word Search Gr. 1-2
BHB8915 My First Crosswords Gr. 1-2
BHB8918 Sight Words in Context Gr. K-2
BHB8919 Rhyming Words in Context Gr. K-2
BHB8920 Word Endings in Context Gr. K-2
BHB8961 Poems & Rhymes Gr. 1-2
BHB8962 Fairy Tales Gr. 2-3
BHB8963 Fables & Tall Tales Gr. 3-4
BHB8972 Animals Gr. 1-2
BHB8973 Space, Stars, & Planets Gr. 3-4
BHB8982 Getting the Sequence Gr. 1-3
BHB8983 Main Idea and Details Gr. 1-3
BHB8984 Fact and Opinion Gr. 1-3
BHB8985 Drawing Conclusions and Inferences Gr. 1-3
BHB8986 Context Clues Gr. 1-3
BHB8989 My First Sight Words Gr. K-1
BHB8992 Mastering Sight Words Gr. 1-2
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EC56453 Writing Warm-Ups Two™ Gr. K-6
EC56463 Writing Warm-Ups Two™ Gr. 7-12
EC50484 Not More Writing?! Gr. 9-12
ECS9900 Foundations for Writing Bk. 1 Gr. 2-3
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