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Student Work Text

Reading

Grade 5

Teacher Guide

Lori Mammen
Editorial Director


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STAAR®MASTER Companion Student Work Text, Teacher Guide—Reading, Grade 5

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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 rigorous 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.)

Order Up!
Standard 6.A (Events to Advance Story) L–M
Directions: In the numbered boxes below, order the story in the order they happened. In the last box, draw a picture to represent the event.

1. 
2. 

Figure 1: Work Text Item Skills Tag
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).
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 6.A (Events to Advance Story) L
1. What is happening as the play begins?
A A peddler is trying to persuade a doctor to change jobs.
B A horse is describing a vision problem to an animal doctor.
C A doctor is explaining his decision to become a veterinarian.
D A parrot is teaching a human how to speak animal language.

5.RC.D (Inferences) M
5. Using the diagram below, brainstorm a list of possible results of following the directions for making flubber out of order.

Moderate Complexity

Results of Incorrectly Made Flubber
a. 
b. 
c. 
d. 

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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.

3. Why do you think the author emphasizes Gardiner Hubbard’s determination to help his daughter?

__________________________________________________________________________
__________________________________________________________________________

High Complexity
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>Acting a Part</td>
<td>elements of drama</td>
<td>•</td>
<td>•</td>
<td></td>
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</tbody>
</table>

This activity asks students to consider how genre characteristics affect a written message. Teachers can extend the conversation 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>Buzz Words</td>
<td>sound effects/sensory language</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td></td>
</tr>
</tbody>
</table>

This activity asks students to express the meaning of sound effects and sensory language in their own words. Teachers can extend the activity by discussing using sound effects and sensory language to express ideas when we write and speak. Students should consider how they determine the meaning of this language in each context. They should also consider the purpose of this language.

<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>Scheming Away</td>
<td>sound effects</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
<td>•</td>
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</tbody>
</table>

This activity asks students to examine and use rhyme scheme. Teachers should use this activity to help model an author's use of rhyme scheme and other sound effects to support ideas. Students should discuss how they use sound effects in their own writing. Students can expand their examination to consider sound effects in the context of speaking and listening.

<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>Summarizing</td>
<td>summarizer/paraphrase</td>
<td>•</td>
<td>•</td>
<td>•</td>
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</tbody>
</table>

This activity asks students to summarize a story. Teachers can extend the activity by asking students to give an oral summary. Students can use listening skills to constructively evaluate whether the oral summaries accurately express what happens in the story.

<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>
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</thead>
<tbody>
<tr>
<td>Point of View</td>
<td>point of view</td>
<td>•</td>
<td>•</td>
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</tbody>
</table>

This activity asks students to retell a part of the story from a different point of view. Teachers should help students make the connection between point of view in reading and writing. Students can expand their examination to consider point of view in the context of speaking and listening.
Answer Key

LITERARY TEXTS

Moon Dust

Check It Out: Drawings and predictions will vary.

Word Watch: Definitions will vary. Examples—1. monitored by watching 2. very small pieces or parts 3. close, careful examination

Read & Respond: 1. The story is written from third-person limited point of view because it is told by someone outside the story, yet only Tyler's thoughts are known. 2. A 3. Answers will vary but might include to lend credibility to the story by connecting Tyler's problem with one experienced by actual astronauts. 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. 5. If Ms. Stockton sees the moon dust, she will know Tyler went outside unsupervised. 6. Students should circle definition 2. Sentences will vary. Suggestion—The football sailed in an arc through the goal posts. 7. Answers will vary. Suggestions—when Tyler sneaks outside and throws the rock, when Tyler hurries back into the airlock 8. The information about lunar soil in "Moon Fever?" supports the facts Tyler gave about moon dust in the story, as well as proving that people can actually have allergic reactions to moon dust.

Strategy 1: 1. This interaction is important because it sets the plot into motion. Tyler's decision to sneak outside is a direct response to Joe and Brooke's dare. 2. This interaction is important because it results in Tyler gaining access to the main door to exit the school. 3. This interaction is important because it "buys time" for Tyler as he completes the dare. It also foreshadows Brooke telling Ms. Stockton about Tyler's unsupervised moon walk. 4. This interaction is important because it creates suspense and foreshadows Ms. Stockton discovering that Tyler did indeed go outside alone.

Strategy 2: 1. Though initially excited about moving to a moon base, Tyler's enthusiasm fades when he realizes he is allergic to moon dust. 2. Tyler quickly leaves the classroom, slips into his spacesuit, and exits the school. 3. Tyler hurriedly completes the dare and sees most of his classmates cheering for him.

One More Step: Events will vary but should be in the correct order and may include: 1. Tyler's family moves to the moon base. 2. Joe and Brooke challenge Tyler to throw a rock over the Sampson crater. 3. Tyler sneaks out of the school and completes the dare. 4. Tyler's huge sneeze gives away his secret to Ms. Stockton.

Animal Language

Check It Out: Answers will vary.

Word Watch: Definitions will vary. Examples—1. paying very close attention 2. done very carefully 3. almost always 4. spectacularly 5. capably 6. reassuringly

Read & Respond: 1. A 2. Answers will vary but might include the following elements: list of characters, bolded characters' names in lines of dialogue, italicized stage directions, brackets surrounding stage directions, division of the play into scenes, and the inclusion of a narrator. 3. The events in Scene 1 help the reader understand why and how Dr. Dolittle becomes a vet exclusively. 4. The playwright places brackets around the italicized stage directions to visibly set this text apart from the rest of the play. 5. Pronunciation—Ā-lēng; Number of Syllables—2; Synonym—unwell; Part of Speech—adjective 6. Bold text, which is used for characters' names and scene divisions, places emphasis on certain text and draws the reader's attention. Italic text, which is used for stage directions, describes the setting or action in different scenes and is not meant to be read aloud. 7. Polynesia seconds the peddler's idea that Dr. Dolittle should treat animals exclusively. Most importantly, she teaches Dr. Dolittle animal language. 8. The narrator exists outside the main story. This "distance" from the story gives the narrator authority and casts him as more of a storyteller than an active character.

Strategy 1: 1. The words tell how a character says something or what he or she does while saying it. 2. Answers will vary. Example—Some stage directions are complete sentences set apart from the characters' lines of dialogue. For example, line 27 says: “[The Plow Horse enters Dolittle's house and stands still to be examined.]” 3. The play is divided into two scenes because different things are happening in each scene. Also, the second scene takes place some time after the first. 4. Summaries will vary.
STAAR MASTER® Reading References

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


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Lesson 3

Feeding Time

Standard 4.A (Sound Effects)/8.A (Sensory Language) M

Buzz Words: Skim “Feeding Time” on the following page. In the honeycomb below, write three “sound words” you read in the poem. After reading the poem, discuss with your class why “sound words” are important.

Check It Out!

Standard 2.B (Context Clues) M

The box above shows some words you will read in the poem. Read the following lines from the poem.

It’s early; they’re drowsy but have so much to do.
They hustle to prepare for a day at the zoo.

1. What does the word hustle mean as it is used in the lines above?

Now, read two more lines from the poem.

The tigers are snoozing; the monkeys are, too,
But one caretaker spies an alert kangaroo.

2. What does the word alert mean as it is used in the lines above?

hustle          alert          nuzzles          assemble          foul          transports

Word Watch

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Why the Owl Stares
A Choctaw Myth

1 The owl and the pigeon lived in the woods together. The two were friends, but they were also very competitive. Sometimes they would brag about how fast they could fly. Other days they would compare their longest flying distances. They even fought about who had better eyesight. One day, they were debating whether there were more owls or pigeons living in the woods.

2 “There are certainly more owls than pigeons,” claimed the owl confidently as he fluffed his feathers.

3 “Surely not!” the pigeon cried. “Have you seen a gathering of pigeons? There are most definitely more pigeons in these woods than owls.”

4 “If you’re so sure, prove it,” challenged the owl.

5 “Agreed,” said the pigeon. “We shall hold a counting. But we’ll need to choose a space with lots of room if all of the pigeons and owls are to gather there.”

6 The owl agreed, scratching his feathers with his beak as he thought. “I know,” he said. “How about the big circle of maples at the center of the woods?”

7 “Splendid,” agreed the pigeon. “There are plenty of trees for perching there. Let us meet at the maple circle in one week’s time. You tell all the owls, and I will notify all the pigeons.”

8 “I will need at least two weeks,” the owl said slyly. “There are just so many owls to round up!”

9 The pigeon knew the owl was probably planning to bring owls from other woods. He eyed the owl suspiciously and said, “One week—that’s it. And anyone who is not there at sunrise on that day will not be counted!” The owl laughed heartily and finally agreed to the timeline.

10 One week later, clouds of owls swooped grandly into the maple circle just before sunrise. They perched on tree limbs high and low, chatting with each other. The conversations were all basically the same: each owl was convinced that their kind far outnumbered pigeons.
“So, where are these gigantic flocks of pigeons I have heard about?” asked one owl jokingly. “Perhaps the pigeons slept in. There is not one in sight!”

Soon, a dull roar was heard from the east. Then, a chorus of chirping was heard from the south. Suddenly, pigeons filled the air as far as the eye could see. The flocks of flying birds were so thick they blocked out the blue of the sky behind them! All the owls heard was the thunder of flapping wings. Around them, tree limbs began breaking from the weight of all the perching pigeons. Among the pigeons, the gathering of owls looked like a small brown dot.

Disbelievingly, the owls watched the number of pigeons grow. They stared at the trees, moving their heads back and forth. Still, pigeons kept pouring forth from the sky.

The owls shuffled close together to avoid being struck by flying pigeons. The noise was deafening, and still more birds swooped in. The owls’ eyes opened wider and wider as they followed the pigeons’ movements. Some of the owls grew nervous being surrounded by so many other birds. Several began hooting.

“We may be trampled if we stay here much longer,” shouted one owl. “We had better leave!” The owls all agreed that would be wise, and so they all began flying away, dodging pigeons as they rose. As they flew, they stared down at the seemingly endless stream of pigeons still arriving. There was no need to count.

And that is why, to this day, owls stare intently at things around them.

Headlines

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

**Owls Awed by Swarms of Pigeons**

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

**Directions:** Complete the following items after you read the passage.

**Standard 11.C (Organizational Pattern) L–M**

1. Write three main events from the passage on the lines below in the order they occurred.
   
   a. ________________________________________________________________________
   
   b. ________________________________________________________________________
   
   c. ________________________________________________________________________

   Now, write a short summary of the passage. Be sure to include the events you mentioned above.
   
   __________________________________________________________________________
   
   __________________________________________________________________________
   
   __________________________________________________________________________

**Standard 2.B (Context Clues) M**

2. Read the sentence from paragraph 3 of the passage.

   [The Clarke School for the Deaf] was named after John Clarke, a local wealthy man offering a $50,000 grant to anyone willing to start the school.

   In the sentence above, the word *grant* means—
   
   A expense
   
   B fee
   
   C fund
   
   D loan

**Standard 7.A (Biography/Autobiography) H**

3. Why do you think the author emphasizes Gardiner Hubbard’s determination to help his daughter?

   __________________________________________________________________________
   
   __________________________________________________________________________
   
   __________________________________________________________________________
Lesson 5

Reading, Grade 5

Standard 11.A (Main Idea/Supporting Details) M

4. How did Alexander Graham Bell’s early interest in speech patterns foreshadow his helping Mabel?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Standard 2.E (Dictionary/Glossary) L

5. Add two more words or phrases to the thesaurus entry below.

**tirelessly** adverb without stopping, determinedly,
__________________________________________________________________________
__________________________________________________________________________

Standard 7.A (Biography/Autobiography) M

6. How did Bell’s relationship with Mabel affect his work?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Standard 7.A (Biography/Autobiography) M

7. Why does the author state that Mabel “became more than Bell’s partner”?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Standard 11.B (Determining/Verifying Facts) L

8. According to the passage, how did Mabel Bell’s deafness change the world?

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
Directions: Read each sentence below from the passage. Write details the author includes to help you understand the meaning of the underlined words.

1. Paragraph 3: Vampire bats, like the monsters for which they’re named, are quite stealthy.
   Detail 1: ____________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
   Detail 2: ____________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________

2. Paragraph 4: A vampire bat’s exact process for getting an animal’s blood is delicate and calculated.
   Detail 1: ____________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
   Detail 2: ____________________________________________________________
   ___________________________________________________________________
   ___________________________________________________________________
Writing about Mount Washington Writing 5.17/5.R.C.D (Inferences) M–H

Directions: Pretend that you are visiting Mount Washington. Write a paragraph about your experience on the mountain. Include at least three details from the passage in your paragraph.
**One More Step**

**A Closer Look**  
*Standard 11.D (Text Features/Graphics) M*

**Directions:** Take a closer look at the passage and reviews. What features helped you in your reading? In the chart below, check off the text features included in the passage and reviews. Then, explain how the text features helped you in your reading.

<table>
<thead>
<tr>
<th>Text Feature</th>
<th>Author Included</th>
<th>How It Helped</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bold Text</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Headings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Captions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photographs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charts</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Extension**

**A Host of Hotels**  
*Standard 14 (Media Literacy) L*

With a responsible adult, visit [http://www.weirdandwonderfulhotels.com](http://www.weirdandwonderfulhotels.com) (active at time of publication) to view photos of strange hotels from all parts of the world. See if any of them are similar to the ideas you brainstormed at the beginning of this lesson.
Selected pages from

ECS99485-TG

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**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 5

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 context (e.g., in-sentence restatement) to determine or clarify the meanings of unfamiliar words or multiple-meaning words (Context Clues) Readiness Standard

2.E Use a dictionary, glossary, or thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words (Dictionary/Glossary) Readiness Standard

Standard 3: Literary Text/Theme and Genre

3.A Compare and contrast the themes or moral lessons of several works of fiction from various cultures (Theme/Moral Lessons) Supporting Standard

3.B Describe the phenomena explained in origin myths from various cultures (Origin Myths) Supporting Standard

3.C Explain the effect of a historical event or movement on the theme of a work of literature (Effects on Theme) Supporting Standard

Standard 4: Literary Text/Poetry

4.A Analyze how poets use sound effects (e.g., alliteration, internal rhyme, onomatopoeia, rhyme scheme) to reinforce meaning in poems (Sound Effects) Supporting Standard

Standard 5: Literary Text/Drama

5.Understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from the text to support understanding (Elements of Drama) Supporting Standard

Standard 6: Literary Text/Fiction

6.A Describe incidents that advance the story or novel, explaining how each incident gives rise to or foreshadows future events (Events to Advance Story) Readiness Standard

6.B Explain the roles and functions of characters in various plots, including their relationships and conflicts (Roles/Functions of Characters) Readiness Standard

6.C Explain different forms of third-person point of view in stories (Point of View) Supporting Standard

Standard 7: Literary Text/Nonfiction

7.A Identify the literary language and devices used in biographies and autobiographies, including how authors present major events in a person’s life (Biography/Autobiography) Supporting Standard

Standard 8: Literary Text/Sensory Language

8.A Evaluate the impact of sensory details, imagery, and figurative language in a literary text (Sensory Language) Readiness Standard

Standard 10: Informational Text/Culture and History

10.A Draw conclusions from the information presented by an author and evaluate how well the author’s purpose was achieved (Author’s Purpose) Supporting Standard

Standard 11: Informational Text/Expository Text

11.A Summarize the main ideas and supporting details in text in ways that maintain meaning and logical order (Main Idea/Supporting Details) Readiness Standard

11.B Determine the facts in text and verify them through established methods (Determining/Verifying Facts) Supporting Standard

11.C Analyze how the organizational pattern of text (e.g., cause and effect, compare and contrast, sequential order, logical order, classification schemes) influences the relationships among the ideas (Organizational Pattern) Readiness Standard
11.D Use multiple text features and graphics to gain an overview of the contents of a text and to locate information (Text Features/Graphics) **Readiness Standard**

11.E Synthesize and make logical connections between ideas within a text and across two or three texts representing similar or different genres (Connections Between/Among Texts) **Readiness Standard**

**Standard 12: Informational Text/Persuasive Text**

12.A Identify the author’s viewpoint or position and explain the basic relationships among ideas (e.g., parallelism, comparison, causality) in the argument (Author’s Viewpoint/Position) **Supporting Standard**

12.B Recognize exaggerated, contradictory, or misleading statements in a text (Exaggerated/Misleading Statements) **Supporting Standard**

**Standard 13: Informational Text/Procedural Text**

13.A Interpret details from a procedural text to complete a task, solve a problem, or perform procedures (Details from Procedural Text) **Supporting Standard**

13.B Interpret factual or quantitative information presented in maps, charts, illustrations, graphics, time lines, tables, and diagrams (Factual/Quantitative Information) **Supporting Standard**

**Standard 14: Media Literacy**

14 Identify the point of view of media presentations (Media Literacy) **Supporting Standard**

**Figure 19 (Reading Comprehension)**

5.R.C.D Make inferences about a text (Inferences) **Readiness Standard** (Fiction, Expository)/ **Supporting Standard** (Literary Nonfiction, Poetry, Drama, Persuasive)

5.R.C.E Summarize and paraphrase within a text and across texts (Summarize/Paraphrase) **Readiness Standard** (Fiction, Expository)/ **Supporting Standard** (Literary Nonfiction, Poetry, Drama, Persuasive)

5.R.C.F Make connections (e.g., thematic links, author analysis) between texts of various genres (Make Connections) **Readiness Standard** (Fiction, Informational)

---

**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. 15.

**INFORMATIONAL TEXTS**

**Quick Check 1**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

**Quick Check 2**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.
Selected pages from

STAAR MASTER®
Companion
Quick Check

Reading
Grade 5

Name ___________________________ Date _______________________

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After-School Sleuths

CHARACTERS

ELI: a fifth-grade student
MIKE: a fifth-grade student; Eli’s best friend
LOUISE: a fifth-grade student; a friend of Eli and Mike’s
MR. BANKS: a school custodian
MRS. PERALES: the school office assistant

SCENE 1

1 [It is Monday morning at Jefferson Elementary School. Eli looks glum as he sits on the floor of the school’s main hallway, the contents of his gym bag spread across the floor.]

2 ELI: [sees Mike walking in the hallway] Hey, Mike! Wait up!

3 MIKE: [turns, sees Eli, and grins] What’s the matter? You look like you just lost your best friend. And we all know that’s not true! [He points to himself.]

4 ELI: [with concern] You know that watch I always wear?

5 MIKE: [He nods at Eli.] The old one with the cool leather strap?

6 ELI: [sounding miserable] Yeah, the one my grandpa gave me. I left it in my locker on Friday before gym class. I meant to get it after school, but then I forgot because I was rushing to my guitar lesson. Now I can’t find it.

7 MIKE: [with excitement] Why don’t we team up and investigate like that boy detective, Encyclopedia Brown?

8 [Before Eli can open his mouth to respond, Mike begins scanning the crowd of kids in the hallway for possible “witnesses.”]

9 MIKE: [He sees a girl walking by with a stack of books.] Hey, Louise!

10 LOUISE: [She turns and sees the boys. She walks toward them.] Hey, guys. [She notices Eli’s downcast expression.] Why the long face, Eli?
11 [Eli opens his mouth to answer, but Mike interrupts.]

12 MIKE: [anxious to ask his question] Did you see anyone near the locker room on Friday when you stayed late for math tutoring?

13 LOUISE: [She shakes her head at first, but soon pauses to think. Then she snaps her fingers.] Wait. Mr. Banks, the custodian, opened all the gym lockers with his master key on Friday. The school is having an ant problem in the gym, so he was checking the lockers for food.

14 MIKE: [He looks at Eli thoughtfully.] Well, Mr. Banks would never take your watch. That’s for sure.

15 LOUISE: [She giggles.] Maybe a colony of ants walked off with it. [She catches Eli’s sad expression.] Sorry, Eli. I was just trying to lighten the mood.

16 ELI: [He smiles weakly.] That’s okay. I’m sure we’ll find it.

17 MIKE: Maybe the watch fell out of your locker when Mr. Banks had it open. And maybe Mr. Banks saw it on the floor but didn’t recognize it. So he picked it up and took it to the Lost and Found. Eli, why don’t you ask him about it?

18 ELI: [with growing irritation] Okay. I’ll ask him after school.

19 [Eli gathers his things and stuffs them into his gym bag. He stands up. Mike pats Eli on the back. Then the three students go their separate ways to class.]

SCENE 2

20 [It is Monday afternoon after school. Eli approaches the custodian’s office. Mr. Banks sits at a desk just inside the door. Eli knocks lightly on the doorframe.]

21 MR. BANKS: [He looks up and smiles.] Hello. What can I do for you, son?

22 ELI: [shyly] I, um, well I heard you checked gym lockers last Friday and was wondering if you saw an old watch with a leather strap? It might have fallen out of my locker.
12. Read this sentence from Step 4 of “World Piñata.”

**Repeat this step over and over until a layer of overlapping strips covers the balloon.**

Now look at Figure 3 again, which shows what to do in Step 4. Based on Figure 3, what does overlapping mean?

A. Skipping over one or more times
B. Pressing down on and smoothing
C. Extending over and covering part of
D. Laid side-by-side and evenly spaced

13. Read this sentence also from Step 4 of “World Piñata.”

**Leave a small uncovered area near the balloon’s knot.**

When deciding how large the uncovered area should be, someone making a piñata should consider the size of the—

A. stick that will be used to hit the piñata
B. treats that will be used to fill the piñata
C. balloon that was used to make the piñata
D. person’s hand that will be filling the piñata

14. Which sentence from “The World on a String” is supported by information in “World Piñata”?

A. The Aztecs worshipped their god of war by breaking pots filled with treasure.
B. However, [Italian and Spanish] people used clay pots instead of animal figures
C. An endless choice of piñatas can be made from papier-mâché, paint, and colored paper.
D. By the fourteenth century, piñatas had become part of church festivals in Italy and Spain.

15. “The World on a String” recalls the history of piñatas, while “World Piñata” tells the reader how to—

A. use papier-mâché for various art projects
B. make a piñata using basic tools and ingredients
C. surprise a friend with a piñata for his or her birthday
D. create different types of piñatas that were popular in the past
It’s On The Test
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