

Grade 4

Unit 6 | Teacher Guide

Poetry: Wondrous Words

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Wondrous Words

Teacher Guide

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Introduction

POETRY: WONDROUS WORDS

This introduction includes the necessary background information to teach the Poetry unit. This unit contains fourteen daily lessons, a Unit Assessment, plus three Pausing Point days that may be used for differentiated instruction. Lessons and activities address various aspects of a comprehensive language arts curriculum. Each lesson will require a total of ninety minutes. Lesson 15 is devoted to a culminating Unit Assessment. It is recommended you spend no more than eighteen days total on this unit.

For many readers—adults and children alike—poetry can be challenging. Readers often find poems inaccessible, suspecting a secret meaning they cannot decode. In fact, poetry’s reliance on symbolic and figurative language opens up rather than closes off meaning, giving readers the power of personal interpretation. This unit gives students tools and strategies for approaching poetry, training them in the methods and devices poets use and equipping them to read and interpret both formal and free verse poems. It gives them continual opportunities to create poems themselves, allowing them to practice what they have learned.

The poems in this unit represent a wide variety of time periods, from Kshemendra’s twelfth-century treatise on the responsibilities of poets to the work of living writers such as Sherman Alexie and Harriette Mullen. We haven’t chosen poems written specifically for children; we have instead selected poems both younger and older readers will enjoy. The poets come from many backgrounds and nations; the poets included are European, Asian, African American, Native American, and Hispanic. The poems themselves are similarly diverse; some employ precise meter and rhyme schemes, while others use free verse. Uniting them all is their engagement with language and its potential.

A central goal of this unit is teaching students how to explore that potential. The American poet Emily Dickinson once compared poetry to “possibility,” perhaps a surprising metaphor in her time, but one that has proven apt. Poems are often multi-dimensional, using figurative language to yoke together apparent opposites, to allow imagination and creativity to flourish, to startle readers with glimpses of the world as it might be. Rather than conceal one secret meaning available only to privileged readers who understand how to unlock a poem, the best poems open themselves to many possible interpretations. To that end, this unit encourages students to express their views on a poem, and it shies away from listing one “correct” meaning.

That's not to say that wrong interpretations are impossible—Walt Whitman, who died in 1892, did not write poems about World War I. However, many student responses are valid, so long as those interpretations are rationally supported by evidence from the poem's text.

This unit, which focuses on poetry, is like others in this curriculum in routinely encouraging and enabling students to read texts closely and carefully. To accomplish that, and in recognition of the differences between poetry and other genres of writing, this unit's structure, materials, and activities differ at times from those of other units. Throughout the unit, students practice close reading and writing. They learn about many of the formal elements of poetry as they identify those elements arising organically from the text.

They also pair that work with practicing as poets themselves. This allows them to demonstrate their understanding and analysis of the poems through creative application and to become detailed writers. In turn, this bolsters their ability to analyze others' writing. These activities offer students a number of tools with which to approach poetry, building their confidence to interpret poems and their engagement in the task. Writing activities train students in the craft of poetry, celebrating their creative potential and imagination while training them to apply and master the knowledge they have gained from reading and understanding the unit's poems. Activities allow students the chance to explore poetic devices, imitate strategies used by the poets they have studied, and learn to think as poets by considering how the formal choices they make influence the poem's meaning.

Why These Poems Are Important

This unit uses a variety of poems that have been analyzed for complexity and chosen for their diversity and interest. These poems are particularly good preparation for the complex texts, vocabulary, and form students will encounter in Grade 5 and beyond.

Some of the poems in this unit can be found online or from other sources, such as the library. For ease of identification, we have indicated for each lesson, in the section below, if the poem needs to be sourced from elsewhere.

Lesson 1

Roald Dahl's "Little Red Riding Hood and the Wolf" serves as an engaging starting point for the poetry curriculum because it revisits a plot that many students will find familiar and uses humor to draw students into the narrative. The poem's playful tone and colorful diction will remind students that poetry can be fun, while the addition of the narrator character offers a new perspective on the familiar narrative. Dahl also grants the character of Little Red Riding Hood more independence than she possesses in some other versions of the fairy tale, thus presenting a strong character that many readers will find compelling. The poem can be sourced online or from other resources.

Lesson 2

Harryette Mullen’s “Ask Aden” and Norman Ault’s “Wishes” both present accessible content (a curiosity about the natural world and a desire to be king) and structure (questions/questions and answers). By pairing the poems, students learn how a basic form, such as the question poem, can gain structural complexity through the inclusion of answers. Mullen’s poem, from the collection *Sleeping with the Dictionary*, expresses both her love of language and her attention to words and their order. It also captures the curiosity natural to so many children. Ault’s poem uses meter and rhyme to shape a melodious description of human wishes and desire. Both poems can be sourced online or from other resources.

Lesson 3

Students will recognize that the speaker in Nikki Giovanni’s “My First Memory (of Librarians)” is remembering a time when she was approximately their age. However, the library she describes differs dramatically from many twenty-first-century libraries, giving students the opportunity to practice reading a text carefully for detail and evidence. Giovanni’s poem offers students what might be their first encounter with free verse, showing them that poetry need not be bound by formal constraints. Students will be drawn to the narrative qualities and to the rich visual details Giovanni offers in the piece. Nikki Giovanni’s “My First Memory (of Librarians)” can be sourced online or from other resources.

Lessons 4 and 5

Langston Hughes’s “Harlem,” a classic poem, uses a series of similes to consider the cost of deferring one’s dreams. Through colorful language such as *fester* and *stink*, Hughes implies the answer to his series of questions. Students may use these diction clues to infer the poem’s meaning: that one should not defer one’s dreams. This poem can be sourced online or from other resources.

Lesson 6

The excerpt from Sherman Alexie’s “Why We Play Basketball” depicts a narrator whose alienation causes him to feel bitter and angry; the poem details how he and his friends use basketball as an outlet for their frustrations. Alexie’s use of repetition helps demonstrate the monolithic nature of the boys’ aggression, showing that it transcends the specific items named. This poem is demanding, which is precisely its value: by addressing the narrator’s hatred, this poem demonstrates to students that poetry can take as its subject the concerns and challenges inherent in everyday life. Sherman Alexie’s “Why We Play Basketball” can be sourced online or from other resources.

Lesson 7

Walt Whitman’s classic poem “I Hear America Singing” proceeds in free verse, the poet’s preferred form, and uses repetition of the word *singing* to demonstrate how his countrymen are united through their diverse labors. Whitman bypasses typical characterizations of the United States and the jargon associated with those characterizations; rather than name-drop the term *melting pot*, he describes what that looks like to everyday Americans going through their work day. By describing the nation through portraits of its working-class residents, Whitman underscores his faith in the individual and his affection for the common man.

Lessons 8 and 9

Joy Harjo’s “She Had Some Horses,” the title poem of her third collection of poetry, explores the varied components of human personality, chronicling one woman’s attempt to reconcile the apparently contradictory aspects of her identity. The poem’s structure demonstrates several organizational patterns, from anaphora to the organization of stanzas according to their content, and demonstrates one way to explore a single topic in depth. The poem can be sourced online or from other resources.

Note: For these lessons, you will be reading an excerpt of the poem to keep it appropriate for younger readers.

Lesson 10

Pat Mora’s “Words Free as Confetti” celebrates words in both English and Spanish, using all five senses to describe the possibilities of language and the poet’s delight in those possibilities. It celebrates words’ diversity, their color, and their ability to liberate their speakers. The poem’s narrator dances through sound, using English and Spanish words to highlight the variation of language and delighting in the way words appear tactile. A member of the Appendix B text list, this poem offers appropriate rigor for students approaching the end of the poetry unit; more importantly, it presents the poet’s genuine delight in language and its possibilities. Pat Mora’s, “Words Free as Confetti” can be sourced online or from other resources.

Lesson 11

Carl Sandburg’s poem “Fog” is a classic twentieth-century American poem. The extended metaphor renders the fog vividly and descriptively, adding nuance and depth to the poem’s imagery. Sandburg’s work presents no human characters, but by endowing the fog with agency and consciousness, it brings the commonplace weather phenomenon to life and demonstrates the imaginative possibilities of figurative language.

Lessons 12 and 13

Ernest Lawrence Thayer’s poem “Casey at the Bat” uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans, who invest all their ambitions into their baseball team’s star player. The poem’s content raises provocative questions concerning the role of heroes and the nature of fandom, while its rhyme and meter lend a musical quality to the poem, helping pace students through the work.

Lesson 14

Kshemendra’s excerpt, from a twelfth-century text on poets and poetry, offers a view of the timeless role poets play in society. By focusing overtly on the responsibilities of poets, this poem challenges students to consider how poetry remains a distinctive craft. The poem’s call for exploration and attentive engagement will serve students well in any pursuit, though it also offers a useful springboard for students to consider how they might continue developing as poets beyond this unit. This poem can be sourced online or from other resources.

Prior Knowledge

This unit builds on the literature and close reading skills students have developed in previous grades.

INSTRUCTIONAL MATERIALS: GRADE 4 POETRY COMPONENTS

The Grade 4 Poetry unit has slightly different components from other units, to match its approach:

Teacher Guide

Each Teacher Guide includes daily lessons that provide detailed directions for comprehensive poetry instruction. Lessons, instruction, and exercises in the Teacher Guide should be taught in the order listed. The lessons also suggest group sizes for instruction and exercises (e.g., whole group, small group, partners, independent). You should use your discretion in following the grouping suggestions and consider students' needs.

Reader for this Unit

The *Poet's Journal* serves as the student workbook and contains activity pages tied to each instructional lesson. While you will need to provide copies of most poems in this unit, poems in the public domain are printed within the *Poet's Journal*. Activity pages provide additional practice for students to review material, answer questions, and complete activities designed to increase their comprehension of that material, and compose original writing as a means of applying what they have learned.

WRITING

A key aspect of the Poetry unit is encouraging and equipping students to write original poems. This allows for creative and imaginative expression, but it also affords students the opportunity to implement the poetic devices they have learned in the reading components of each lesson. The writing portion of the unit allows students to apply their new poetry knowledge, further solidifying their understanding of the craft of poetry. Throughout this unit, students will practice using the poetic devices exemplified by each poem. They will compose rhymes, similes, and metaphors; use repetition, anaphora, and alliteration; and plan, draft, and revise several original poems inspired by the poems studied in this unit.

The *Poet's Journal* has been designed to reinforce the unit's integration of reading and writing poetry. The journal resembles a writer's notebook rather than a textbook or student workbook. By synthesizing reading materials, comprehension activities, and writing components, the *Poet's Journal* indicates the extent to which reading, writing, and understanding poems are inherently connected. The *Poet's Journal* also contains extra pages to encourage students to compose their own poems—something the unit's final lesson will set them up to accomplish.

FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available on the program's digital component site. This component was created to accompany materials for Grades 4 and 5. It consists of selections from a variety of genres, including poetry, folklore, fables, and other selections. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). There are sufficient selections so you may, if desired, use one selection per week. For more information on implementation, please consult the supplement.

TEACHER RESOURCES

Throughout this unit, teachers will use the Speaking and Listening Observational Checklist to assess student progress. See the Teacher Resources at the end of this Teacher Guide.

DIGITAL COMPONENTS

A wide range of supplementary materials is available online. These include "Reading Poetry," a guide to reading poetry aloud, that is accompanied by multimedia examples; critical commentary on each poem in the unit; and additional resources.

Whenever a lesson suggests you display materials, please choose the most convenient and effective method to reproduce and display the material. Some suggestions include projecting content or writing the material on the board/chart paper.

These items are available on the program's digital components site.

1

“Little Red Riding Hood and the Wolf”

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students discuss the plot of “Little Red Riding Hood and the Wolf” in pairs and as a class. **TEKS 4.1.D; TEKS 4.7.G**

Reading

Students identify textual evidence and determine the implicit and explicit meanings of “Little Red Riding Hood and the Wolf.” **TEKS 4.6.F; TEKS 4.7.C**

Language

Students identify stanza, stanza break, line, and rhyme within “Little Red Riding Hood and the Wolf.” **TEKS 4.7.F**

FORMATIVE ASSESSMENT

Teacher Resources

Speaking and Listening Observational Checklist

Follow assigned roles in discussion activities.

TEKS 4.1.D

Poet’s Journal 1.1

Reflection and Inference Make inferences about the poem’s plot. **TEKS 4.6.F; TEKS 4.7.C**

Poet’s Journal 1.2

Poetic Devices Use the text to identify examples of poetic devices and structures. **TEKS 4.7.F**

TEKS 4.1.D Work collaboratively with others to develop a plan of shared responsibilities; **TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.F** Respond using newly acquired vocabulary as appropriate.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (30 min.)			
Read-Aloud	Whole Class	15 min.	<input type="checkbox"/> <i>Poet's Journal</i> <input type="checkbox"/> Speaking and Listening Observational Checklist
Dialogue	Partner	15 min.	
Reading (30 min.)			
Reflection and Inference	Independent	30 min.	<input type="checkbox"/> Image: Projection 1: Grandma and the Wolf (Digital Components) <input type="checkbox"/> Poet's Journal 1.1
Language (30 min.)			
Rhyme and Other Poetic Devices	Independent	25 min.	<input type="checkbox"/> Poet's Journal 1.2
Wrap-Up	Whole Class	5 min.	

Why We Selected It

Roald Dahl's "Little Red Riding Hood and the Wolf" revisits a plot that many students find familiar and uses humor to draw students into the narrative. The poem's playful tone and colorful diction remind students that poetry can be fun, while the addition of the narrator offers a new perspective on the familiar tale. Dahl also grants Little Red Riding Hood's character more independence than she possesses in some versions of the fairy tale, thus presenting a strong character that many students find compelling.

ADVANCE PREPARATION

Speaking and Listening

- Refer to Teacher Resources and prepare the Speaking and Listening Observational Checklist.
- If you wish to display copies of Dahl's books as you introduce his poem to students, assemble those texts.
- Prepare to divide students into pairs.

Reading

- Prepare Projection 1.
- Ensure each student has a copy of the poem "Little Red Riding Hood and the Wolf" by Roald Dahl.
- Some students may be sensitive to some of the content in the poem, specifically the death of the grandmother. Please check with your school's best practices for appropriate use of the materials.

Language

- Prepare to divide students into groups of three.

Universal Access

- Prepare support questions for Speaking and Listening.
- Prepare an image of Little Red Riding Hood in her new attire.
- Prepare a word bank of terms that rhyme with the poem's end words.

Word Bank: Rhyming Words

End Words	Rhyming Words
right, bite	sight, light, kite, night, fight, bright, height
tough, enough	gruff, stuff, rough
feel, meal	steal, deal, real, peel
yelping, helping	whelping
leer, hear	cheer, jeer, tear, veer, steer
hood, wood	could, good, would, should
those, clothes	goes, shows, knows
hat, that	sat, rat, cat, bat
hair, chair	lair, where, care
red, said	led, bed

VOCABULARY

Core Vocabulary

caviar, n. fish eggs, an expensive and rare food considered a special treat

decent, adj. acceptable or good enough

leer, n. unpleasant look

Literary Vocabulary

dialogue, n. words or sentences spoken by a character in a poem, play, or story

excerpt, n. small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

infer, v. to reach a reasonable conclusion based on available evidence

line, n. basic unit of a poem; together, lines form stanzas

stanza, n. section of a poem; consists of a line or group of lines

stanza break, n. blank space dividing two stanzas from each other

Note to Student

The back of your *Poet's Journal* contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

Lesson 1: “Little Red Riding Hood and the Wolf”

Speaking and Listening



Primary Focus: Students discuss the plot of Roald Dahl’s “Little Red Riding Hood and the Wolf” in pairs and as a class. **TEKS 4.1.D; TEKS 4.7.G**

READ-ALOUD: (15 MIN.)**Introduce the Reading**

- Tell students that you are going to share a poem by an author named Roald Dahl, who wrote many books. Students may recognize Dahl as the author of *James and the Giant Peach*, *Matilda*, *Charlie and the Chocolate Factory*, and other texts.
- Explain that this poem, titled “Little Red Riding Hood and the Wolf,” also tells a story students may have heard before. Ask several volunteers to describe what they know about the story of Little Red Riding Hood.
- Tell students that, as you read the poem aloud, they should see if they notice differences from the version of the story they have heard before.
- Read the poem aloud, using different voices for Wolf, Grandma, Little Red Riding Hood, and the narrator.
- Tell students that when the word *from* appears before a title, as it does in this poem; it means the passage is part of a larger work. The passage could be a chapter of a novel, a line of a poem, or a paragraph of a newspaper article.
- Have students work in pairs to describe in their own words what happened between the grandmother and the wolf. Have one student describe what the wolf did or said, while the other describes what the grandmother did or said.
- Use the Speaking and Listening Observational Checklist throughout this activity to assess student performance.
- After students have discussed the poem in pairs, outline the events of the first part of the poem as a class.
- Answers will vary, but students should cover the following: Wolf eats Grandma, Wolf dresses in Grandma’s clothes, Wolf waits for Little Red Riding Hood.

Support

If students are unfamiliar with the original story of Little Red Riding Hood, you may summarize it for them.

TEKS 4.1.D Work collaboratively with others to develop a plan of shared responsibilities; **TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning.

DIALOGUE (15 MIN.)

- Explain to students that now they will focus on the conversation between Little Red Riding Hood and the wolf. Students may consult the text as they work on the remaining activities.
1. What does the word *dialogue* mean?
 - » *Dialogue* is used to describe words or sentences spoken by a character in a poem, play, or story.
 2. How can we identify dialogue?
 - » Answers may vary, but students should remember the function of quotation marks in marking dialogue.
 3. Which lines of dialogue does Little Red Riding Hood speak to the wolf, and which does the wolf speak to Little Red Riding Hood?
 - » Little Red Riding Hood: lines 29, 31, 38-39
 - » Wolf: lines 30, 33, 40-43



Check for Understanding

Have students put an *L* by lines Little Red Riding Hood speaks to the wolf and a *W* by lines the wolf speaks to Little Red Riding Hood.

- After students identify the lines of dialogue, ask them to read the dialogue in pairs, with different people playing the roles of Little Red Riding Hood and the wolf.



ENGLISH
LANGUAGE
LEARNERS

Speaking and Listening
Exchanging
Information/Ideas

Beginning

In the Pair-Share, allow students to respond to yes/no and *wh*- questions. Example: “What did the grandmother do when she saw the wolf?”

Intermediate

In the Pair-Share, allow students to respond to more focused questions. Example: “How did the wolf react to the grandmother?”

Advanced/

Advanced High

In the Pair-Share, encourage students to discuss open-ended questions. Example: “Why do you think the grandmother reacted this way when she saw the wolf?”

ELPS 1.E; ELPS 3.G

Challenge

If students mention final lines, in which Little Red Riding Hood shows off her coat, ask students whom Little Red Riding Hood speaks to here.

- » She addresses the speaker of the poem.

Lesson 1: “Little Red Riding Hood and the Wolf”

Reading



Primary Focus: Students identify textual evidence and determine the implicit and explicit meanings of Roald Dahl’s “Little Red Riding Hood and the Wolf.”

 **TEKS 4.6.F; TEKS 4.7.C**


 **REFLECTION AND INFERENCE (30 MIN.)** **TEKS 4.6.F**

Practicing Inferences

- Distribute copies of the poem “Little Red Riding Hood and the Wolf” by Roald Dahl to students.
- Display Projection 1: Grandmother and Wolf in Grandmother’s Clothing.

Projection 1: Grandmother and Wolf in Grandmother’s Clothing

- Tell students they may use both the images in Projection 1 and the text of the poem to answer the following questions aloud in their own words. Explain that poets don’t always explicitly say what they mean or tell the reader everything. Students have to make logical guesses, or inferences, based on clues in the poem and their own real-life experience to figure out what the poet is trying to say.
1. **Evaluative.** Which image shows what Little Red Riding Hood expected to see, and which image shows what Little Red Riding Hood actually saw?
 - » She expected to see her grandmother; she actually saw the wolf dressed up as her grandmother.
 2. **Literal.** How does the wolf disguise himself as the grandmother?
 - » Possible answers include that the wolf dresses in her coat, hat, and shoes, and that he curls his hair.
 3. **Inferential.** What did the wolf expect Little Red Riding Hood to say to him?
 - » The wolf expected Little Red Riding Hood to tell him that he had big teeth.
 4. **Literal.** What did the wolf plan to do to Little Red Riding Hood?
 - » The wolf planned to eat her.

 **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response.

5. **Inferential.** What do you think will happen next in the poem?

- » Answers will vary, though you may wish to ask students what they have based their predictions on. Encourage students to consider how their predictions relate to the details of the poem.

Making Inferences

- Direct students to Poet’s Journal 1.1. Review the instructions, give students approximately ten minutes to complete questions 1–6 and review the answers as a class.

Note: As seen with Poet’s Journal 1.1 below, this unit reproduces content from the student *Poet’s Journal*. When appropriate, it also includes answers to questions contained on those pages.

Poet’s Journal 1.1

This part of “Little Red Riding Hood and the Wolf” does not explain in detail what happens to the wolf, but it does give several clues to help readers infer what happens next. Remember that when you infer something, it means that you make a reasonable conclusion based on the evidence or information provided.

Read the end of the poem again, then use words from the poem to answer the questions below. These questions will help you infer what happens after Little Red Riding Hood meets the wolf.

1. Where and when did the speaker of the poem see Little Red Riding Hood?
 - » The speaker saw her in the forest a few weeks after the other events in the poem.
2. The speaker lists two things that have changed about Little Red Riding Hood. What are those changes?
 - » She is not wearing her cloak or hood.
3. The poem’s title refers to “Little Red Riding Hood,” but in this section of the poem, the speaker calls her something different. What does the speaker call her in this part of the poem?
 - » The speaker calls her “Miss Riding Hood.”
4. How is the new name the speaker uses different from her name in the title of the poem?
 - » Answers may vary.

Poet’s Journal 1.1



Support

Model using evidence to make inferences. Example: if a child rubs his stomach and asks his mother what time they will eat dinner, those are clues that support the inference that the child is hungry.

Challenge

Based on Little Red Riding Hood’s new outfit, what name would you call her now? Use evidence from the poem to explain your choice.

- » Answers should link to the coat or other textual evidence.



Reading
Reading/Viewing closely

Beginning

Provide your own image of Little Red Riding Hood in her new attire; if possible, allow students access to the poem translated into their native languages before they complete Poet’s Journal 1.1.

Intermediate

Provide your own image of Little Red Riding Hood and allow students to review the story in pairs before completing Poet’s Journal 1.1.

**Advanced/
Advanced High**

Review the instructions with students individually and enforce the key parts of the questions before they complete Poet’s Journal 1.1. Provide your own image of Little Red Riding Hood if needed.

ELPS 1.A; ELPS 1.E;

ELPS 4.D; ELPS 4.F

5. Based on the words in the poem, why do you think the speaker called Miss Riding Hood something different from before?
 - » Answers may vary, but students should recognize that she’s not wearing the red cloak anymore and that she’s no longer “little”—she has in some ways grown up.
6. What is Miss Riding Hood wearing when she meets the speaker?
 - » She is wearing a new coat made of wolfskin.



Check for Understanding

Based on what she is wearing, what do you infer happened to the wolf? Answers may vary, but students should recognize that the wolf is dead; the reasonable inference is that Red Riding Hood killed him.

Lesson 1: “Little Red Riding Hood and the Wolf”
Language



Primary Focus: Students identify *stanza*, *stanza break*, *line*, and *rhyme* within “Little Red Riding Hood and the Wolf.” **TEKS 4.7.F**

RHYME AND OTHER POETIC DEVICES (25 MIN.)

- Tell students that so far you have discussed the poem’s content, or the story it tells, and that now you are going to look at the poem’s form, or structure.
- Direct students to Poet’s Journal 1.2. Review the instructions and ask students to complete Part 1, “Stanza and Line.”
- After reviewing the answers to Part 1, review the instructions and model the activity with the stanza’s first rhyme (*right/bite*). Then ask students to complete Part 2, “Rhyme.”
- Allow student volunteers to share their answers. If needed, share the list of possible answers with students for any pairs they were unable to supplement.

TEKS 4.7.F Respond using newly acquired vocabulary as appropriate.



Check for Understanding

Literal. Define the terms *rhyme*, *stanza*, and *stanza break*.

- » *Rhyme* occurs when two or more words have the same ending sound or sounds. A *stanza* is a group of lines in a poem, and a *stanza break* occurs between stanzas.

Poet's Journal 1.2

Poetic Devices

Some special terms exist to help describe different parts of a poem.

Part 1: Stanza and Line

Poetry is usually written in stanzas, or groups of lines.

Lines may be complete sentences, but they may also consist of phrases—or even just a single word.

A stanza is usually separated from other stanzas with an extra space called a *stanza break*.

Stanza 1 runs from the poem's first line to the line where the grandmother speaks.

1. Draw a star by the stanza break after stanza 1.
2. Count the number of lines in the first stanza (8).
3. Count the number of stanzas in the poem (6).
4. The word *stanza* comes from an Italian word that means "little room." Why might this be the word used to describe a group of lines in a poem?
5. What do the stanzas in a poem have in common with the rooms of a building?

Poet's Journal 1.2



Challenge

You may offer the final rhyming activity as a competition between the groups, or complete this as a whole-class round robin activity.

Challenge

The term *structure* is also used in architecture to describe the design plan of a building. How do poets use structure similarly to architects?



Reading

Reading/Viewing closely

Beginning

Provide a word bank to students and give them support by reading aloud the poem's end words and allowing them to mark the rhymes they hear.

Intermediate

Provide a word bank and allow students to review the end words aloud in pairs before completing Poet's Journal 1.2 Part 2.

Advanced/

Advanced High

Provide a word bank and review the instructions with students individually before they complete Poet's Journal 1.2 Part 2.

ELPS 4.D

Part 2: Rhyme

Remember that rhyming words end with the same sound and that poems with a *rhyme scheme*, or pattern of rhyming words, usually put those words at the ends of lines.

Working silently, reread the second stanza, listing the pairs of end words with the same ending sound.

For example, if the poem contained the end words *hat*, *rat*, *droop*, and *soup*, the words *hat* and *rat* would be listed together in a pair, while the words *droop* and *soup* would be listed together in another pair.

- » The stanza consists of rhyming couplets, so every two lines of end words should be paired together.

Think Like a Poet

When you have finished this activity, your teacher will assign you a group. Working with your group, pick one of the rhyming pairs, then add as many different words as you can think of that also fit in this rhyme scheme.

For example, if you had the rhyming pair “*droop* and *soup*,” you could add the words *stoop*, *swoop*, or *dupe*. Look at the way those words are spelled: words do not have to look like each other in order to rhyme. It is often helpful to read a poem out loud—or at least to think of its sounds in your head—to help yourself notice the surprising ways the poet may have used sound.

- » Answers will vary.

WRAP-UP (5 MIN.)

- In conclusion, review the poet's biographical material with students, then ask students to volunteer the facts they learned from the biography.

~~~~~  
End Lesson  
~~~~~

ABOUT THE POET

Roald Dahl

Roald Dahl was born in Wales on September 13, 1916. His parents, who were from Norway, gave him the name of a famous explorer from their home country. Dahl himself led an adventurous life, attending boarding school in England, then working in Africa. During World War Two, Dahl served as a pilot in the Royal Air Force, an experience he wrote about in the book *Going Solo*.

After the war, Dahl returned to England and became an author. He wrote many different things, including movie scripts, mysteries, plays, and short stories. When he began writing *James and the Giant Peach*, a book for children, he enjoyed it so much that he kept writing children's books, for which he remains best known today. His books include *Matilda*, *Charlie and the Chocolate Factory*, and *Revolting Rhymes*, in which "Little Red Riding Hood and the Wolf" appears. Dahl died in 1990.

2

“Ask Aden” and “Wishes”

PRIMARY FOCUS OF LESSON

Reading

Students will identify textual evidence to determine the implicit and explicit meanings of Harryette Mullen’s “Ask Aden.”

 **TEKS 4.7.C**

Language

Students will define the terms *repetition* and *alliteration* and create original

 work using alliteration. **TEKS 4.10.D**

Reading

Students identify textual evidence to determine the implicit and explicit meanings of Norman Ault’s “Wishes” and make comparisons between his

 poem and Mullen’s poem. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.6.H**

Writing

Students will compose questions and assemble them into an original poem.

 **TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 2.1

Reading “Ask Aden” and Alliteration Answer questions about the poem’s content and structure

 **TEKS 4.7.C**

Poet’s Journal 2.1

Reading “Ask Aden” and Alliteration Write

 alliterative questions **TEKS 4.10.D**

Poet’s Journal 2.2


Reading “Wishes” Answer questions about the

 poem’s content and structure **TEKS 4.6.G**

Poet’s Journal 2.3

Writing Question and Answer Poems Write original

 question and answer poems **TEKS 4.12.A**

 **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (15 min.)			
Read-Aloud: "Ask Aden"	Whole Class	15 min.	<input type="checkbox"/> Poet's Journal 2.1
Language (15 min.)			
Repetition and Alliteration	Independent	15 min.	<input type="checkbox"/> Poet's Journal 2.1
Reading (30 min.)			
Read-Aloud: "Wishes"	Whole Class	15 min.	<input type="checkbox"/> Image: Projections 1–6 (Digital Components)
Reflection and Inference	Independent	15 min.	<input type="checkbox"/> Poet's Journal 2.2
Writing (30 min.)			
Question and Answer Poems	Independent	25 min.	<input type="checkbox"/> Poet's Journal 2.3
Lesson Wrap-Up	Whole Class	5 min.	

read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Why We Selected It

Harryette Mullen’s “Ask Aden” and Norman Ault’s “Wishes” both present accessible content (a curiosity about the natural world/a desire to be king) and structure (questions/questions and answers.) By pairing the poems, students learn how a basic form, such as the question poem, can gain structural complexity through the inclusion of answers. Mullen’s poem, from the collection *Sleeping with the Dictionary*, expresses both her love of language and her attention to words and their order. It also captures the curiosity natural to so many children. Ault’s poem uses meter and rhyme to shape a melodious description of human wishes and desires.

ADVANCE PREPARATION

Language

- Prepare supplemental examples of alliteration if desired for support.

Reading

- Prepare to divide the class into two groups for the responsive reading.
- Prepare Projections 1–6, located in the digital components of this unit.

Writing

- Prepare to divide the class into peer groups if desired for support.

Universal Access

- Prepare vocabulary support for “Ask Aden,” including the appropriate terms in the student’s native language and images of the animals named in the poem.
- Prepare a word bank of question words.

VOCABULARY

Core Vocabulary

aardvark, n. small mammal native to Africa

crave, v. to want or wish for

lack, v. to be without

newt, n. amphibian found in many parts of the world

steed, n. horse, usually ridden by an important person or warrior

Literary Vocabulary

alliteration, n. the repetition of sounds at the beginning of several words in order or near one another

dedication, n. note in or after the title that shows the author wrote the poem for a special person

repetition, n. saying the same letters, sounds, or words over and over again

slant rhyme, n. words that share only the final consonant sound

Start Lesson

Lesson 2: “Ask Aden” and “Wishes”

Reading



Primary Focus: Students will identify textual evidence to determine the implicit and explicit meanings of Harryette Mullen’s “Ask Aden.” **TEKS 4.7.C**

READ-ALOUD: “ASK ADEN” (15 MIN.)

Introduce the Reading

- Tell students that this lesson begins with a poem by Harryette Mullen, a poet born in Alabama.
- Distribute copies of Harryette Mullen’s poem “Ask Aden” to each student.
- Read the poem aloud as students follow along in their handout .

Support

Review the definitions of *line*, *stanza*, and *rhyme*.

TEKS 4.7.C Use text evidence to support an appropriate response.

Poet's Journal 2.1



Challenge

Why might the speaker's questions be unanswered?

- » Answers will vary. One possibility is that the answers aren't fully known; sometimes poems and other works of art ask such big questions.

ENGLISH LANGUAGE LEARNERS



Reading
Reading/Viewing closely

Beginning

Prior to reading, provide vocabulary support, including the appropriate terms in the student's native language and images of the animals.

Intermediate

Provide vocabulary support while students read.

Advanced/ Advanced High

Provide vocabulary support, as needed.

ELPS 1.E; ELPS 4.D;

ELPS 4.F

Reading for Understanding

1. **Literal.** Ask students to look at the poem and identify what the words on the first line have in common.
 - » They all start with the letter A.
 2. **Literal.** What is the definition of *infer*?
 - » To infer is to reach a reasonable conclusion based on available evidence.
- Ask students to turn to Poet's Journal 2.1, Reading "Ask Aden" and Alliteration, and complete questions 1–2.
 - Read the end of the poem again, then use words from the poem to answer the questions below.

Poet's Journal 2.1

1. The speaker of the poem has chosen a subject in each line. What do all of the subjects have in common?
 - » Answers may vary. The most likely response is that each line is about an animal.
 2. Why might this person be asking all these questions?
 - » Answers will vary, as the question allows for student speculation. Possibilities include that the person is curious or is very interested in animals. They may point out that these emotions are normally associated with humans, not animals.
-



Check for Understanding

What similarities do these lines have to one another?

- » Each line is about an animal and mostly uses words that start with the same letter.
-

Lesson 2: “Ask Aden” and “Wishes”

Language



Primary Focus: Students will define the terms *repetition* and *alliteration* and create original work using alliteration. **TEKS 4.10.D**

REPETITION AND ALLITERATION (15 MIN.)

Introducing Repetition and Alliteration

1. **Literal.** Which letter begins most of the words in the poem’s first line?
 - » A
 - Ask students to write the letter A out to the side of the line, then look at the remaining lines, seeing what letter begins most (though not always all) of the words in each line. Have students write that letter to the side of the line.
 - » Line 1: A
 - Line 2: D
 - Line 3: E
 - Line 4: N
 - Explain that *repetition* is an important poetic device or tool used by some poets to add emphasis; this poem repeats letters and sentence structure (the questions), but other poems repeat specific words.
 - Tell students that when an author repeats the same letter or letters at the beginning of closely connected words, the poet is using a poetic device called *alliteration*.
 - Explain that words must appear close together in order to be considered an example of alliteration. For example, the sentence “Tommy wanted his lunch early on Tuesday” does not contain alliteration, because the words “Tommy” and “Tuesday” are too far apart.
 - Ask students to turn to Poet’s Journal 2.1 and complete questions 3–4 there.
- Note:** Students will use their own names for an additional alliteration activity in Lesson 9, but you may wish to have them create acrostic poems now using the names of family members or friends.

Support

Provide examples of alliteration for students to review. Example: *My puppy is furry, friendly, and feisty.*

Poet’s Journal 2.1



TEKS 4.10.D Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Challenge

Explain that this poem is an acrostic, a poem where certain letters in each line spell a word or phrase. Typically, the first letters of a line spell the message, but it can appear elsewhere.

**ENGLISH
LANGUAGE
LEARNERS**



Language
Writing

Beginning

Provide students with a word bank of question words; model an example.

Support students individually as they complete the chart and write alliterative questions.

Intermediate

Provide students with a word bank of question words; model an example.

Allow students to work with a partner to complete the chart and write alliterative questions.

Advanced/ Advanced High

Provide students with a word bank of question words; model an example.

Offer light support as students complete the chart and write alliterative questions.

ELPS 1.C; ELPS 5.D

Poet's Journal 2.1

1. Look at the letters you wrote by each line of the poem. Now write five new letters of the alphabet in the chart below, making sure not to repeat the ones you wrote by the lines of the poem. Then fill in the chart, making sure that each word you use starts with the letter on its line. The first line shows an example from Mullen's poem.

» Answers will vary.

	Animal	Verb or Action Word	Feeling
ex: a	aardvarks	are	anxious
letter 1:			
letter 2:			
letter 3:			
letter 4:			
letter 5:			

Poets use repetition for different reasons. Sometimes they want to stress an important thought or point. Sometimes they want to repeat certain letters or sounds, as in rhyming words, to make their poem sound pleasing.

2. Once you have completed the chart above, use the words on each line to form a question. Try to make each one a question that you find interesting. You may revise the chart if you wish. Write your questions on the lines below.

» Answers will vary.

- If time permits, allow students to share their questions with the class.



Check for Understanding

What are *repetition* and *alliteration*?

- » Repetition is using the same thing more than one time in a row.
Alliteration is repeating the same letter or letters at the beginning of closely connected words.

Lesson 2: “Ask Aden” and “Wishes”

Reading



Primary Focus: Students identify textual evidence to determine the implicit and explicit meanings of Norman Ault’s “Wishes” and make comparisons between his poem and Mullen’s poem. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.6.H**

READ-ALOUD: “WISHES” (15 MIN.)

Introduce the Reading

- Tell students that the next poem is by Norman Ault, a British man known for his poetry and his artistic abilities as an illustrator. As students listen to the poem read-aloud, they should pay attention to differences between this poem and Mullen’s poem.
 - Read the poem aloud.
 - Have a student read the Note to Student aloud. Discuss as needed to make sure students understand the concept of a slant rhyme.
1. **Evaluative.** What does this poem have in common with the first poem, “Ask Aden”?
 - » Both speakers of the poem ask the reader questions.
 2. **Literal.** How many lines does this poem contain?
 - » twelve
 3. **Literal.** How many stanzas does this poem contain?
 - » one
- Ask volunteers to list the differences they observed in the Ault poem and the Mullen poem. Many exist, and it’s fine if students volunteer a range of answers. However, make sure students recognize that the Ault poem consists of both questions and answers, rather than just questions.
 - Tell students that they will focus on the difference in structure, or the way that Ault’s poem answers the questions it asks.

Note to Student

Most rhyming words share both a vowel sound and a consonant sound. For example, *keep* and *sleep* share a long *e* sound and the *p* sound. Sometimes, though, words do not have the same vowel sound, but only share a consonant sound. An example from the poem “Wishes” is *own* and *crown*. These words share the *n* sound at the end, but the *o* sounds different in each word. When words are not perfect rhymes but still share a final consonant sound, they are called *slant rhymes*.

Challenge

In the previous lesson, students were asked to identify rhyming pairs. Ask students to identify the rhyming patterns in “Wishes” by circling rhyming pairs.

Support

If students struggle to identify the speaker’s desired profession, direct them to the poem’s final two lines for help.

TEKS 4.6.F Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding.



Beginning

Ask students questions such as, “Would a king need this item?”

Intermediate

Ask students questions such as, “Why would a king need this item?”

**Advanced/
Advanced High**

Ask students to describe how a king would use the items in question.

ELPS 2.G; ELPS 4.G

- Divide the class into two groups and assign one group to read the questions and the other group to read the answers.
- Have the class read the poem responsively by line, so that the first group asks a question that the second group answers.

REFLECTION AND INFERENCE (15 MIN.)

- Tell students that they will see some images and look for words or lines of the poem that describe what’s happening in the images. Show Projections 1–5. After each one, have students identify the words in the poem that describe the images.

➤ **Projection 1: Image for line 2**

» Line 2

➤ **Projection 2: Image for line 4**

» Line 4

➤ **Projection 3: Image for line 6**

» Line 6

➤ **Projection 4: Image for line 8**

» Line 8

➤ **Projection 5: Image for line 10**

» Line 10

- Before showing Projection 6, remind students that the speaker has been naming things he wishes for, but that they all add up to his biggest wish, which concerns what he wants to be.
- Ask students to think about what he wants to be as they look at Projection 6.

➤ **Projection 6: Image for line 12**

4. What does the speaker want to be?

» He wants to be a king.

Poet's Journal 2.2

Using the poem and the images, answer the following questions:

1. Look at the poem's question lines. How many questions are on each line?
 - » two
2. What do the questions on line 1 have in common with each other?
 - » They use different language to ask the same question.
Note: When reviewing this answer, remind students that *synonyms* are words with the same meaning.
3. Reread the poem, looking for end words with the same rhyme sound. Then write the rhyming pairs here. Don't forget to include slant rhymes.
 - » Students should list the last word of each line in rhyming pairs.
4. List three things from the poem that the speaker believes he will get if he is king.
 - » Answers will vary, but students should draw them from the poem.
5. What would a king do with each of these items?
 - » Answers will vary, but students should give reasons for their decisions.

-
- Review answers to the questions as time permits. If time is limited, make sure to review questions 1–3.



Check for Understanding

Use your own words to describe what this poem is about.

- » Answers will vary, but students should understand that the speaker lists things he wishes for. All those things would be his if he were king, which is his ultimate wish.

Poet's Journal 2.2



Lesson 2: “Ask Aden” and “Wishes”

Writing



Primary Focus: Students will compose questions and assemble them into an original poem. **TEKS 4.12.A**

QUESTION AND ANSWER POEMS (25 MIN.)

Poet’s Journal 2.3



- Direct students to Poet’s Journal 2.3, Writing Question and Answer Poems, and have them complete question 1.
- Ask several students to share their answers aloud with the class.
- Ask students to work together as a class, raising their hands to suggest ideas, and to develop a list of questions they would like to ask different people about their jobs.
- Explain that these should be general questions that could apply to many different jobs, rather than questions about one particular profession. Then model an example. Example: If a student asks, “Why do doctors wear stethoscopes?” you might rephrase to, “What tools do you need for your job?”
- Have the class compile a list of approximately ten questions on the board for students to consult, then direct students to question 2 of Poet’s Journal 2.3.
- Check in with students after they complete question 2, then model a response to question 3 so students can see an answer based on a specific profession.
Example of a possible response:
 - Question: What tools do you need for your job?
 - Answer: Doctors might answer that they need a stethoscope and a clean white coat.

TEKS 4.12.A Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Poet's Journal 2.3

1. In “Wishes,” the speaker dreams of becoming king. Write down the job you would most like to have.

» Answers will vary.

2. Using the list of questions your class assembled, pick the ones that interest you most. Write one question on every line with a Q next to it.

Q

A

» Answers will vary.

3. Thinking of the job you wrote in question 1, look back at the questions on the lines marked Q. In the lines marked with an A, answer each question you asked. Make sure to answer based on the job you want.

» Answers will vary.



Check for Understanding

Ask for volunteers. Each will answer one of the questions as a member of their chosen profession.

LESSON WRAP-UP (5 MIN.)

- Ask students to share various questions from the board to which volunteers will offer answers—or, if time permits, allow students to pair up and read their entire poem with partners.
-

End Lesson

Support

Allow students to discuss their career with a peer. Circulate as they discuss, ensuring that they are focusing on a job and answering questions from the perspective of someone who holds it.

Challenge

Encourage students to construct their answers using alliterative language.



**ENGLISH
LANGUAGE
LEARNERS**

Writing Supporting Opinions

Beginning

Ask students yes/no questions concerning how a member of their chosen profession would answer the assigned questions. Example: “Would a judge need a robe?”

Intermediate

Ask students open-ended questions concerning how a member of their chosen profession would answer the assigned questions. Example: “What kind of clothing would a judge wear?”

Advanced/ Advanced High

Allow students to discuss how a member of their chosen profession would answer the assigned questions.

ELPS 2.C; ELPS 5.G

ABOUT THE POET

Harryette Mullen

Harryette Mullen was born on July 1, 1953, in Florence, Alabama. She was raised in Texas and became fascinated by language and poetry at a young age. Mullen recalls, “At school and at church we were always called on to memorize and recite poems—a whole lot of Langston Hughes and James Weldon Johnson and Paul Lawrence Dunbar.” These poets influenced Mullen, whose poetry won an award and publication in the local newspaper when she was in high school.

Mullen’s book *Tree Tall Woman* considers the lives of southern black women. Her other collections include *Muse & Drudge* and *Sleeping with the Dictionary*. Mullen uses humor and wordplay to discuss complicated topics. Writing connects her with people from various races and ethnicities worldwide: “The more people you can talk to and understand, the richer your life and experience can be.” Mullen teaches African American literature and creative writing at the University of California, Los Angeles.

ABOUT THE POET

Norman Ault

Norman Ault was born on December 17, 1880, in Birmingham, England. One of eight children, Ault attended King Edward IV Grammar School in Essex, England. While at school, Ault was recognized for his natural creative talents and did remarkably well in both his art and architecture courses. His artistic reputation continued to grow, and he received recognition by *The Artist* magazine as a “particularly talented artist.”

With his wife, Lena, Ault created beautiful and imaginative children’s books, such as *The Rhyme Book* and *The Podgy Book of Tales*. In 1920, Ault published *Dreamland Shores*, a children’s book that paired poems with colorful and whimsical paintings of magnificent adventures. In addition to being a scholar of seventeenth-century British poetry, Ault was recognized by Oxford University for his talent as a writer. He died on February 6, 1950.

3

“My First Memory (of Librarians)”

PRIMARY FOCUS OF LESSON

Reading

Students will identify different points of view, applying their knowledge while closely reading Giovanni’s poem, and paying particular attention to textual detail.

 **TEKS 4.6.D; TEKS 4.6.G; TEKS 4.8.D; TEKS 4.10.E**

Writing

Students will record information about one of their own experiences and plan a memory poem that includes sensory details and rich description.

 **TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 3.2

Point of View Students identify whether sentences are written in first- or third-person

 point of view. **TEKS 4.10.E**


Poet’s Journal 3.4


Visualizing Detail Students use textual details to visualize and draw the poem’s library.

 **TEKS 4.6.D; TEKS 4.8.D**

Poet’s Journal 3.5

Planning Memory Poems Students generate information about their own memories of an

 experience. **TEKS 4.12.A**

 **TEKS 4.6.D** Create mental images to deepen understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot; **TEKS 4.10.E** Identify and understand the use of literary devices, including first- or third-person point of view; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (75 min.)			
Reading Skill: Point of View	Whole Class	25 min.	<input type="checkbox"/> Text: Projections 1 and 2 (Digital Components) <input type="checkbox"/> scissors <input type="checkbox"/> Poet's Journal 3.1–3.4
Read-Aloud	Whole Class	25 min.	
Visualizing Detail	Independent	25 min.	
Writing (15 min.)			
Planning Memory Poems	Independent	15 min.	<input type="checkbox"/> Poet's Journal 3.5

Why We Selected It

Nikki Giovanni's poem "My First Memory (of Librarians)" uses accessible language and a conversational tone to describe the common experience of visiting a library from the point of view of the poet as a child. Students will recognize that the speaker is remembering a time when she was approximately their age. However, the library she describes differs dramatically from many 21st century libraries, giving students the opportunity to practice reading a text carefully for detail and evidence. Giovanni's poem offers students their first encounter with free verse, showing them that poetry need not be bound by formal constraints. Students will be drawn to the narrative qualities and to the rich visual details Giovanni offers.

ADVANCE PREPARATION

Reading

- Prepare Projection 1 and Projection 2, found in the digital components for this unit.
- Prepare to arrange the class in pairs.

Writing

- You may wish to create some examples of memories, actions, sights, and sounds in advance to help students create memory poems.

Universal Access

- Prepare a list of first-person pronouns.
- Prepare sentence frames to help students describe a favorite place.

VOCABULARY

Core Vocabulary

anticipation, n. excitement about something before it happens

bankers' lights, n. desk lamps used by bankers; their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers

card catalogue, n. the filing system used by librarians before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them

foyer, n. an entryway, often leading into another room

preside, v. rule over or be in charge of

quilt rack, n. used for hanging quilts and blankets once they are folded

Literary Vocabulary

content, n. the message of a poem or other text

form, n. the structure or appearance of a poem or other text

free verse, n. a poem with no rhyme scheme or set pattern of beats

Start Lesson

Lesson 3: “My First Memory (of Librarians)”

Reading



Primary Focus: Students will identify different points of view, applying their knowledge while closely reading Giovanni’s poem, and paying particular attention to textual detail. **TEKS 4.6.D; TEKS 4.6.G; TEKS 4.8.D; TEKS 4.10.E**

READING SKILL: POINT OF VIEW (25 MIN.)

Point of View

- Tell students that today you are going to talk about different ways to describe events.
- Display Projection 1 and review it with students. As you review it, ask for volunteers to define the words (*stanza, line, rhyme*) introduced in the previous lessons.

Poet’s Journal 3.1, Part 1

There are many ways to write a poem, and poets have to make choices about the way they want their poems to look and sound. They have to make decisions about *content*—the poem’s message—and *form*—the poem’s structure or appearance.

Poet’s Journal 3.1



TEKS 4.6.D Create mental images to deepen understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot; **TEKS 4.10.E** Identify and understand the use of literary devices, including first- or third-person point of view.

Note to Student

Did you know? Not all poems rhyme! If a poem does not rhyme or have a set pattern of beats, it is usually called a *free verse* poem.

When considering a poem’s form, poets have to decide:

- how many stanzas, or groups of lines, the poem will have
- how many lines each stanza will have
- whether or not the poem will include a rhyme scheme

When considering a poem’s content, poets have to decide:

- what their poem will be about (the poem’s subject or content)
- what message they want to present about their subject (For example, they might want to describe their subject, or make a claim about it, or tell a story about it. The poems we are reading in this unit all tell stories about a subject.)
- what angle or perspective they want to take on their subject, or whom the poem’s narrator will be (This is often referred to as *point of view*.)

-
- Tell students that the two most common points of view in poetry are first-person point of view and third-person point of view.

Note: This lesson does not address second-person point of view. However, if students inquire why point of view goes from first to third, you may tell them that these are the most common points of view, not the only ones. Advanced students may be interested in learning that second-person point of view, which uses *you* rather than *I* or *he/she/it/they*, is used in some contemporary writing—but it is more common in how-to guides and recipes.

Poet’s Journal 3.1, Part 2

First-person point of view is used when speakers or narrators describe stories or events that include them as characters. It often includes words such as *I*, *me*, *my*, *we*, or *us*.

For example, a student named Lauren might say:

“One time I dreamed I could fly.”

This would be first-person, since Lauren is talking about her own experience. Lauren is a character in the sentence she narrates.

Third-person point of view is used when speakers or narrators describe stories or events that do not include them as characters. It often uses words such as *he*, *she*, *it*, or *they*.

For example, Lauren’s classmate José might describe Lauren’s dream:

“Once, Lauren dreamed she could fly.”

This would be third-person, since José is talking about someone else’s experience. José is not a character in the sentence he narrates.

Here’s an example of how José might make his sentence first-person:

“Lauren told me that, once, she dreamed she could fly.”

This sentence is in first-person, since José is a character describing an event from his perspective.

-
- Direct students to Poet’s Journal 3.2 and ask them to complete numbers 1–7.

Note: This distinction between the kind of dream one has while sleeping and the kind of dream to which one aspires often challenges students. It is a crucial distinction for them to understand when studying Langston Hughes’s poem “Harlem” in Lessons 4 and 5, so introducing it now will help build toward that material.

Poet’s Journal 3.2

Point of View

Now that you understand the difference between first- and third-person, practice applying that knowledge. On the line following each of the sentences below, write whether it uses first- or third-person.

1. Emily dreamed of going on a trip to India with her uncle.
» third
2. I dreamed about riding a racehorse.
» first
3. My little brother dreamed of being president after he went to Washington, D.C.
» first
4. Austin had a dream about being a Major League baseball player.
» third

Note to Student

First-person point of view is used when narrators describe stories or events from their perspective. It often includes words such as *I, me, my, we, or us*.

Poet’s Journal 3.2



Support

Ask students to circle the pronoun clues that help them to arrive at their answers.

Challenge

Ask students to define the difference between first- and third-person points of view.

**ENGLISH
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Reading
Reading/Viewing Closely

Beginning

Provide students with a list of the pronouns associated with first-person point of view to consult as they discuss their answers with a peer.

Intermediate

Provide students with a list of the pronouns associated with first-person point of view to consult as they compose their answers.

Advanced/ Advanced High

Review the definition of first- and third-person points of view individually with students before they complete the assignment.

ELPS 1.F; ELPS 4.D;

ELPS 5.D

5. Sofia's mother had dreamed for years about opening a restaurant.
 - » third
6. In the dream, the friendly dragon offered to let us ride on his back.
 - » first
7. After hearing the astronaut speak, our class dreamed of going to Mars someday.
 - » first
8. Write a first-person sentence about a dream you have had while sleeping.
 - » Answers will vary, but they should be in the specified point of view.
9. Write a first-person sentence about something you dream of doing or becoming.
 - » Answers will vary, but they should be in the specified point of view.
10. Write a third-person sentence about one of your partner's dreams.
 - » Answers will vary, but they should be in the specified point of view.

- Review the answers to 1–7, paying particular attention to sentences that use possessive or plural pronouns, as students may miss that words such as *us* and *our* also signal first-person point of view.
- Ask students to answer numbers 8–9. Once they've finished, have them share their sentences with a peer.
- Ask students to answer number 10 in Poet's Journal 3.2.
- If time permits, allow students to share their sentences with the class.



Check for Understanding

What differences exist between first- and third-person point of view?

- » Answers will vary, but students should be able to explain that, in first-person point of view, the speaker or narrator describes events in which they participated.

Introduce the Poet

- Tell students that this lesson is about a poem titled “My First Memory (of Librarians).”
 - Explain that, since the title reveals that it is a poem about a memory, it might be useful to know a little bit about the author, Nikki Giovanni, before reading the poem.
 - Ask students to turn to Nikki Giovanni’s biography in the back of their *Poet’s Journal*; call on students to read it aloud to the class.
 - Ask students to answer the following questions, which they may answer in consultation with the biography.
1. **Literal.** What does Nikki Giovanni do for a living?
 - » She is an English professor and writer.
 2. **Evaluative.** How do those jobs relate to books?
 - » An English professor teaches students about books, and a writer writes books of her own.
 3. **Inference.** Based on the relationship Giovanni has with books as an adult, what do you imagine her feelings were about librarians as a child? Make sure to explain how you reached your answer.
 - » Answers will vary, but students should use the biography to make inferences. At this stage, it’s not crucial for them to predict correctly the content of the poem; the goal is to get them thinking about how the biography might connect to the poem. The end of the lesson will allow them to assess the success of their inference.

Introduce the Poem

- Distribute copies of the poem “My First Memory (of Librarians)” by Nikki Giovanni to students.
- Tell students to read along as they listen to the poem. Ask students to pay attention to as many of the details as possible and to try to picture the room.
- Read the poem aloud.



- Ask students to read the poem again silently.
- Direct students to Poet's Journal 3.3. Review the instructions and ask students to complete numbers 1–7.

Poet's Journal 3.3

Reading “My First Memory (Of Librarians)”

Answer the following questions about Giovanni's poem. Consult the poem for words and details that can help you develop your answers.

1. Is this poem in first- or third-person? List the word or words in the poem that make this clear.
 - » The poem is in first-person, as evidenced by the word *my*.
2. Based on the title of the poem, what is the narrator describing? Put the answer in your own words.
 - » Answers will vary due to paraphrasing, but possible answers include the first thing she remembers, a visit to the library, and/or librarians.
Note: It is important for students to recognize both elements of this answer—the act of remembering and the memory's content. Doing so involves an attention to detail that will help students read poetry more fluently and continues building toward the duality poetry uses in figurative language such as metaphor and simile.
3. The narrator lists two reasons the chairs might not have fit her very well. Name both reasons.
 - » The chairs were too low, and the narrator was too short.
4. The narrator describes the librarian's smile. Based on the description, how do you think the narrator felt about seeing the librarian? Give a reason for your answer.
 - » Answers will vary, but the idea is to have students make an inference that is drawn from the text. For example, they might say that the narrator likes seeing the librarian because people like being welcomed rather than rejected.
5. In the final stanza, the narrator says she felt anticipation about visiting the library. Using the third-person, write a sentence that describes, in your own words, how the narrator felt when she was at the library.
 - » Answers will vary, but the key is that students are correctly interpreting the term *anticipation*.

6. When you read Nikki Giovanni’s biography, you were asked to think about how she might have felt about libraries and librarians when she was younger. Based on your answers to questions 4 and 5, does the poem show Giovanni feeling the way you expected? Explain your answer.

- » Answers will vary. The student’s accuracy isn’t the main point here; the goal is to help students start to think about ways that biographical material might interact with or inform the content of a poem.

7. How can books be like another world like the speaker describes in the next-to-last line of the poem?

- » Answers will vary, but possibilities are that books help us learn about other worlds, offer a break or chance to escape from everyday life, help us experience new things, or present a fantasy. The goal is to get students thinking about Giovanni’s figurative language.

- If time permits, review some answers in class.



Check for Understanding

Summarize the whole poem in your own words. Student responses should mention the literal visit to the library and the fact that the speaker is remembering an event from her childhood.

VISUALIZING DETAIL (25 MIN.)

Introducing Visual Exercise

- Tell students that they will now use the details of the poem to show what the library looked like to the poet.
- Direct students to Poet’s Journal 3.4. Review the instructions and tell students to follow the prompts to imagine what the library looked like.
- As students work, circulate and check in. Because this exercise asks students to recreate the library from the poem, they must think and read carefully what the poem reveals in terms of the room’s arrangement. Make sure students are using the words of the poem to shape their choices.

Challenge

Nikki Giovanni chose to write this poem in the first-person point of view. What effect does this choice have on readers?

Support

Several questions require students to put sentences into their own words. If students are not fluent in paraphrasing, you may wish to remind them that sentences should be substantially changed. Students cannot just copy the author’s words.

Poet’s Journal 3.4





Beginning

Ask students to describe libraries they have visited, then reread the poem with them, looking for details that resemble or differ from their own memories.

Intermediate

Allow students to discuss the library with a peer or teacher, then use that discussion to identify details in the poem.

Advanced/ Advanced High

Ask students to identify words or phrases that describe the library, then have them discuss those details with a peer or teacher.

ELPS 1.A; ELPS 1.F;
ELPS 4.F; ELPS 4.I

Poet's Journal 3.4

Visualizing Detail

Now that you've read and thought about Nikki Giovanni's poem, it's time to imagine what her library looked like. To do that, you will think about all the details in the poem, then draw them in the space below.

Follow these steps to get started:

1. Look back at the poem and underline any words that help describe what the library looked like.
2. For each item you underlined, think about how to draw that. Use the details from the poem to help you. For example, does Giovanni remember that some objects were big? Does she tell you the shape of the furniture? Think about how these details can help you imagine what the room looked like.
3. Take one description and draw it in the space below. Make sure to think about where in the space it should be located.
4. As you draw each thing, label it with a word from the poem that helped you imagine how to draw it.
5. Keep adding objects to your library until it looks like the one in the poem.

If you feel stuck while you work, make sure to consult the poem, as it will help you know where to put each image. If you finish with time remaining, reread the poem. Look for one more detail you could draw in your library.

- Have students share their images in pairs, comparing their choices and explaining their text-based reasons for those choices. If time permits, share a few examples.



Check for Understanding

Call on students to volunteer a detail from the poem that they noticed for the first time through this exercise.

Lesson 3: “My First Memory (of Librarians)”

Writing



Primary Focus: Students will record information about one of their own experiences and plan a memory poem that includes sensory details and rich description. **TEKS 4.11.A; TEKS 4.12.A**

PLANNING MEMORY POEMS (15 MIN.)

Brainstorming Material

- Direct students to Poet’s Journal 3.5, which asks them to write down a few sentences describing one of their own memories.
- Model this exercise by thinking aloud about each question and answering with concrete details.
- Students will use their description of the memory in a later class period, so collect each *Poet’s Journal* and provide feedback on their work.

Poet’s Journal 3.5

Poet’s Journal 3.5



Planning Memory Poems

Today’s lesson included Nikki Giovanni’s poem “My First Memory (of Librarians),” a poem in which the narrator remembers an event from her childhood and describes it with lots of detail. In this exercise, you’ll think about a memory of your own, then answer some questions. If you don’t finish during class time, you may complete your work at home.

1. Think about your favorite place. It might be a place where you go often, or it could be a place you have only been once. When you have thought of the place and remembered visiting it, write down the name of the place below.
 - » Answers will vary.

TEKS 4.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

2. Think about what you did in this place. Did you talk to anyone? Move around? Do anything? Touch anything? Leave anything there or take anything when you left? Using the lines marked “2a” through “2d,” write down four different things you did in this place.

2a. _____

2b. _____

2c. _____

2d. _____

» Answers will vary.

3. Visualize! Now think about what the place looked like. What colors do you remember seeing? What objects were there? Were there other people? What did they look like? What were they wearing? Using the lines below, write down four details that describe how the place looked.

3a. _____

3b. _____

3c. _____

3d. _____

» Answers will vary.

4. Now use your ears! Think about the sounds you heard in this place. Did anyone talk to you? What did they say? Was music playing? Were there other noises, or was it very quiet? Remember that, even in quiet places, you can hear some noises—perhaps you heard your own breathing, or the wind, or the air conditioner. Using the lines below, write down at least four sounds you heard in this place.

4a. _____

4b. _____

4c. _____

4d. _____

» Answers will vary.

5. Now write down any other details you can remember about this experience. These could include how the place feels, how the place smells, or any other special detail that you remember and want to include.

5a. _____

5b. _____

5c. _____

5d. _____

» Answers will vary.

If you've answered all the questions, that's great! If you haven't, remember that care matters more than speed.

Later in the poetry units you'll use this exercise as the starting point for a poem about your memory. To write a strong poem, you'll need to have lots of information, so make sure this is as complete as possible. If you remember other details later, you should add them. Think of all the details Giovanni used to help make her description memorable; try to do the same in your own work.



Check for Understanding

Ask student volunteers to share a descriptive detail they remembered about their favorite place. If students focus on a particular type of detail, encourage them to diversify. For instance, if they only mention actions and sounds, urge them to consider smells, physical sensations, and so forth.

End Lesson

Challenge

Ask students to write one of their details in a sentence that uses alliteration.

Support

Allow students to discuss their memories with a peer, asking questions about the place to help them remember details about it.



**ENGLISH
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Writing Writing

Beginning

Provide sentence frames for students to fill in. Example: When I think of ____, my favorite place, the thing I remember most is ____.

Intermediate

Review questions with students aloud individually before they record their answers.

Advanced/ Advanced High

Allow students to review the questions aloud before they record their answers.

ELPS 1.A; ELPS 1.E;

ELPS 5.B

ABOUT THE POET

Nikki Giovanni

Yolande Cornelia “Nikki” Giovanni was born on June 7, 1943, in Knoxville, Tennessee. She grew up in an all-black suburb of Cincinnati, Ohio, but spent summers visiting her grandparents in Knoxville. She loved hearing her grandmother’s stories about her ancestors, which greatly influenced her own love for writing. She explained in an interview, “I come from a long line of storytellers.”

Giovanni self-published her first book of poetry, *Black Feeling Black Talk*, in 1968. She has since published over two dozen books, including *Rosa* and *Hip-Hop Speaks to Children*, and won many awards.

She prides herself on being “a Black American, a daughter, a mother, a professor of English.” Her distinct and imaginative poetry is inspired by her fascination with people and their emotions. It is also influenced by music and her passion for social equality. She is currently a professor of English and Black Studies at Virginia Tech.

4

“Harlem” (Lesson 1 of 2)

PRIMARY FOCUS OF LESSON

Reading

Students will make a prediction about Langston Hughes’s “Harlem” prior to reading and then discuss the poem with particular emphasis on interpreting the poem’s many similes. **TEKS 4.6.C; TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

Writing

Students will compose original, simile-rich poems in response to the question, “What happens when your teeth aren’t brushed?” **TEKS 4.10.D; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 4.1 **Figurative Language in Poetry** Identify the meaning of various examples of figurative language.

TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D

Poet’s Journal 4.2 **Interpreting Similes in “Harlem”** Interpret the meaning of the similes in “Harlem.”

TEKS 4.6.G; TEKS 4.10.D

Poet’s Journal 4.3 **“What happens when your teeth aren’t brushed?”** Students write original poems using multiple similes.

TEKS 4.10.D; TEKS 4.12.A

TEKS 4.6.C Make and correct or confirm predictions using text features, characteristics of genre, and structures; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (70 min.)			
Introduction to “Harlem”	Whole Class	20 min.	☐ Poet’s Journal 4.1 and 4.2
Figurative Language	Partner	30 min.	
Similes	Independent	20 min.	
Writing (20 min.)			
Crafting Original Similes	Independent	20 min.	☐ Poet’s Journal 4.3

Why We Selected It

Langston Hughes's "Harlem" uses a series of similes to consider the cost of deferring one's dreams. Through colorful language, Hughes implies the answer to his series of questions. Students may use these diction clues to infer the poem's meaning: One should not defer one's dreams.

ADVANCE PREPARATION

Reading

- Prepare to arrange the class in pairs.
- Hand back *Poet's Journals*.

Universal Access

- Prepare vocabulary support for the words in "Harlem."
- Prepare definitions for, and sentence frames linked to, the verbs in the word bank for the writing activity.

VOCABULARY

Core Vocabulary

defer, v. to put off or delay

fester, v. to grow infected

renaissance, n. a time period when many people are interested in big ideas and in creating art, music, and literature

Literary Vocabulary

figurative language, n. words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

literal meaning, n. the dictionary definition of a word

metaphor, n. comparison that does not use *like* or *as*

simile, n. comparison using the word *like* or *as*

Lesson 4: “Harlem” (Lesson 1 of 2)

Reading



Primary Focus: Students will make a prediction about Langston Hughes’s “Harlem” prior to reading and then discuss the poem with particular emphasis on interpreting the poem’s many similes. **TEKS 4.6.C; TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

INTRODUCTION TO “HARLEM” (20 MIN.)
TEKS 4.6.C

- Tell students that the next two lessons will focus on a poem by a writer named Langston Hughes. These lessons will offer several different tools for thinking about and understanding this important poem, titled “Harlem.”
 - Distribute copies of the poem “Harlem” by Langston Hughes to students. Before they read the whole poem, ask them to look at its first line.
 - Explain that the rest of the poem discusses this one specific question, so it is important to know what Hughes is asking.
 - Ask a volunteer to share the meaning of the word *deferred*, reminding students that they may use the glossary at the back of the workbook to look up this definition.
1. **Evaluative.** How could you explain the meaning of Hughes’s question in your own words?
 - » Answers will vary, but Hughes is asking what happens if you put off your dreams.
 2. **Literal.** What are the two different kinds of dreams a person may have?
 - » the kind of dreams that you have while sleeping and the kind of dreams that are your hopes and wishes
- Tell students to predict what kind of dream Hughes will discuss in the poem.
 - Ask students to raise a hand silently if they predict the poem “Harlem” is asking what happens if you put off dreaming at night. You may wish to select one or two students to share their reasoning or supporting ideas with the class.
 - Ask students to raise a hand silently if they predict the poem “Harlem” is asking what happens if you put off working toward your hopes and wishes. You may wish to select one or two students to share their reasoning or supporting ideas with the class.

TEKS 4.6.C Make and correct or confirm predictions using text features, characteristics of genre, and structures;

TEKS 4.6.G Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Support

Remind students that putting sentences into their own words means changing them substantially, not just copying the author’s words.

Challenge

Explain to students that the word *predict* uses the prefix *pre-*, which means “to come before.” Ask students why we might make predictions before we read.

- Remind students that this is just a prediction, so they will have to look carefully at the poem to see which kind of dream Hughes is discussing.
- Tell students to read along silently as they listen to you read aloud the poem by Langston Hughes.



Check for Understanding

What kind of dream is “Harlem” about?

- » Answers may vary, but students should recognize that the poem is about hopes and wishes, not dreams while sleeping.

- Ask students to raise their hand if their prediction was correct.
- Invite a few volunteers to ask questions about the poem until you have generated a class list of several questions.
 - » Answers will vary, but prompt students to create open questions (e.g., “What is the dream?”) that cannot be satisfied with a one-word answer.
- Tell students that you have some tools to help understand the poem better and find answers to their questions. If possible, display the question list during this lesson and the next. If that’s impractical, make sure to save the list to consult in the next class.

FIGURATIVE LANGUAGE (30 MIN.)

- Direct students to Poet's Journal 4.1.
- Review Part 1.



Check for Understanding

Before moving to Part 2, ask students to explain literal and figurative language in their own words.

- Review the directions for Part 2 and model the example. Then have students work in pairs to determine possible meanings for each of the figurative expressions listed.

Poet's Journal 4.1

Figurative Language in Poetry

Part 1

One way to start understanding poetry is to understand the different kinds of language poets use.

One thing that helps distinguish poetry from other forms of writing is its use of language. Often when we hear a word, we think of its dictionary definition. We call that its *literal meaning*.

Example: Hand me that pen so I can sign Liam's birthday card.

In this sentence the speaker is asking for an actual, literal pen, which we use for writing. However, sometimes we mean something slightly different from the literal meaning.

Poet's Journal 4.1



Example: The pen is mightier than the sword.

When people say this, they do not literally mean that in a duel, the person holding a pen would beat the person holding a sword. What they mean is that words are often stronger than acts of violence. When people speak this way, they are using something called *figurative language*. A word's figurative meaning might be a symbol or representative of something else. The key is that the figurative meaning contains ideas, emotions, or connections that differ from the dictionary definition.

Although all writers may use the tools of figurative language, it appears in poetry more frequently than in other kinds of writing.

Part 2

Now you will get to practice your own examples of figurative language!

Each item below lists a figurative statement. Your teacher will review the first example. Then, working with a partner, name the literal meaning for each figurative expression.

Example:

Figurative statement: I'm so hungry I could eat a horse!

Literal meaning: I am very hungry.

Figurative statements

1. It's raining cats and dogs!
 - » It's raining a lot!
 2. I'm on cloud nine!
 - » I'm very happy.
 3. Don't let the cat out of the bag!
 - » Don't tell the secret!
 4. It sank like a stone.
 - » It sank very easily.
-

Note to Student

The literal meaning of a word is its dictionary definition. The figurative meaning of a word includes all the associations, symbols, and emotions that might be connected to the word.

- Review the answers to questions 1–4. Ask students to explain the visual image they have as they read the examples of figurative language. Discuss how each of the examples creates an image.
- When reviewing question 4, note that the statement “It sank like a stone” is a unique kind of figurative language known as *simile*.

3. **Literal.** What is a simile?

- » It is a comparison of two different things using the word *like* or *as*.
- Tell students that the rest of this lesson will focus on similes because “Harlem” uses so many of them.

SIMILES (20 MIN.)

- Tell students to listen to “Harlem” one more time and to follow along in their *Poet’s Journal*. As you read the poem aloud, students should underline every simile.
- Read “Harlem” aloud again.
- Ask students to volunteer the similes they found.
- Direct students to Poet’s Journal 4.2.
- Model how to fill out the chart with simile A, working on the board and allowing students to fill in the answers along with you.
- Ask students to complete all four columns for B–E silently at their desks. Answers will vary, but possible options are listed in the following chart.

Poet’s Journal 4.2



Poet's Journal 4.2

Interpreting Similes in "Harlem"

Fill out the chart below. Your teacher will model an example for you.

Line	Simile	Literal meaning	Figurative meaning	In the poem, is this good or bad?
Line 4		to grow infected	deferred dreams are a kind of sickness	bad
Lines 2–3		<i>to shrivel</i>	<i>your dreams shrivel if you don't follow them</i>	<i>bad</i>
Line 6		<i>it spoils and smells</i>	<i>your dreams go bad if you don't work toward them</i>	<i>bad</i>
Lines 7–8		<i>it crystallizes</i>	<i>your dreams can't be used if you wait too long</i>	<i>bad</i>
Lines 9–10		<i>it weighs you down</i>	<i>your deferred dreams are a burden</i>	<i>bad</i>

Support

If students struggle, ask them to circle the word *like*. Remind them that these similes compare a dream deferred to the thing that appears after the word *like*. Review answers.

ENGLISH LANGUAGE LEARNERS



Reading
Analyzing Language Choices

Beginning

Provide vocabulary support and yes/no questions. Example: If a dream deferred is like rotten, stinking meat, is the dream deferred a good thing?

Intermediate

Provide vocabulary support and either/or questions. Example: If a dream deferred is like rotten, stinking meat, is it good or bad?

Advanced/ Advanced High

Provide vocabulary support and open-ended question. Example: When someone says a dream deferred is like rotten, stinking meat, how do they feel about that dream?

ELPS 1.C; ELPS 1.E;

ELPS 4.D



Check for Understanding

As a group, are the things described in these similes good or bad? Explain your reasoning.

» They are all bad.

Based on this poem, does Hughes think that deferring a dream leads to anything good?

» no

- Tell students that in the next lesson, they will learn about Langston Hughes and the time when he wrote this poem in order to help them understand why he might feel this way about dreams.

Lesson 4: "Harlem" (Lesson 1 of 2)

Writing



Primary Focus: Students will compose original, simile-rich poems in response to the question, "What happens when your teeth aren't brushed?"

TEKS 4.10.D; TEKS 4.12.A

CRAFTING ORIGINAL SIMILES (20 MIN.)

Drafting

- Direct students to Poet's Journal 4.3.
- Review the instructions and the first example, using the verb *charge* to create the simile "charge like a raging bull." Students should write this simile on the first line of their worksheet.
- Ask students to complete the remaining similes.

Poet's Journal 4.3

What happens when your teeth aren't brushed?

Now you will write your own series of similes to answer a single question, just like Hughes does.

Your similes will answer the question, "What happens when your teeth aren't brushed?"

To write your similes, you'll use the word bank below. In it are nine verbs, or action words. For each of those verbs, you will write a simile by adding an adjective, a noun, and the word *like* or *as*. Your teacher will show you an example using the verb *charge*.

Write your similes as a question and put one question on each line.

Word Bank		
charge	howl	sour
clash	sting	wilt
weaken	decay	ooze

TEKS 4.10.D Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Poet's Journal 4.3



Support

Review the definition of a simile.

Challenge

Ask students to compose a simile using entirely original words, rather than the word bank.

ENGLISH LANGUAGE LEARNERS



Writing Selecting Language Resources

Beginning

Have student pairs write declarative statements. Provide definitions for, and sentence frames linked to, the verbs in the word bank. Example: Unbrushed teeth are bad. They ooze like ____.

Intermediate

Have student pairs write declarative statements. Provide definitions for, and sentence frames linked to, the verbs in the word bank.

For example: Unbrushed teeth ooze like ____.

Advanced/ Advanced High

Define the verbs in the word bank. Allow students to compose their poems in pairs.

ELPS 1.C; ELPS 2.C;

ELPS 5.B

1. What happens when your teeth aren't brushed?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

Do they _____?

» Answers will vary.

When you finish, read over your whole poem silently.

- As time permits, allow students to share their poems aloud with the class or in pairs.
- For each shared poem, ask students the following question:

1. **Evaluative.** Based on these similes, is it good to leave your teeth unbrushed? Why or why not?

» Answers will vary, but students should give an example from the text to support their answer.



Check for Understanding

Circulate as students work, ensuring that they are constructing similes. If students' lines fail to include the word *like* or *as*, prompt them to revise.

- In conclusion, call on students to review the difference between the figurative and literal meanings of words and phrases. If time permits, you might also consult your list of "Harlem" questions to remind students what to think about before the next lesson.
- If you did not finish offering feedback on students' memory poems, collect the *Poet's Journals* again.

End Lesson

5

“Harlem” (Lesson 2 of 2)

PRIMARY FOCUS OF LESSON

Language

- Students identify and define examples of figurative language. **TEKS 4.10.D**

Reading

- Students use details from Langston Hughes’s biographical note to answer questions about the author. **TEKS 4.7.C**

Speaking and Listening

- Students paraphrase information from a video and use it to answer questions about the Harlem Renaissance. **TEKS 4.1.A**

Reading

- Students use historical and cultural context to answer inferential questions about “Harlem.” **TEKS 4.6.F; TEKS 4.8.A**

Writing

- Students use teacher feedback and prompts to plan revisions of their work on memory poems. **TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

- Poet’s Journal 5.1** **Reviewing Figurative Language** Review knowledge from Lesson 4. **TEKS 4.10.D**
- Poet’s Journal 5.2** **Biography** Read and reflect on Langston Hughes’s biography. **TEKS 4.7.C**
- Poet’s Journal 5.3** **The Harlem Renaissance** Use information from a video to answer questions about the Harlem Renaissance. **TEKS 4.1.A**
- Poet’s Journal 5.4** **Hughes and Harlem** Use context to craft an interpretation of Hughes’s poem. **TEKS 4.6.F; TEKS 4.8.A**
- Poet’s Journal 5.5** **Developing Memory Poems** Use teacher feedback and new prompts to develop these poems. **TEKS 4.11.A; TEKS 4.12.A**

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (15 min.)			
Review Figurative Language	Independent	15 min.	<input type="checkbox"/> Poet's Journal 5.1 <input type="checkbox"/> images of different-size foods
Reading (15 min.)			
Biography: Langston Hughes	Independent	15 min.	<input type="checkbox"/> Poet's Journal 5.2
Speaking and Listening (15 min.)			
Historical Context	Whole Class	15 min.	<input type="checkbox"/> Poet's Journal 5.3 <input type="checkbox"/> Image: Projection 1: Map of Harlem (Digital Components) <input type="checkbox"/> Text: Projection 2: Harlem (Digital Components)
Reading (20 min.)			
Reading with Context	Independent	20 min.	<input type="checkbox"/> Poet's Journal 4.2 and 5.4
Writing (25 min.)			
Revising	Independent	25 min.	<input type="checkbox"/> Poet's Journal 5.5 <input type="checkbox"/> Feedback on Poet's Journal 3.5

TEKS 4.10.D Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.7.C** Use text evidence to support and appropriate response; **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Why We Selected It

Langston Hughes's "Harlem," a classic poem, uses a series of similes to consider the cost of deferring one's dreams. Through colorful language such as *fester* and *stink*, Hughes implies the answer to his series of questions; students may use these diction clues to infer the poem's meaning: that one should not defer their dreams. Because this poem relies a great deal on the context of the Harlem Renaissance, this lesson offers students background information on this cultural period and on Hughes himself, teaching them strategies for applying such contexts to their reading of a poem.

ADVANCE PREPARATION

Speaking and Listening

- Prepare to display Projections 1 and 2.
- Prepare to show the Harlem Renaissance video, which can be found on the program's digital components site.

Writing

- Prepare to distribute your feedback on Poet's Journal 3.5 (if you did not do so in the previous lesson).

Universal Access

- Prepare images of different-size foods for the exercise on figurative language. Be aware that some students may have food insecurities. You may want to use a different example for the exercise.
- Prepare an anticipation guide for the video (Projection 3).
- Prepare a list of changes occurring in Harlem and a list of advice Hughes might offer.
- Prepare a word bank with lists of feelings, adjectives, and nouns, and sentence frames for students to use in completing their similes.

VOCABULARY

Core Vocabulary

defer, v. to put off or delay

fester, v. to grow infected

renaissance, n. a time period when many people are interested in big ideas and in creating art, music, and literature

Literary Vocabulary

figurative language, n. words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

literal meaning, n. the dictionary definition of a word

metaphor, n. a comparison that does not use the word *like* or *as*

simile, n. a comparison using the word *like* or *as*

Start Lesson

Lesson 5: “Harlem” (Lesson 2 of 2)

Language



Primary Focus: Students identify and define examples of figurative language.

TEKS 4.10.D

REVIEW FIGURATIVE LANGUAGE (15 MIN.)

- For a brief warm-up exercise, direct students to Poet’s Journal 5.1. Review the instructions and have them complete the questions, which review the material covered in the previous lesson.

Poet’s Journal 5.1

Reviewing Figurative Language

The previous lesson helped you to think like a poet and identify the difference between figurative and literal language. Answer the following questions to review what you learned in that lesson:

1. The previous lesson introduced a poem by Langston Hughes. What was the title of this poem?
 - A. “Dreams Deferred”
 - B. “Harlem”
 - C. “A Raisin in the Sun”
 - » “Harlem”

Poet’s Journal 5.1



TEKS 4.10.D Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Support

Review the definition of figurative language.

Challenge

Ask students to analyze similes their classmates offer by dividing each simile into its individual parts and describing the relationship between the two things being compared.

**ENGLISH
LANGUAGE
LEARNERS**



Language
Analyzing Language
Choices

Beginning

Provide images of different-size foods. Ask guided questions: “If you are ‘so hungry,’ do you want a snack or a feast?” “How might that meal be like a horse?”

Intermediate

Provide images of different-size foods; let students discuss in pairs how “so hungry” might be a clue to understanding the idiom.

Advanced/ Advanced High

Provide images of different-size foods and prompt students to consider how the speaker’s amount of hunger connects to the animal.

ELPS 1.F; ELPS 2.C;

ELPS 3.D; ELPS 3.J

2. Name the two different kinds of dreams discussed in earlier lessons.
 - » The lessons discuss the dreams you have while you are sleeping and the things you hope or wish for.
3. What is the literal meaning of a word?
 - » The literal meaning is its dictionary definition.
4. Is the following sentence literal or figurative? “I’m so hungry I could eat a horse!”
 - » It is figurative.
5. If someone says, “I’m so hungry I could eat a horse!” what do they actually mean?
 - » that they are very hungry
6. What is a simile?
 - » A simile is a comparison of two different things using the word *like* or *as*.
7. What is an example of a simile?
 - » Answers will vary.

-
- Review the answers to questions 1–6, then allow volunteers to share their responses to question 7.
-



Check for Understanding

Is the sentence “I like to listen to music as I ride to work” an example of a simile? Why or why not?

- » Although this sentence uses the word *like*, it is not a simile, because it does not compare two different things.
-



Note to Student

Did you know? If you are writing about an author you have never met, you should not use their first name! Instead, write formally and either use both the first and last name, as question 1 does above (Langston Hughes), or use only the last name, as the other questions do.

Support

Review the definition of *biography* with students.



**ENGLISH
LANGUAGE
LEARNERS**

Reading

Reading/Viewing Closely

Beginning

Allow students to listen to the biographical note and discuss their answers aloud in pairs.

Intermediate

Allow students to listen to the biographical note and questions aloud.

Advanced/ Advanced High

Allow students to work in pairs to answer the questions.

ELPS 1.F; ELPS 4.F

Lesson 5: “Harlem” (Lesson 2 of 2)

Reading



Primary Focus: Students use details from Langston Hughes’s biographical note to answer questions about the author. **TEKS 4.7.C**

BIOGRAPHY: LANGSTON HUGHES (15 MIN.)

- Direct students to Poet’s Journal 5.2 and review the instructions.

Poet’s Journal 5.2

Biography

Learning more about a poem’s author and subject can sometimes help readers understand the poem more clearly. The “About the Poet” sections of the *Poet’s Journal* provide short biographies of the poets whose work you are reading in this unit.

Read the “About the Poet” section for Langston Hughes, then answer the following questions. You may consult the *Poet’s Journal* and the video from this lesson as you work.

- In what years did Langston Hughes live?
 - » He lived from 1902 to 1967.
- In addition to poetry, what other kinds of literature did Hughes write?
 - » He wrote novels, short stories, and plays.
- What was the main theme of Hughes’s poetry?
 - » He wrote about everyday African Americans—people who were working, looking for jobs, or dealing with daily life.
- What is the literal description of Harlem?
 - » a neighborhood in New York City

Note: Students may answer that it was where Hughes lived. Remind them that this is true, but it would not necessarily be general enough for a dictionary definition, which is another way to think about the literal meaning of a word. The next question targets Hughes’s relationship to the neighborhood.

TEKS 4.7.C Use text evidence to support and appropriate response.

Challenge

Ask students to identify one thing they would still like to know about Langston Hughes and give them suggestions about how to research it.

5. What connection did Hughes have to Harlem?

» He lived there as an adult.

- Review student answers aloud. If time is limited, make sure to address priority questions 3–5. Use these as a transition to Projection 1, which will help reinforce the literal definition of Harlem.



Check for Understanding

Ask students to share a fact they learned about Hughes from the biographical note.

Lesson 5: “Harlem” (Lesson 2 of 2)

Speaking and Listening



Primary Focus: Students paraphrase information from a video and use it to answer questions about the Harlem Renaissance. **TEKS 4.1.A**

HISTORICAL CONTEXT (15 MIN.)

- Display Projection 1: Map of Harlem.
- Explain to students where Harlem is located.
- Display Projection 2: Introducing Harlem.
- Discuss the information on the projection with students.

➤ Projection 2: Introducing Harlem.

In the 1920s, Harlem was a very important place in America. In this time, many African Americans lived; worked; and created art, music, literature, and dance in Harlem. There was so much creative work being done that people gave this time period in Harlem a special name: the Harlem Renaissance. It was an exciting and positive time for Harlem. Langston Hughes said the neighborhood “was like a great magnet” for African Americans.

“The Harlem Renaissance” is a phrase used to describe the large amount of writing, art, music, and other cultural work being done by African Americans living in Harlem around the 1920s. The word *renaissance* comes from a French word meaning “rebirth.” Today it is used to refer to a time when people are creating art, music, writing, and big ideas.

TEKS 4.1.A Listen actively, ask relevant questions to clarify information, and make pertinent comments.



Check for Understanding

Ask student volunteers to identify and explain the simile in Projection 2.

- » Answers may vary, but one possibility is that Harlem “was like a great magnet” because the exciting things happening there drew many people to it.

- Tell students that they will watch a short video showing examples of some of the creative work being done during the Harlem Renaissance. As they watch the video, they should watch for clues about what Harlem might have stood for during this time. They will answer questions about the video after watching it.
- Display Projection 3: Video on Harlem
 - **Harlem Renaissance Video**
- After the video, ask the students to raise a hand if:
 - They are most excited about the art of the Harlem Renaissance.
 - They are most excited about the music of the Harlem Renaissance.
 - They are most excited about another aspect of the Harlem Renaissance.
- Direct students to Poet’s Journal 5.3 and review the instructions.

Poet’s Journal 5.3

The Harlem Renaissance

Answer the following questions based on the information you learned from the video.

1. What term describes the large amount of creative work in Harlem in the 1920s?
 - » the Harlem Renaissance
2. What kinds of creative work were being done in Harlem in the 1920s?
 - » Answers will vary but may include writing, dance, visual art, and music.



**ENGLISH
LANGUAGE
LEARNERS**

Speaking and Listening Listening Actively

Beginning

Provide students with an anticipation guide based on the questions and let them discuss their answers in pairs. Example: “Did Harlem change between the 1920s and 1950s?”

Intermediate

Provide students with an anticipation guide; after they watch the video, ask them to name a piece of evidence supporting their answers.

Advanced/

Advanced High

Provide students with an anticipation guide; after they watch the video, ask them to name a piece of evidence supporting their answers.

ELPS 2.E; ELPS 2.F;

ELPS 3.D; ELPS 3.J

Poet’s Journal 5.3



Support

If students need additional support on listening skills, allow them to rewatch the video after they read the questions.

Challenge

Do you think this period was called the Harlem Renaissance because the neighborhood of Harlem was being reborn, or because the people who lived there felt as if they were being reborn? Explain your answer.

3. What appealed to Hughes about Harlem in the 1920s?
 - » Answers will vary, but students should recognize that Harlem appealed to Hughes as a place of excitement and community.
4. How was Harlem different in the 1950s from the 1920s?
 - » Answers will vary, but students should recognize a decline.

- As time permits, allow students to share answers. Make sure to review priority questions 3 and 4 to help set up the following discussion of the poem “Harlem.”

Lesson 5: “Harlem” (Lesson 2 of 2)

Reading



Primary Focus: Students use historical and cultural context to answer inferential questions about “Harlem.” **TEKS 4.6.F; TEKS 4.8.A**

READING WITH CONTEXT (20 MIN.)

- Tell students that when Hughes wrote about Harlem, he knew that readers would understand its figurative meaning as well as its literal meaning (a neighborhood in New York City).
- Remind them that in the previous lesson, they predicted whether they thought Hughes was discussing the kind of dreams you have while you sleep or the kind of dreams that represent your hopes and wishes. Thinking about the context of the poem helps us know he was talking about the kind of dreams that represent people’s hopes and wishes.
- Tell students that you will read the poem once more as they read along. As they listen, students should think about what kind of connection the poem makes between its title, “Harlem,” and its opening question, “What happens to a dream deferred?” Have them think about what Hughes wanted readers to understand from reading his poem.
- Reread “Harlem,” then have students complete Poet’s Journal 5.4, “Hughes and Harlem.”

Poet’s Journal 5.4



TEKS 4.6.F Make inferences and use evidence to support understanding; **TEKS 4.8.A** Infer basic themes supported by text evidence.

Poet's Journal 5.4

Hughes and Harlem

Answer the following questions. You may look back at the poem “Harlem” or other *Poet's Journal* pages as you work.

1. Langston Hughes published “Harlem” in 1951. Based on what you know about how Harlem changed between 1920 and 1950, why might he think of the Harlem neighborhood as a place where people’s hopes and dreams were deferred?
 - » Answers will vary, but students should understand that as Harlem declined, so did the possibilities for the people who lived there.
2. Look back at your chart of similes from the previous lesson. Most of the similes Hughes uses describe things that sound bad—things stink and fester. Why might he use all these similes to describe a deferred dream?
 - » Answers will vary, but students should understand that Hughes does not think deferring dreams is acceptable.
3. If Hughes had the chance to give people advice on how to live, what do you think he would tell them about following their dreams? Make sure your answer includes a reason from the poem.
 - » Answers will vary, but students should understand the underlying theme of working toward dreams rather than delaying them.

-
- Review answers aloud.
-



Check for Understanding

Ask students to paraphrase the meaning of “Harlem.”

- » Answers will vary. One possibility: putting off your dreams is never a good thing.
-



**ENGLISH
LANGUAGE
LEARNERS**

Reading

Reading/Viewing closely

Beginning

Provide students with a list of changes occurring in Harlem and a list of advice Hughes might offer. Allow them to discuss these things with a peer in developing their answers.

Intermediate

Provide students with a list of changes occurring in Harlem and a list of advice Hughes might offer. Allow them to discuss their answers with a peer.

Advanced/

Advanced High

Allow students to discuss these questions and develop answers with a peer.

ELPS 3.E; ELPS 4.F

Challenge

Many people consider this poem’s first line as its title. Why do you think Hughes gave his poem the title “Harlem”?

- » Answers will vary, but students should give a reason for their choice.

Lesson 5: “Harlem” (Lesson 2 of 2)

Writing



Poet’s Journal 5.5



**ENGLISH
LANGUAGE
LEARNERS**



Writing

Modifying to Add Detail

Beginning

Provide student pairs with a word bank with lists of feelings, adjectives, and nouns, and sentence frames to complete their simile. Example: “I felt as ___ (feeling) as a ___ (adjective) ___ (noun).” “I felt as sad as a popped balloon.”

Intermediate

Provide students with a word bank and sentence frames to complete their simile.

Advanced/

Advanced High

Provide students with a word bank to use in their simile.

ELPS 1.C; ELPS 5.B

Primary Focus: Students use teacher feedback and prompts to plan revisions of their work on memory poems. **TEKS 4.11.A; TEKS 4.12.A**

REVISING (25 MIN.)

- Remind students that in the lesson on Nikki Giovanni’s poem “My First Memory (of Librarians),” they started writing about a memory of their own. Tell them that today they will continue developing their writing.
- Direct students to Poet’s Journal 5.5 and review the instructions.
- Distribute your feedback on Poet’s Journal 3.5 and circulate to make sure students understand your comments.

Poet’s Journal 5.5

Developing Memory Poems

In the lesson on Nikki Giovanni’s “My First Memory (of Librarians),” you started writing about a memory of your own and the setting where it took place. “Harlem” shows another way that poets can write about places they find meaningful. Today you’ll review your work and add some details and ideas to help improve it. We call this process *revision*, or “making changes to improve something.”

First, read over your notes on Poet’s Journal 3.5. You will also see that your teacher has left you some comments about additional details you might add to your notes. If you have any questions about your teacher’s comments, raise your hand to get help. Once you understand your teacher’s comments, think about how you might do what your teacher suggests to improve your work.

Write down any changes you might make based on your teacher’s comments. Make sure to write down at least two new details you will add to your notes.

TEKS 4.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Once you have listed your changes, think about how Langston Hughes, Nikki Giovanni, and other poets you've read write about places that are important to them. Answer the following questions to help you think about ways to show why your memory is so important to you.

1. In one sentence, describe the most important thing that happens in your memory.
 - » Answers will vary.
2. How did you feel when this happened?
 - » Answers will vary.
3. What two words could you use in your poem to help describe that feeling?
 - » Answers will vary.
4. Write a simile that shows readers how you felt in the memory.
 - » Answers will vary.

You will start drafting your poem in the next lesson. If you need to add more details or answers to your work, do that for homework.

-
- If time permits, allow students to share their similes aloud and name the feeling each one illustrates.



Check for Understanding

Have students share their memories in pairs.

-
- Tell students that, in the next lesson, they will use all these ideas they have been developing to write a poem about their memory.

End Lesson

Support

Ask students to review the definition of *simile*.

- » A simile is a comparison of two things using the words *like* or *as*.

Note to Student

For more poems, check out the Enrichment titles in this unit. These are extra poems we think you'll enjoy too!

Challenge

Have students write down two additional details to describe the event in their memory.

ABOUT THE POET

Langston Hughes

Langston Hughes was an African American poet whose long career inspired numerous other writers. Born on February 1, 1902, in Joplin, Missouri, he moved to Lincoln, Ohio, at age thirteen. He began writing poetry there and eventually became one of the most influential poets of the Harlem Renaissance, a movement of African American artists and writers during the 1920s.


Hughes wrote about African American life between the 1920s and 1960s. His experiences traveling the world influenced his poetry. His work had many different topics, from beautiful things, such as music and love, to terrible things, such as discrimination and racism. His style was compared to jazz and blues music, perhaps due to its repetition and rhythm, or perhaps because his poems are lyrical and emotional. Hughes was proud of his culture and heritage, despite facing strict racial segregation. His poetry showed readers the injustice of racism and imagined a world of equality. He died in 1967.

6


From “Why We Play Basketball”

PRIMARY FOCUS OF LESSON


Speaking and Listening

Students will learn about tone and practice speaking in tones that match  different audiences and occasions. **TEKS 4.13.H**

Reading

Students will use details from a text to infer its tone and meaning; they will  also describe how repetition affects a speaker’s tone. **TEKS 4.6.F; TEKS 4.10.D**


Writing

Students will draft a memory poem, compiling specific important details, organizing information, and selecting a method of repetition to emphasize  tone. **TEKS 4.11.A; TEKS 4.12.A**


FORMATIVE ASSESSMENT

Teacher Resources


Speaking and Listening Observational


Checklist Students practice speaking in a specific tone and with a particular kind of  emphasis. **TEKS 4.13.H**

Poet’s Journal 6.2

Close Reading Students draw on specific details to make inferences about the text and its  speaker. **TEKS 4.6.F; TEKS 4.10.D**

Poet’s Journal 6.3

Drafting Memory Poems Students use their notes to draft poems with a specific tone and  emphasis. **TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (20 min.)			
Poetic Device: Tone	Partner	20 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Text: Projection 1: Tone (Digital Components) <input type="checkbox"/> Poet's Journal 6.1 <input type="checkbox"/> Speaking and Listening Observational Checklist
Reading (45 min.)			
Close Reading	Whole Class	45 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Poet's Journal 6.2 <input type="checkbox"/> Image: Projection 2: Word Cloud (Digital Projections)
Writing (25 min.)			
Drafting Memory Poems	Independent	25 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Poet's Journals 3.5, 5.5, 6.3

Why We Selected It

The excerpt (section 4) from Sherman Alexie’s “Why We Play Basketball” depicts a speaker whose alienation causes him to feel bitter and angry; the poem details how he and his friends use basketball as an outlet for their frustrations. Alexie’s use of repetition helps demonstrate the monolithic nature of the boys’ aggression, showing that it transcends the specific items named. This poem is demanding, which is precisely its value: by addressing the speaker’s hatred, this poem demonstrates to students that poetry can take as its subject the concerns and challenges inherent in everyday life.

ADVANCE PREPARATION

Speaking and Listening

- Prepare to display Projection 1.
- Prepare to arrange the class in pairs.
- Prepare a copy of the Speaking and Listening Observational Checklist, if desired.

Reading

- Prepare to display Projection 2.

Universal Access

- Prepare sentence frames to assist students in describing their memories.

VOCABULARY

Core Vocabulary

desperate, adj. hopeless

Literary Vocabulary

line break, n. the place where a line ends

tone, n. the attitude of a piece of writing, expressed through the style of writing and the words the author uses

Lesson 6: From “Why We Play Basketball”

Speaking and Listening



Primary Focus: Students will learn about tone and practice speaking in tones that match different audiences and occasions. **TEKS 4.13.H**

POETIC DEVICE: TONE (20 MIN.)

Review: Figurative Language

- As a warm-up, remind students that so far in the poetry lessons, they have learned about several different tools poets use to write poetry. Ask students to list aloud as many of those tools as possible.
 - » Answers include simile, metaphor, figurative language, repetition, rhyme, point of view, description, and detail.
- To strengthen students' connection to these terms, create a list of these tools on the board. Ask students to share examples, recall lines from previous poems, or even develop symbols to help them remember how each tool functions in a poem.

Introduce Tone

- Explain that this lesson introduces another tool writers use to help convey their message. That tool is *tone*, which is the attitude of the author. Usually tone is expressed through the words an author selects and the style of writing the author creates.
- Ask students to review the definition of tone.
- Explain that sometimes the same sentence can have different tones.

Practicing Tone with Partners

- Have students work in pairs to look at some examples of how a sentence can have different meanings, depending on the speaker's tone.
- Display Projection 1.

➤ Projection 1: Tone

Oh great! I'm starving now.

- Model the activity by reading the slide aloud in a neutral tone.
- Tell students that you want them to work with their partners to practice different tones.

Challenge

In what ways is figurative language considered a tool? What does it have in common with traditional tools that you might have at home, such as a hammer, a saw, or a screwdriver?

Support

Remind students that a neutral tone is devoid of feeling. Sometimes the word *neutral* is used to describe colors such as light gray or beige because they are not too bright or powerful.

TEKS 4.13.H Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

- First, tell students they should imagine that they just learned that the school cafeteria is serving their favorite food for lunch today. Have students practice saying the sentence to their partners in an excited tone.
- Next, tell students they should imagine that they just learned that the school cafeteria is serving a food they really dislike for lunch today. Have students practice saying the sentence to their partners in a sarcastic tone.
- Remind students that *sarcasm* is used when what one says is not really what one means.
- Tell students that sometimes the tone and meaning of a statement depend on which word or phrase is stressed or emphasized. This emphasis can be an important tool for helping create a certain tone.
- Point out to students that the term *emphasis* refers to a weight, importance, or value placed on a word, symbol, or idea. When you emphasize a specific word in a sentence, phrase, or poem, you are adding more weight and importance to that word—which can alter the overall meaning—as well as giving readers clues about your tone.
- Ask students to imagine they have met a friend after school. The friend sees them arrive, then says: “I told you to bring the ice cream.”
- Write the sentence on the board, creating a line break after the word *you* to show students which word to emphasize, as below.

I told you
to bring the ice cream

- Explain to students that if the speaker stresses the word *you*, the friend is implying or suggesting that there was confusion over who would bring ice cream.
- Have one student in each pair say the sentence to their partner, with emphasis on the word *you*. Readers or listeners can infer, or decide from the clues in the statement, that no one brought ice cream.
- If the speaker emphasizes the phrase *ice cream*, then it implies that there was confusion over what to bring.
- Have the other student in each pair say the sentence to their partner, with emphasis on the phrase *ice cream*. Readers or listeners can infer, or decide from the clues in the statement, that the person meeting the friend brought something other than ice cream.
- Tell students they will now practice the sentence in Poet’s Journal 6.1 with their partners. Have students turn to Poet’s Journal 6.1, read the instructions aloud, and then complete the exercise with their partners.

Poet’s Journal 6.1



- Circulate as students work, offering feedback as needed. You may wish to use the Speaking and Listening Observational Checklist to help you observe each student’s participation.

Poet’s Journal 6.1

Practicing Tone

Working with your partner, say the sentence below. Take turns adding emphasis or stress to different words in the sentence, until you have said the sentence seven different times in seven different ways. As you practice emphasizing each word, put a check by it.

I never said he stole my cookie.

- If time permits, allow students to share samples with the class and review how the emphasis affects the message and the tone.
- Explain that poets have some special ways of adding emphasis to words. One is repetition. Another is putting emphasized words at the end of a line. This is because there can be a brief pause after each line, and that helps readers or listeners focus on the word at the end of a line.



Check for Understanding

Pick a tone that has not yet been practiced and ask student volunteers to apply it to a sentence. If time allows, have students generate a list of tones from which to choose.

Speaking and Listening Observational Checklist



**ENGLISH
LANGUAGE
LEARNERS**

Speaking and Listening

Adapting
Language Choices

Beginning

Encourage partners to role-play using yes/no questions based on each scenario. Example: If your partner didn’t bring ice cream, would you be annoyed?

Intermediate

Encourage partners to role-play using multiple-choice questions. Example: If your partner didn’t bring the ice cream, would you be annoyed or sad?

Advanced/

Advanced High

Encourage partners to role-play using open-ended questions. Example: If your partner didn’t bring the ice cream, how would you feel?

ELPS 2.A; ELPS 3.G

Lesson 6: From “Why We Play Basketball”

Reading



Primary Focus: Students will use details from a text to infer its tone and meaning; they will also describe how repetition affects a speaker’s tone. **TEKS 4.6.F; TEKS 4.10.D**

CLOSE READING (45 MIN.)

Reading with Focus

- Tell students that this lesson includes a poem titled “Why We Play Basketball,” by Sherman Alexie.
- Tell students that Alexie is a Native American—a member of the Spokane Indian tribe. He lives in the state of Washington. Like Nikki Giovanni’s poem from Lesson 3, “My First Memory (of Librarians),” Alexie’s poem has a speaker who describes his own experiences. However, this speaker has a different tone, or attitude, from Giovanni’s narrator.
- Ask a student to describe the tone of Giovanni’s poem.
 - » Answers will vary, but Giovanni felt that the library was a place she enjoyed. Students might describe the tone as fond or happy.
- Tell students that Alexie’s poem describes someone who is very frustrated and even angry about his circumstances.
- Ask students to raise a hand if:
 - they have ever felt intensely angry.
 - their anger about one situation has affected the way they behaved in another situation. For example, a student might raise their hand if they have ever let frustration about a bad day at school affect the way they greeted family after school.
 - they have ever felt confused about how to deal with things that make them angry.
- Here, we recommend approximately ten minutes for discussion about student anger and resources for managing it.

TEKS 4.6.F Make inferences and use evidence to support understanding; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Introduce the Poem

- Tell students that they will just be listening to an excerpt—or part—of Alexie’s original poem. Tell students that as they listen to Alexie’s excerpt, they should pay careful attention and look for words in the poem that suggest the speaker’s tone. They might also notice if any words are emphasized.
- Read section 4 of the poem aloud.
- Ask students to name a reason that poets might use repetition.
 - » Repetition adds emphasis to certain words or ideas.
- Ask students to name any words that they noticed being repeated in the poem.
 - » Answers will vary, but it’s likely students will particularly notice the repetition of the word *hate*.

► Projection 2: Word Cloud

- Explain that this projection shows a word cloud for the Alexie excerpt. A word cloud uses images to show which words appear most often in a text.
- Ask which word seems largest.
 - » The word *hate* is largest.
- Explain that the larger a word is, the more times it appears in the text. Therefore, this word cloud shows that the word *hate* appears many times in Alexie’s poem.
- Have students mark their copies of the poem, circling the word *hate* each time it appears.
 - » The word appears in the following lines: 11 (twice), 12, 13, 14, 15, 17, 18, 19, and 24.
- Work together as a class to count the number of times the word appears.
 - » It appears ten times in this twenty-five-line poem.
- Remind students that sometimes poets put words at the end of a line to add emphasis to those words.
- Ask students to name the term used to describe the end of a line.
 - » The place where a line stops is called the *line break*.
- Ask students to identify how many times the word *hate* appears on a line break.
 - » It appears on four line breaks: line 11 (stanza 3) and lines 17, 18, and 19 (stanza 4).

Poet's Journal 6.2



Note to Student

The Spokane tribe is a Native American tribe with a rich history. The Spokane once had several million acres of land in what are now the states of Washington and Idaho. Today, the Spokane tribe has approximately 3,000 members and a reservation in Washington state.

Challenge

What traits or actions might people in a war have in common with basketball players?

- Have students complete questions 2 and 3 of Poet's Journal 6.2. After reviewing those questions, have students complete the remaining questions aloud, working together as a class.

Poet's Journal 6.2

Use the Sherman Alexie poem to help you answer the following questions:

1. Reread the poem and pay attention to everything the speaker says the basketball players hate. Write each item the players hate under the appropriate category in the following chart:

Parts of the Body	People	Objects or Things

2. In the first stanza, the speaker says for him and his friends, basketball is more than simply a game. What word does he use to describe what basketball is for them?

» war

3. What is the literal definition of *war*?

» Answers will vary, but the key is that students should recognize that war typically involves nations violently fighting with weapons.

Note: Explain to students that the boys playing basketball are not a nation of their own, but in another part of the poem (one not in this passage), Alexie describes the boys as a tribe. Here, he means that they are a group of people united or connected by something. He also means that they are part of a Native American tribe.



Reading

Reading/Viewing Closely

Beginning

As students complete Poet's Journal 5.2, ask yes/no questions to demonstrate the connection between war and basketball. Example: Do both wars and basketball have a winner?

Intermediate

Ask *wh-* questions to demonstrate the connection between war and basketball. Example: What happens at the end of a war or a game?

Advanced/ Advanced High

Ask open-ended questions to demonstrate the connection between war and basketball. Example: What do wars and basketball have in common?

ELPS 4.F

4. Based on that background information, what are some possible figurative meanings of comparing basketball to war.
 - » Answers will vary, but they might include the idea that the boys are united by their common background, or that they are united as soldiers are, in that they are fighting for things they believe are important.
5. In the final stanza of the poem, Alexie names two reasons why the boys play basketball. What are those two reasons?
 - » Answers may vary but should refer to the last stanza of the excerpt.
Note: Explain to students that even though the poem doesn't say what the boys love, it's important to realize that they do love something.
6. What is the literal meaning of keeping score in a basketball game?
 - » To keep score is to record the number of points earned by each team in order to declare a winner.

- Explain that one figurative meaning of *keeping score* is tallying up all the things someone has or hasn't done, or keeping a list of ways others have hurt you. Remind students that this figurative meaning can help them understand the meaning of the poem.



Check for Understanding

Students may raise their hands more than once. Tell students to think about the information and details in the poem, then raise a hand if they think the boys play basketball:

- as a way of dealing with their hatred of other things
- because it gives them the chance to win at something
- for both reasons

- Allow time to spiral briefly back to the opening discussion on dealing with anger if desired; you may wish to use discussion or role-play to have students assess other ways the speaker could have dealt with his feelings.

Lesson 6: From “Why We Play Basketball”

Writing



Primary Focus: Students will draft a memory poem, compiling specific important details, organizing information, and selecting a method of repetition to emphasize

tone. **TEKS 4.11.A; TEKS 4.12.A**

Challenge

Challenge students to connect these steps to those on the Writing Process chart.

Poet’s Journal 6.3



Support

Model thinking aloud to show students how poets ask themselves questions to determine if a specific detail will strengthen the tone that they want to capture in their poem.

DRAFTING MEMORY POEMS (25 MIN.)

- Ask students to name the steps they have taken so far on their memory poems.
 - » They have gathered ideas, used feedback to revise their ideas, and planned different elements they will use in their poems.
- Tell students that in this lesson, they will combine all those things to draft their poems.
- Direct students to Poet’s Journal 6.3 for the exercise.

Poet’s Journal 6.3

Now that you’ve planned and revised your ideas, it’s time to draft your memory poem! As you work, you should consult the description of your memory that you prepared with the Nikki Giovanni lesson (Lesson 3) and the revision work you did in the Langston Hughes lesson (Lesson 5). Use these materials as you answer the following questions:

1. In one sentence, write the topic of your memory.
2. In revision, you developed a simile to show readers how you felt in this memory. Copy that simile here.
3. Pick one important word that you want to stress as a way of showing your poem’s tone. Write that word here.

TEKS 4.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

4. How will you emphasize the word you picked in question 10? Circle your answer.

I will emphasize it through repetition.

I will emphasize it by putting it right before a line break.

I will emphasize it by using repetition and by putting it right before a line break.

5. Look back over your writing and revision. These exercises helped you brainstorm, or gather lots of ideas about your memory, but you might not need all those details in your poem. Narrow down your ideas to the three most important details about your memory, and write them here. Next to each detail, write why this detail will be so important to your poem.

A.

B.

C.

Now think about the order in which the memory happened. What came first? Second? Last? Put a number by items A through C to indicate the order of events.

6. Look over your list. Using the space provided, write your poem. Make sure to write the events in the order you indicated. Use the simile you wrote and other details from your answers to help develop your poem. Don't forget to stress your important word to help readers understand your poem's tone.

- Ask student volunteers to share the words they are emphasizing in their poems.
- Tell students that if they have not finished their poems, they should complete them this evening at home. Tell them they will share them in the following class.

Note: You may wish to collect work that students have already finished in order to start providing feedback on it. Students will use this feedback in a subsequent lesson.



Check for Understanding

Ask students to explain how they will add emphasis to their important word and to provide a reason for their choice of method.

End Lesson



**ENGLISH
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Writing

Understanding
Text Structure

Beginning

Ask students to draw, in sequential order, the events from their memory.

Intermediate

Provide sentence frames with words that indicate the order of events.

Example: First I _____. After that I _____. Finally I _____.

Advanced/

Advanced High

Allow student to describe their memory to a peer; have the student pair work together to determine and write the order of events.

ELPS 3E; ELPS 5.F;

ELPS 5.G

ABOUT THE POET

Sherman Alexie

Sherman Alexie is a Native American author who was born on October 7, 1966, on the Spokane Indian Reservation in Washington state. Alexie and his family were very poor and faced many obstacles. In addition, Alexie was born with a medical condition that led doctors to believe that he would not live past his first birthday. Against all odds he excelled in school, academically and as a basketball star, and eventually became class president despite the prejudice he faced from peers.

His writing career began in college. He was largely influenced by other Native American writers, such as Joseph Bruchac. Alexie uses exaggeration, humor, and emotion to shed light on the many difficulties faced by Native American communities in the United States. His most well-known books include *The Lone Ranger and Tonto Fistfight in Heaven* and *The Absolutely True Story of a Part-Time Indian*. Alexie currently lives and writes in Washington.

7

“I Hear America Singing”

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will read their original poems aloud to a peer and give feedback.

 **TEKS 4.1.A; TEKS 4.7.G; TEKS 4.13.H**

Reading

Students will identify how Whitman characterizes America and make inferences about what Whitman most values about the nation.

 **TEKS 4.6.F; TEKS 4.8.A; TEKS 4.9.B**


Writing

Students will compose original “I Hear My School Singing” poems, using a number of different episodes throughout the school day to present a varied portrait of their academic environment. **TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Teacher Resources

Speaking and Listening Observational Checklist

 Read poem aloud to a peer. **TEKS 4.13.H**

Poet’s Journal 7.1

Providing Feedback Offer peer feedback on a poem

 Read-Aloud. **TEKS 4.1.A; TEKS 4.7.G**

Poet’s Journal 7.2

Understanding Metaphor Answer inferential questions about Whitman’s use of metaphor.

 **TEKS 4.6.F; TEKS 4.8.A; TEKS 4.9.B**

Poet’s Journal 7.3


Planning Students generate ideas for their poems.

 **TEKS 4.11.A**

Poet’s Journal 7.4

“I Hear My School Singing” Students draft

 original poems. **TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.9.B** Explain figurative language such as simile, metaphor,



Writing Studio

If you are using Writing Studio, you may begin Unit 2, Lesson 1 after completing this lesson. If you have not done so already, you may wish to review the Writing Studio materials and their connection to this unit.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (15 min.)			
Sharing Original Poems	Partner	15 min.	<input type="checkbox"/> Poet's Journal 6.3 and 7.1 <input type="checkbox"/> Speaking and Listening Observational Checklist
Reading (35 min.)			
Read-Aloud	Whole Class	15 min.	<input type="checkbox"/> Poet's Journal 7.2
Reflection and Inference	Independent	20 min.	
Writing (40 min.)			
Observational Walk/Brainstorming	Whole Class	15 min.	<input type="checkbox"/> Poet's Journal 7.3 and 7.4 <input type="checkbox"/> schoolyard or grounds for optional walk
"I Hear My School Singing" Poems	Independent	25 min.	

and personification that the poet uses to create images; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Why We Selected It

Whitman's classic poem proceeds in free verse, the poet's preferred form, and uses repetition of the word *singing* to demonstrate how his countrymen are united through their diverse labors. Whitman bypasses typical characterizations of the United States and the jargon associated with those characterizations; rather than use the term "melting pot," he describes everyday Americans going through their work day in detail. By describing the nation through portraits of its working-class residents, Whitman underscores his faith in the individual.

ADVANCE PREPARATION

Speaking and Listening

- Prepare to arrange students in pairs.
- Prepare the Speaking and Listening Observational Checklist, which can be found in the Teacher Resources. If desired, assess students reading their poems aloud.

Writing

- The writing activity "I Hear My School Singing" offers the option of taking students on a brief walk around the school to gather material for their poem. Decide prior to class if you want to take this walk and map an appropriate route.

Universal Access

- Prepare answer guides for peer feedback.
- Prepare word banks of sounds associated with jobs in Whitman's poem.
- Prepare to arrange students in pairs for the writing exercise.

VOCABULARY

Core Vocabulary

beam, n. a thick piece of wood

blithe, adj. happy and untroubled

intermission, n. a break in the middle of something, usually a performance

mason, n. someone who builds things with stone

melodious, adj. pleasant sounding

robust, adj. healthy and strong

varied, adj. different from each other or diverse

Start Lesson

Lesson 7: “I Hear America Singing”

Speaking and Listening



Primary Focus: Students will read their original poem aloud to a peer and give feedback. **TEKS 4.1.A; TEKS 4.7.G; TEKS 4.13.H**

SHARING ORIGINAL POEMS (15 MIN.)

Read-Aloud in Pairs

- Tell students that they will begin this lesson by sharing the original memory poem they worked on throughout the previous lessons.
- Arrange students into pairs and tell them to turn to Poet’s Journal 7.1.
- Review instructions and tips for reading aloud successfully and providing useful feedback.
- As students work, circulate and evaluate using the Speaking and Listening Observational Checklist.

Poet’s Journal 7.1

Providing Feedback

Throughout the previous lessons, you have been working on your own memory poem. Today you will get to share your poem aloud with a partner. Each person will read their poem, then each listener will share responses to the questions below.

When it is your turn to read your work aloud, remember to speak clearly and slowly.

When it is your turn to listen to your partner, think about the following questions as you listen to the poem. Take a minute to write down your answers and share them aloud with your partner.

TEKS 4.1.A Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results; **TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning.

Poet’s Journal 7.1



Speaking and Listening Observational Checklist



Challenge

Ask students to think about why the author selected the emphasized words. Why are they the poem's most powerful words?

Support

Have students listen to the poem a second time and clap or raise their hand every time they hear a repeated word.

**ENGLISH
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Speaking and Listening
Listening Actively

Beginning

Allow students to listen to the poem multiple times; provide answer guides. Example: The word ___ is emphasized in my peer's poem. I know this because it is ___ (on a line break/repeated.)

Intermediate

Allow students to listen to the poem multiple times.

Advanced/ Advanced High

Allow students to listen to the poem a second time.

ELPS 2.D

Remember that you should listen attentively to your partner. This means you should think about what your partner is reading so that you are able to review the key ideas your partner expresses in their poem. Make sure to look at your partner while they read the poem aloud.

1. Using your own words, describe the main thing that happens in your partner's poem.
 - » Answers will vary based on the content of each poem; however, students should be paraphrasing.
2. The previous lesson asked you to emphasize a word or phrase in your poem. What word or phrase seems to be emphasized in your partner's poem? You may look at the written poem as you think about your answer; make sure to give a reason for your answer.
 - » Answers will vary; the key is that students are reflecting on the text and its form.

- Ask students to raise a hand if they added emphasis to a word or phrase in their poem
 - through repetition
 - by placing it at a line break
 - through repetition and by placing it at a line break



Check for Understanding

Ask students to review the way an author might emphasize a word or phrase.

- » An author may add emphasis by repeating the word or phrase, or by placing it on a line break.

Lesson 7: “I Hear America Singing”

Reading



Primary Focus: Students will identify how Whitman characterizes America and make inferences about what Whitman most values about the nation.

 **TEKS 4.6.F; TEKS 4.8.A; TEKS 4.9.B**

READ-ALoud (15 MIN.)


Introduce the Reading

- Explain that the rest of this lesson presents a poem that also uses repetition. The poem is titled “I Hear America Singing.” It is by an American poet named Walt Whitman. Just as students’ poems used repetition to emphasize an important part of their memory, Whitman uses repetition to show what he thinks is important about America.
- Tell students to listen closely and to pick out the repeated words in the poem.
- Read the poem aloud.

I Hear America Singing

Walt Whitman

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand singing on
the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter’s song, the ploughboy’s on his way in the morning, or at noon
intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of the girl
sewing or washing,

 **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images.

Each singing what belongs to him or her and to none else,

The day what belongs to the day—at night the party of young fellows,
robust, friendly,

Singing with open mouths their strong melodious songs.

1. **Literal.** Ask students what word they heard repeated most often.

- » The word *singing* is repeated most frequently, aside from articles (the), pronouns (he), and conjunctions (or).

REFLECTION AND INFERENCE (20 MIN.)

- Explain that Whitman describes the whole nation by focusing on some of its parts—in this case, its people and their songs. To understand more about what Whitman means, students must look at those songs more closely.
- Ask a student volunteer to read the poem's first line: "I hear America singing, the varied carols I hear."

1. **Evaluative.** Where do we usually hear carols?

- » Student answers will likely reference holidays such as Christmas, as they are the most common association with the term today.

- Explain to students that while many kinds of songs exist, carols are happy, joyful songs, which is one reason we may sing them at holidays.

2. **Inferential.** By using the word *carol*, Whitman give us a hint of how he feels about America. What does this word choice tell us about Whitman's feelings for America?

- » He likes it or believes it to be a happy place.

3. **Inferential.** Whitman also uses the adjective *varied* to describe the carols. What does the word *varied* mean?

- » different or diverse

- Explain that Whitman reveals that the people in America are singing, but that they sing very different songs.

4. **Literal.** Ask students to name all the different people who are singing in the poem.

- » The poem names the following singers: mechanics, the carpenter, the mason, the boatman, the deckhand, the shoemaker, the hatter, the wood-cutter, the ploughboy, the mother, the young wife at work, the girl sewing or washing.

- You may wish to list these on the board or display area.

5. **Inferential.** The phrases Whitman uses to reference these singers are all nouns that describe people by one particular thing. What is that thing?
- » They describe people by their jobs.
- If students are confused by the portrayal of females in this poem, explain to them that by naming the responsibilities those women held (care of children is implied in “mother”; Whitman specifies that the young wife is “at work” and the girl is “sewing or washing”), Whitman is demonstrating that they, too, are working.
 - You may wish to remind students that in Whitman’s time women usually did not work outside the home.
 - Tell students to turn to Poet’s Journal 7.2. Review the instructions, ask questions 1 and 2 aloud as models for the class, then ask students to complete questions 3–7 to help them think more closely about this metaphor.

Poet’s Journal 7.2

Understanding Metaphor

Up to now, the poems in this unit have used figurative language in clear ways. For example, Sherman Alexie’s poem directly compares basketball to war.

However, poets do not always make their comparisons so directly. As readers, one of the things we must figure out is whether or not Whitman is referring to literal songs that people would sing out loud, if he is using the idea of singing as a metaphor, or if he is doing both.

Consult the poem as needed to answer the following questions about how Whitman uses metaphor.

1. At the end of the poem, Whitman writes, “Each singing what belongs to him or her and to none else.” Using your own words, explain what Whitman means here.
 - » All the people have their own unique songs.
2. Whitman makes sure to explain that the singers are all doing some kind of work. Here, he is probably not saying that everyone is singing at their jobs! Instead, he seems to compare work to singing. Write down ways that each of the following kinds of work might be like singing.
shoemaking
 - » Answers will vary, but students should understand that shoemakers are creating something, just as singers create music.

Poet’s Journal 7.2



Support

Ask students to review the definition of *metaphor*.

Challenge

Remind students that reading is about uncovering facts, looking for clues, and asking the right questions until the whole mystery makes sense. What clues is Whitman giving the reader to the meaning of his metaphor?

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Reading
Reading/Viewing Closely

Beginning

Provide word banks for the job sounds in the poem. Allow student pairs to role-play the professions and sounds, and discuss how these songs resemble different people in a nation.

Intermediate

Review the job sounds. Allow student pairs to role-play the professions and sounds, then to discuss how these songs are like different people in a nation.

Advanced/ Advanced High

Review the job sounds. Allow student pairs to role-play the professions and sounds.

ELPS 3.E; ELPS 4.F

plowing a field

- » Answers will vary, but students may connect preparing a field for planting seeds with music as a way of expressing emotions or letting them blossom.
3. Think of a carpenter who is building a piece of wooden furniture. What kind of noises might his tools make?
 - » Answers will vary, but students will likely think of the banging of the hammer, the twang of a saw, and other such noises.
 4. How might someone consider the noises made by a carpenter's tools to be a kind of music? Give a reason for your answer.
 - » Answers will vary, but students might speak of the rhythm of hammering, the various pitches of tools, or other details.
 5. Based on the way Whitman compares the work and the songs, what do you think he would consider the most important trait about America? Give a reason from the poem to support your answer.
 - » Answers will vary, though a reasonable response would explain that Whitman's focus on individual song shows how much he values that people are all different.
 6. *Harmony* is a musical term that describes how different notes work together to create a pleasing sound. It also describes how people work together. How does Whitman's metaphor between singing and work use the two definitions of *harmony*?
 - » Whitman uses the metaphor to show that it is people working together that make America; a lot of individuals together create harmony.

- Review answers aloud with students, taking volunteer answers as time permits.
- As a wrap-up, explain that Whitman's poem shows that individual people with different jobs can still work together in harmony.



Check for Understanding

Ask students to explain why the word *as* in the second, third, and fourth lines is not part of a simile.

- » It is not used to compare. In these examples, it means "while."

Lesson 7: “I Hear America Singing”

Writing



Primary Focus: Students compose original “I Hear My School Singing” poems, using a number of different episodes throughout the school day to present a varied portrait of their academic environment. **TEKS 4.11.A; TEKS 4.12.A**

OBSERVATIONAL WALK/BRAINSTORMING (15 MIN.)

Introducing Activity Goals

- In the writing component of this lesson, students will compose original poems that demonstrate the different ways they see or hear their school singing. This activity helps students gather material to use in that poem.
- Explain that in the remaining portion of this lesson, students will use Whitman’s approach to compose their own poem titled “I Hear My School Singing.” The first part of the writing process will help them generate ideas about all the ways that people might metaphorically sing throughout the school day.
- If you are taking students on the optional observational walk, review guidelines with students. In addition to reviewing safety and behavioral guidelines, explain to students that they will take an observational walk around the school. The goal of this time is for students to pay attention and observe many different things that people are doing throughout the school. When they come back to the classroom, they will have approximately five minutes to write down the things they noticed.
- If you are staying in the classroom for the brainstorming session, explain that students should think about the school day and all the different kinds of activities that happen throughout it. Allow students to volunteer ideas of different ways that these activities could be like Whitman’s version of singing.

Observational Walk/Brainstorming

- Choose one of the following activities:
 - Take students on the ten-minute observational walk and allow them five minutes for recording the things they noticed. They will record these things in Poet’s Journal 7.3.
 - Facilitate the brainstorming activity, allowing students to record ideas in Poet’s Journal 7.3.

TEKS 4.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Poet’s Journal 7.3



Support

Remind students of various portions of the school day—arrival, lunch, announcements, dismissal—and periodic events—assemblies, art or music classes, recess, and other things specific to your school.

Poet's Journal 7.3

In the space below, write down as many things as possible that people do throughout the school day. Make sure to have at least ten items on your list.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

“I HEAR MY SCHOOL SINGING” POEMS (25 MIN.)

Poet's Journal 7.4



- Direct students to Poet's Journal 7.4 and instruct them to complete questions 1 and 2.



Check for Understanding

Ask volunteers to share their answers for questions 1 and 2.

- Direct students to return to the *Poet's Journal* to complete the poem.

Poet's Journal 7.4

Planning

“I Hear My School Singing”

Now you'll use the evidence you gathered in the previous activity to help you write a poem about how you hear your school singing. Use that evidence to answer the following questions:

1. Whitman's poem describes many different kinds of workers that help make up America. What different kinds of workers help make up your school?
 - » Answers will vary, but they might include students, teachers, principals, guidance counselors, safety officers, custodians, cafeteria workers, and others.
2. Whitman compares the work of Americans to songs. What kind of songs do you hear in the school? For example, students' feet as they enter the class might make a drum-like sound.
 - » Answers will vary.

Using the material you listed above, compose your own poem on the following lines. Make sure to write the title, “I Hear My School Singing,” on the very first line. As you write, try to include at least ten different kinds of songs you hear in the school day.

If you finish with time to spare, look back over your poem. Go back and add at least one more detail that helps readers understand how your school sings throughout the day.

-
- If time permits, ask volunteers to read their poems aloud to the class.

End Lesson

Challenge

Think of the example in question 16 above, which compares students' feet entering the classroom to a drum. How could you use figurative language to demonstrate what a day in your school sounds like?



**ENGLISH
LANGUAGE
LEARNERS**

Writing Writing

Beginning

Work with students 1:1 to discuss their brainstorming lists and construct the first few lines of the poem before they finish individually.

Intermediate

Allow students to work with a peer to discuss their brainstorming lists and construct the first line of the poem before they finish individually.

Advanced/ Advanced High

Allow students to work with a peer to discuss their brainstorming lists.

ELPS 5.B

ABOUT THE POET

Walt Whitman

Born on May 31, 1819, on Long Island, New York, Walt Whitman worked as a teacher and a journalist before becoming a poet. His poetry related to people of all backgrounds and made him one of America's most well-known and beloved writers.

During Whitman's time, the United States of America was divided by slavery, which threatened to split the country in two. The Civil War inspired him to write *Drum Taps*, poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, one of his poems, "O Captain, My Captain," is a patriotic tribute to President Lincoln.

Whitman also wrote poems about nature. Whitman died in 1892. However, his poetry and free-verse style, along with his conversational tone, remain appreciated and admired.

10

“Words Free as Confetti”

PRIMARY FOCUS OF LESSON

Reading

Students will identify and create examples of alliteration; they will also identify and explain the many similes in “Words Free as Confetti.” **TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

Writing

Students will compose original poems using alliteration and detailed descriptions based on the five senses. **TEKS 4.11.A; TEKS 4.12.A**

FORMATIVE ASSESSMENT

Poet’s Journal 10.1 **Alliteration.** Write alliterative lines. **TEKS 4.10.D**

Poet’s Journal 10.2 **Interpreting Similes.** Complete a graphic organizer to explain the poem’s similes. **TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D**

Poet’s Journal 10.3 **Writing with All Five Senses.** Use the senses to write descriptive and alliterative poems. **TEKS 4.11.A; TEKS 4.12.A**

TEKS 4.6.G Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Read-Aloud	Whole Class	20 min.	☐ Poet's Journal 10.1 and 10.2
Poetic Device: Alliteration	Independent	20 min.	
Close Reading	Independent	25 min.	
Writing (25 min.)			
Writing with All Five Senses	Independent	25 min.	☐ Poet's Journal 10.3

Why We Selected It

Pat Mora’s “Words Free as Confetti” celebrates words—their diversity, their color, and their ability to liberate their speakers. The poem’s narrator dances through sound, using English and Spanish words to highlight the variation of language and delighting in the way words appear tactile. Included in the appendix B text list, this poem offers appropriate rigor for students approaching the end of the poetry unit; more importantly, it presents the poet’s genuine delight in language and its possibilities.

ADVANCE PREPARATION

Universal Access

- Prepare definitions of terms and illustrations of events described in the poem’s similes.
- Gather objects for students to use as inspiration in the writing activity.
- Prepare a word bank and sentence frames for the writing activity.

VOCABULARY

Core Vocabulary

plume, n. a feather, either on a bird or, decoratively, on a woman’s hat

Start Lesson

Lesson 10: “Words Free as Confetti” Reading



Primary Focus: Students will identify and create examples of alliteration; they will also identify and explain the many similes of “Words Free as Confetti.”

TEKS 4.6.G; TEKS 4.9.B; TEKS 4.10.D

READ-ALoud (20 MIN.)

Introduce Reading

- Tell students that this lesson presents a poem titled “Words Free as Confetti.”
- Ask students to define *confetti* and state where it is typically used.
 - » Confetti, small pieces of colorful paper, is usually tossed or dropped for celebrations such as New Year’s Eve, sports championships, and other festive events.

TEKS 4.6.G Evaluate details read to determine key ideas; **TEKS 4.9.B** Explain figurative language such as simile, metaphor, and personification that the poet uses to create images; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purpose.

1. **Evaluative.** Listen to the poem’s title again: “Words Free as Confetti.” What literary device is Mora using in the title, and what word helps you identify it?
 - » The word *as* indicates that the title is a simile.
 - Ask a student volunteer to review the definition of *simile*.
2. **Literal.** What two things are being compared in the title?
 - » words and confetti
3. **Literal.** According to the title, how are words and confetti alike?
 - » Both are free.
 - Tell students that the word *free* has several definitions—*without cost, without limits, able to move around without barriers or rules*—and that they will have to pay close attention to the poem to decide which definition or definitions Mora uses here. Tell students that as they listen to the poem aloud, they should pay attention for repeated words or phrases.
4. **Inferential.** Mora compares words to confetti, which is usually used for celebrations. Based on that, what kind of feelings do you think Mora has about words?
 - » Answers will vary, but students should recognize that Mora has a positive feeling toward words.
 - Direct students to the poem. They may follow along silently as you read the poem aloud.
 - Read the poem.
 - Students may notice the unusual compounding of several words. Remind students that this is not the standard way of presenting words, but it is an example of poetic license, or using a format to help make your point. You may wish to prompt students to speculate on why Mora made this choice; perhaps she wished to draw attention to these particular words, or she wanted to show the connection between each component of the pair, or she wanted to show that her freedom extends to language.

Note to Student

Pat Mora is bilingual, which means that she speaks two languages: in her case English and Spanish. This poem uses the following Spanish words:

abuelita—grandmother

gatitos—kittens

yo soy libre—I am free

Challenge

Tell students that alliteration is commonly used in song lyrics, jump rope chants, advertisements, and commercials. Ask why alliteration would be used in these sources.

Poet's Journal 10.1



POETIC DEVICE: ALLITERATION (20 MIN.)

Review Alliteration

- Ask a student volunteer to review the definition of *alliteration*.
 - » Alliteration is the repetition of letters at the beginning of several words that appear in order or near one another.



Check for Understanding

Name an example of alliteration in the first six lines of this poem.

- » The poem contains two examples of alliteration: one in line 4 and one in line 6.

- Explain that line 4 is an excellent example of alliteration, as the words share four opening letters: *p*, *l*, *u*, and *m*. Remind students that alliteration can occur even if the words share fewer letters.

Practicing Alliteration

- Direct students to Poet's Journal 10.1. Review the instructions and ask them to complete numbers 1–5.

Poet's Journal 10.1

Alliteration

In this exercise you'll practice your alliteration skills. In an earlier lesson you used alliteration to describe the way an animal might feel. In this lesson you'll write new examples of alliteration that link to your own name.

Write a letter from your name on each of the five lines on the next page. Only use each letter one time. If you run out of letters from your first name, move on to your last name. For example, if your name were Sid Sawyer, you would write the following letters on the lines: *S, I, D, A, W*.

After you put a letter on each line, write a sentence using each letter. Each sentence should have at least three words that start with the letter from your name.

Examples:

Letter: *S*

Sid spied swans.

Letter: *W*

Wally watched walruses.

1. _____

2. _____

3. _____

4. _____

5. _____

If you finish with time remaining, try to add two more words to each sentence using alliteration.

Examples:

Letter: *S*

Sid spied swans swimming silently.

Letter: *W*

Wally watched walruses waiting in the water.

-
- If time permits, allow each student to share their sentences aloud with a partner.

CLOSE READING (25 MIN.)

Similes

- Direct students to the chart in Poet's Journal 10.2. Review the directions and example, then ask students to complete the chart. They may consult the poem as they work.

Poet's Journal 10.2



Support

Read an example and ask students to point to the body part relevant to the sense described in the line.

Poet's Journal 10.2

Interpreting Similes

Explain that, in addition to alliteration, Mora uses many similes throughout her poem. In fact, she includes sixteen different similes! Then walk students through filling out the first row of the chart as an example.

The chart below lists lines from in Mora's poem. Each line contains a simile that has to do with one of the five senses: smell, touch, sight, sound, and taste. For each line, write down the simile and the sense it corresponds to. Then think about what each simile might say about words, and complete the possible figurative meaning of the simile.

Your teacher will fill out the first row of the chart with you as an example.

» Answers may vary, but likely possibilities are provided below.

Line	Simile	Sense (you may have more than one sense)	Figurative meaning: how this applies to words
Line 4	sweet as plump plums	<i>taste</i>	<i>words can be sweet or pleasant to your mouth; they can be fun to say</i>
Line 5		<i>taste/smell</i>	<i>words can be unpleasant in your mouth; they can be harsh to say; Mora also mentions sniffing words here; the smell of lemons is somewhat sharp and crisp, but old lemons might be less appealing</i>
Lines 6–7		<i>touch</i>	<i>words can be warm; they can make you feel warm or good inside</i>
Line 7		<i>taste/sight</i>	<i>tartness is sweet but also surprising or sharp; words can get your attention; the bright red of an apple can also be attention-grabbing; red is a sign of caution, so words might also get our attention in this way</i>



Reading
Analyzing Language
Choices

Beginning

Provide definitions of terms and illustrations of the similes; allow students to work in groups to act out the phrases as they complete the chart.

Intermediate

Provide definitions and illustrations; encourage students to act out the phrases as they complete the chart.

Advanced/

Advanced High

Provide definitions and illustrations; encourage students to visualize the phrases as they complete the chart.

ELPS 3.J; ELPS 4.F

Lines 8-9		<i>touch/sight</i>	<i>words can be soft or gentle, soothing; words can be green as new grass—young, healthy, and full of life</i>
Line 10		<i>touch</i>	<i>they can be easy to carry; they don't weigh you down; they are effortless</i>
Line 11		<i>sight/touch</i>	<i>the dull color and suggestion of thorns seem unpleasant; words can hurt</i>
Line 12		<i>sight/touch</i>	<i>this would weigh you down; can be hard or firm</i>
Line 13		<i>sight/touch</i>	<i>words can make you cold, be distant, make you feel unhappy</i>
Line 14		<i>touch</i>	<i>words can warm you, make you feel comforted; can be familiar</i>
Lines 15-16		<i>sound</i>	<i>words can be loud and dramatic; can get your attention</i>
Lines 16-17		<i>sound</i>	<i>words can be gentle and soft, quiet</i>
Line 18		<i>sound</i>	<i>words can be magical, musical</i>
Line 19		<i>sight</i>	<i>words can be mysterious, lead you to new places</i>
Line 20		<i>sight</i>	<i>words can have lots of different characteristics or meanings; can be unusual or special</i>
Line 21		<i>touch</i>	<i>can blow by without warning; can catch you off-guard</i>

- Review answers for each simile, allowing students to volunteer their ideas if time permits.

1. **Evaluative.** We usually think of words as something you hear or see, not something you taste, touch, or smell. However, Mora uses all five senses to describe words. What effect do her descriptions have?
 - » Answers will vary, though many students feel the descriptions present a more full picture of words.

Challenge

Write a simile of your own to describe freedom.

- Inferential.** Mora's title says that words are free. But at the end of the poem, she writes about her own freedom. How might words make her feel free?
 - » Answers will vary, but students should recognize that words, with their many different qualities, can open up a lot of possibilities. People who know how to use words effectively gain a kind of freedom.
- Inferential.** Based on all the details and descriptions in this poem, how do you think Mora feels about words?
 - » Students should recognize that Mora values words and feels positively toward them.

Lesson 10: "Words Free as Confetti"

Writing



Primary Focus: Students compose original poems using alliteration and detailed descriptions based on the five senses. **TEKS 4.11.A; TEKS 4.12.A**

WRITING WITH ALL FIVE SENSES (25 MIN.)

Drafting

- Direct students to Poet's Journal 10.3, review the instructions, and tell students to complete questions 1–5.



Poet's Journal 10.3



Check for Understanding

- Ask students to review the five senses.
- » smell, sight, taste, touch, sound

- Circulate as students work, offering guidance and feedback as necessary.

TEKS 4.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Poet's Journal 10.3

Writing with All Five Senses

Now it's your turn to write using all five senses and alliteration! In this activity you will follow Mora's example and write a poem about something that is extremely important to you. Follow the instructions below to plan, organize, and draft your poem.

1. Mora writes about words because she values them. In this poem you will write about something that is very important to you. Take a minute to think about an object that you value. It may not be something you actually own, but it should be something you know well enough to describe in a lot of different ways. When you have decided on the object you will write about, write it below.
2. Mora's poem uses all five senses to describe words. You will do the same thing in your poem. For each letter below, describe how the sense listed applies to your object. Depending on the object you selected, you may not be able to give a literal meaning for each sense. For example, if you selected a favorite rock to write about, you have probably never tasted it! But think about how Mora uses similes to introduce a figurative meaning into her descriptions. Try to do the same with your object.
 - a. What does it feel like when you touch it?
 - b. What does it smell like?
 - c. How does it sound?
 - d. What does it look like?
 - e. What does it taste like?
3. Mora describes how she feels free, like words. How does your object make you feel?
4. Describe a way that you are like your object.
5. Now pick one of your answers from above and think about a way to describe it using alliteration. Write that here.

Challenge

Students can find examples of alliteration and sensory details in magazines, newspaper articles, and song lyrics. Challenge students to cut out or copy these examples and post them on the classroom wall.

Support

Students who struggle may benefit from using props. You can provide your students with a variety of objects (e.g., sweater, globe, book, shells) to use as inspiration for their poems.



**ENGLISH
LANGUAGE
LEARNERS**

Writing
Selecting Language
Resources

Beginning

Provide a bank of words related to the five senses and sentence frames to show basic comparisons. Example: I treat people _____. That makes me _____ like _____.

Intermediate

Provide a word bank and sentence frames to show more nuanced comparisons. Example: I am _____ like _____.

Advanced/

Advanced High

Provide a word bank.

ELPS 5.B

Now that you've thought about the things you might include in your poem, it's time to write! Use the lines below to describe your object. Make sure to use all five senses.

If you finish with time remaining, read back over your poem silently. Try to add alliteration to another line. Then try to add a simile.

- If time permits, allow students to share their work with a partner.
- Ask students to raise a hand if they
 - used all five senses in their poem
 - used alliteration in their poem
 - included a simile in their poem

~~~~~End Lesson~~~~~

## ABOUT THE POET

### Pat Mora

Pat Mora is a Latina poet and author. Born in El Paso, Texas in 1942 on the Mexico-US border, she grew up speaking English and Spanish at home. Her love of poetry started early: “I always liked poetry, and I had lots of books in my house, so I would just open them up and read.”

Mora became a teacher, a university administrator, and a writer. She is inspired by her culture and childhood: “Many of my book ideas come from the desert where I grew up in the open spaces, wide sky, [and] all that sun.” Mora supports bilingual literacy programs. She is deeply involved in spreading “bookjoy”—exciting children to read at a young age. Her books *Tomas and the Library Lady*, *The Rainbow Tulip*, and *House of Houses* capture the imaginations of young readers. She currently lives and writes in Santa Fe, New Mexico.

## 11

## “Fog”

## PRIMARY FOCUS OF LESSON

**Reading**

Students identify an extended metaphor and explain its various details.

 **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

**Writing**

Students construct original poems containing their own extended metaphors

 comparing the weather to an animal. **TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Poet’s Journal 11.1**


**Reading Extended Metaphors** Identify the extended metaphor in “Fog” and use a graphic organizer to explain its various details.

 **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

**Poet’s Journal 11.2**

**Writing Poems with Extended Metaphors** Students compose original poems using an extended metaphor to describe a kind of weather.

 **TEKS 4.11.A; TEKS 4.12.A**

 **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                          | Grouping    | Time    | Materials             |
|--------------------------|-------------|---------|-----------------------|
| <b>Reading (45 min.)</b> |             |         |                       |
| Read-Aloud               | Whole Class | 10 min. | ☐ Poet's Journal 11.1 |
| Extended Metaphor        | Small Group | 35 min. |                       |
| <b>Writing (45 min.)</b> |             |         |                       |
| Writing Original Poems   | Independent | 45 min. | ☐ Poet's Journal 11.2 |

## Why We Selected It

Sandburg's "Fog" is a classic twentieth-century American poem. The extended metaphor renders the fog vividly and descriptively, adding nuance and depth to the poem's imagery. Sandburg's work presents no human characters, but by endowing the fog with agency and consciousness, it brings the commonplace weather phenomenon to life and demonstrates the imaginative possibilities of figurative language.

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### ADVANCE PREPARATION

#### Reading

- Prepare to arrange the class into small groups to complete Poet's Journal 11.1.

#### Writing

- Prepare to assemble a class list of animals and their characteristics.

#### Universal Access

- If desired, prepare space for students to act out various animal movements in both the reading exercises.
- Prepare cloze sentences and images for the reading exercise.
- Prepare images of different kinds of weather.

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### VOCABULARY

#### Literary Vocabulary

**extended metaphor, n.** a metaphor that continues for more than one sentence of a story or more than one line of a poem



## Lesson 11: “Fog”

# Reading



**Primary Focus:** Students identify an extended metaphor and explain its various details. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

### READ-ALoud (10 MIN.)

#### Introduce the Reading

- Ask a student volunteer to review the definition of metaphor.
- Ask students why poets use metaphors.
  - » Answers will vary, but you might encourage students to draw on past examples. For example, Sherman Alexie’s poem, “Why We Play Basketball,” in Lesson 6 compared basketball to war as a way of helping to convey the boy’s emotions. Pat Mora’s “Words Like Confetti” uses metaphor to describe her relationships to different words.
- You may wish to point out that so far, most of the poems in these lessons have told stories about characters, such as the boys playing basketball or the student visiting the library. But poems can do more than tell stories about people. They can also show a scene or present a picture of nature.
- Tell students that this lesson presents a poem titled “Fog.” In this poem, the poet, Carl Sandburg, uses a metaphor to describe the weather. Tell students that as they listen to the poem they should pay attention and try to identify the metaphor Sandburg uses.
- Read “Fog.”

#### Challenge

How do metaphors add to a poem’s meaning?

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

---

## Fog

### Carl Sandburg

The fog comes  
on little cat feet.

It sits looking  
over harbor and city  
on silent haunches  
and then moves on.

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## EXTENDED METAPHOR (35 MIN.)

### Introducing Poetic Devices: Extended Metaphor

1. **Inferential.** Based on the poem's first stanza, what two things does this poem compare?
  - » It compares the fog to a cat.
  - Students may answer that the poem compares the fog to cat's feet. If so, ask them to look more closely at the first stanza, which says that the fog "comes on" the cat feet. In other words, the fog moves as if it has cat's feet; it is not compared to the feet themselves.
2. **Literal.** How do cats move?
  - » Answers will vary, though they should recognize that cats are generally considered light on their feet. They walk softly and quietly.
  - If students reference big cats such as lions and tigers, direct them back to the poem, which references "*little* cat feet" (emphasis added).
3. **Literal.** How do elephants move?
  - » Answers will vary but should reflect that elephants are louder and more lumbering. The ground might shake when they pass by.
4. **Literal.** How do kangaroos move?
  - » Answers will vary but should reflect hopping.
5. **Literal.** How do butterflies move?
  - » Answers will vary but should reflect flight and flapping wings.

### Support

Allow students to stand and practice walking as the different animals.

- Remind students that many different animals exist, and that by comparing the fog to a cat, Sandburg chose to emphasize certain things about the fog. The next activity will help demonstrate this.
- Direct students to Poet’s Journal 11.1.
- Review the instructions and model the first example. Explain that when Sandburg writes that the fog “comes on little cat feet,” he is describing how the fog moves through the city. To think about what he means, readers should consider how a cat moves. Unlike an animal such as an elephant, most cats walk lightly and quietly, so write those words under “How this might describe a cat.” Explain that one way Sandburg might be using those words to make a comparison to fog is by suggesting that the fog forms quietly, unlike weather such as a thunderstorm. Write that description under “How this might describe fog.”
- Arrange students into small groups and have them complete the chart.

## Poet’s Journal 11.1

### Extended Metaphor

When a writer’s metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.

Carl Sandburg’s poem “Fog” uses an extended metaphor to compare the fog to a cat. Using the poem as a reference, complete the following chart to show the different parts of Sandburg’s extended metaphor.

| Words from poem                 | How this might describe a cat               | How this might describe fog                                                                                                    |
|---------------------------------|---------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| <i>comes on little cat feet</i> | <i>cats walk lightly</i>                    | <i>fog forms without much noise or excitement</i>                                                                              |
| <i>sits looking</i>             | <i>cats often sit still to watch things</i> | <i>fog is not very active weather; unlike storms it stays in one place and covers an area for a while</i>                      |
| <i>silent haunches</i>          | <i>cats are animals that have haunches</i>  | <i>fog does not literally have haunches, but by describing its shape this way, Sandburg makes this fog seem heavy or thick</i> |

- Discuss group answers with the class.

## Poet’s Journal 11.1



**ENGLISH  
LANGUAGE  
LEARNERS**

Reading  
Reading/Viewing Closely

### Beginning

Discuss images of cats and fog with students; allow students to use cloze sentences to describe the connection between cats and fog. Example: The way \_\_\_ and \_\_\_ are alike is that they both are/have \_\_\_.

### Intermediate

Provide images and allow students to use cloze sentences to describe the connection between cats and fog.

### Advanced/

### Advanced High

Allow students to use cloze sentences to describe the connection between cats and fog.

**ELPS 3.J; ELPS 4.D**

6. **Evaluative.** What kind of scene does Sandburg’s metaphor build in this poem? Give a reason to explain your answer.

- » Answers will vary, but students should link their response to the poem. Possibilities include a quiet scene, a calm scene, etc.



### Check for Understanding

How is the fog catlike?

- » Answers may vary, but students should draw on the poem’s evidence to craft their response.

## Lesson 11: “Fog” Writing



**Primary Focus:** Students construct original poems containing their own extended metaphors comparing the weather to an animal. **TEKS 4.11.A; TEKS 4.12.A**

### Support

Model an example for students. Example:  
Animal—rabbit.  
Characteristics—soft and fluffy, quiet, hops.

### Challenge

Ask students to describe animals from a variety of senses: what do they feel like, sound like, smell like, and look like?

### Poet’s Journal 11.2



### WRITING ORIGINAL POEMS (45 MIN.)

#### Planning Poems with Extended Metaphors

- Tell students that in the following exercise, they will plan and write their own poems using extended metaphors to compare a kind of weather with an animal.
- As the first step in their planning process, they will brainstorm different kinds of animals and their characteristics.
- Ask students to volunteer as many different kinds of animals as they can and to list different characteristics of those animals. Make a list of these things.

#### Writing Poems with Extended Metaphors

- Tell students to turn to Activity Page 11.2 in the *Poet’s Journal*. Review the instructions aloud and ask students to complete questions 1–5. Circulate around the room as they work, offering brief feedback to individual students as needed.

**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## Poet's Journal 11.2

### Writing Poems with Extended Metaphors

Now that you have seen how Carl Sandburg uses an extended metaphor to describe the weather, it's your turn! Follow the steps below to write your own poem that contains an extended metaphor comparing the weather to an animal.

1. Read the words in the word bank below and pick the kind of weather you want to describe in your poem. Circle your choice.

|          |           |            |
|----------|-----------|------------|
| breeze   | hail      | lightning  |
| clouds   | gust      | rain       |
| downpour | hurricane | rainbow    |
| snow     | sunshine  | thunder    |
| tornado  | wind      | earthquake |

2. Write down at least five different things that describe the word you circled above. If you get stuck for ideas, you might think about what this kind of weather looks, sounds, or feels like. You might think about its shape, color, and way of moving.
3. What animal would make a good metaphor for the word you circled above?



#### Check for Understanding

Pick a kind of weather and an animal and ask students to name things they have in common and things that are different about them.

4. Remember that in an extended metaphor you must make your comparison over more than one line of the poem. Write down at least three ways your animal is like the weather you circled above.
  - » If you can't think of three things, try a different animal.
5. Once you have listed three ways in which the animal compares to the weather, use the following lines to compose your poem.



ENGLISH  
LANGUAGE  
LEARNERS

### Writing Writing

#### Beginning

Provide images of the kinds of weather listed in the word bank and allow students to work in pairs to generate and write characteristics of their chosen kind of weather.

#### Intermediate

Provide images and allow students to work in pairs to discuss and write characteristics of their chosen kind of weather.

#### Advanced/

#### Advanced High

Provide images and ask students to plan descriptions of weather using multiple senses.

#### ELPS 5.B

### Note to Student

When a writer's metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.

If you finish with time remaining, look back over your work to make sure your metaphor extends for more than one line of the poem. Then think of one more way you could compare the animal to the weather, and add that to your poem.

Congratulations—you just wrote another poem!

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End Lesson

## ABOUT THE POET

### Carl Sandburg

Carl Sandburg was born January 6, 1878, in Galesburg, Illinois. Sandburg's family was desperately poor, so he left school at age thirteen, doing odd jobs to earn money for the family. While serving in the Spanish-American War years later, he met a student from Lombard College who persuaded Sandburg to return to school after the war.

At Lombard College, Sandburg was mentored by a writing professor who encouraged him to pursue poetry and supported him in publishing his first collection of poems, *Reckless Ecstasy*. Sandburg wrote in free verse inspired by the poetry of Walt Whitman. While living in Chicago as an adult, he published several volumes of poetry, including *Chicago Poems* and *Cornhuskers*. He became famous for his depictions of urban life and the industrial city. He won the Pulitzer Prize three times, once for his biography of President Lincoln and twice for poetry. Sandburg died in 1967.

## 12

# “Casey at the Bat” (Lesson 1 of 2)

## PRIMARY FOCUS OF LESSON

### Listening

Students will demonstrate active listening by answering questions about the poem they heard aloud. **TEKS 4.1.A; TEKS 4.7.C**

### Reading

Students will summarize the text, identify poetic devices, and explain the effectiveness of those devices in the context of the poem “Casey at the Bat.” **TEKS 4.6.F; TEKS 4.7.D; TEKS 4.10.D**

## FORMATIVE ASSESSMENT

- Poet’s Journal 12.1** “Casey at the Bat” Answer questions about the poem. **TEKS 4.7.C**
- Poet’s Journal 12.2** **Summarizing a Stanza** Interpret and summarize a stanza of the poem. **TEKS 4.7.D**
- Poet’s Journal 12.3** **Poetic Devices** Identify poetic devices and their effects. **TEKS 4.6.F; TEKS 4.10.D**

**TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.D** Retell, paraphrase or summarize texts in ways that maintain meaning and logical order; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.



## LESSON AT A GLANCE

|                            | Grouping    | Time    | Materials                      |
|----------------------------|-------------|---------|--------------------------------|
| <b>Listening (30 min.)</b> |             |         |                                |
| Group Listening            | Whole Class | 30 min. | ☐ Poet's Journal 12.1          |
| <b>Reading (60 min.)</b>   |             |         |                                |
| Reading for Understanding  | Small Group | 35 min. | ☐ Poet's Journal 12.2 and 12.3 |
| Reading for Poetic Devices | Independent | 25 min. |                                |

## Why We Selected It

Why We Selected It: Thayer’s poem “Casey at the Bat” uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans. The poem’s content raises provocative questions concerning the role of heroes and the nature of fandom. The poem’s rhyme and meter lend a musical quality to the poem, helping to pace students through the work.

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### ADVANCE PREPARATION

#### Reading

- Prepare to arrange students into twelve groups. If your class size necessitates more than twelve groups, assign more than one group the same stanza.

#### Universal Access

- Prepare to arrange students into pairs.

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### VOCABULARY

#### Core Vocabulary

**defiance, n.** disobedience

**ease, n.** a feeling of comfort or relaxation

**fraud, n.** a dishonest action

**lusty, adj.** healthy and strong

**melancholy, n.** sadness

**multitude, n.** large group

**patrons, n.** people who support something; fans

**stern, adj.** strict or harsh

**stricken, adj.** upset

**visage, n.** a face or the expression on it

#### Literary Vocabulary

**hyperbole, n.** an exaggerated statement not meant to be taken literally; for example, “I’ve been waiting forever” uses hyperbole to state that the speaker has waited a long time.

**quatrain, n.** a four-line stanza

## Lesson 12: “Casey at the Bat”

# Listening



**Primary Focus:** Students will demonstrate active listening by answering questions about the poem they heard. **TEKS 4.1.A; TEKS 4.7.C**

### GROUP LISTENING (30 MIN.)

#### Listening to “Casey at the Bat”

**Note:** Ernest Lawrence Thayer’s poem “Casey at the Bat” is an extremely long text, so this lesson uses a listening exercise to introduce it.

- Explain to students that poets have many tools available for explaining their message. Sandburg decided to use one primary tool, the extended metaphor, throughout his poem. However, other poets use a number of different kinds of tools, including rhyme and figurative language, to describe their subjects.
- Tell students that this lesson and the following lesson look at a very different kind of poem. This poem, titled “Casey at the Bat,” is a long narrative poem that uses many different examples of figurative language to tell the story of Casey, its title character.
  - Remind students that careful readers believe it is important to experience a poem in different ways a number of times. Today, students will start by listening to the poem.
- Remind students that they should not be worried if they do not understand everything about the poem the first time they hear it. While they listen, they should pay attention to what things they notice about the poem. They might listen for rhyming words, descriptions that help them imagine the setting of the poem, or words that help them understand what story the poem is telling.
- Read the poem.

#### Casey at the Bat

##### Ernest Lawrence Thayer

The outlook wasn’t brilliant for the Mudville nine that day:

The score stood four to two, with but one inning more to play,

#### Support

Students will spend the rest of the lesson reading the poem closely. However, if they need additional support at the outset, read a stanza at a time, then summarize it before reading the next stanza.

**TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response.

And then when Cooney died at first, and Barrows did the same,  
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest  
Clung to the hope which springs eternal in the human breast;  
They thought, "If only Casey could but get a whack at that—  
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,  
And the former was a hoodoo, while the latter was a cake;  
So upon that stricken multitude grim melancholy sat,  
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,  
And Blake, the much despised, tore the cover off the ball;  
And when the dust had lifted, and men saw what had occurred,  
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;  
It rumbled through the valley, it rattled in the dell;  
It pounded on the mountain and recoiled upon the flat,  
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;  
There was pride in Casey's bearing and a smile lit Casey's face.  
And when, responding to the cheers, he lightly doffed his hat,  
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;  
Five thousand tongues applauded when he wiped them on his shirt;

Then while the writhing pitcher ground the ball into his hip,  
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,  
And Casey stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped—  
“That ain't my style,” said Casey. “Strike one!” the umpire said.

From the benches, black with people, there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore;  
“Kill him! Kill the umpire!” shouted someone on the stand;  
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;  
He stilled the rising tumult; he bade the game go on;  
He signaled to the pitcher, and once more the dun sphere flew;  
But Casey still ignored it and the umpire said, “Strike two!”

“Fraud!” cried the maddened thousands, and echo answered “Fraud!”  
But one scornful look from Casey and the audience was awed.  
They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,  
He pounds with cruel violence his bat upon the plate;  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,  
The band is playing somewhere, and somewhere hearts are light;

And somewhere men are laughing, and somewhere children shout,  
But there is no joy in Mudville—mighty Casey has struck out.

## Poet's Journal 12.1



### Challenge

Ask students to share additional details they remember from the poem.

### ENGLISH LANGUAGE LEARNERS



### Interpretive Listening Actively

#### Beginning

Allow students to listen to the poem several times and to act out the poem stanza by stanza with a peer.

#### Intermediate

Allow students to listen to the poem more than once and to act out the poem stanza by stanza with a peer.

#### Advanced/ Advanced High

Allow students to listen to the poem more than once. Each time you read it, ask them to concentrate on different poetic devices or key vocabulary words that support their enjoyment of the poem.

**ELPS 2.E; ELPS 4.D**

## Listening Comprehension

- Direct students to Poet's Journal 12.1, review the directions, and ask them to answer the questions.

### Poet's Journal 12.1

#### “Casey at the Bat”

This poem is too complex to understand completely without hearing and reading it multiple times. However, you probably still understood a great deal from your first experience with the poem. The following questions will show just how much you understand about the poem already.

1. Who is this poem's main character?
  - » Casey
2. What sport does Casey play?
  - » baseball
3. Why do the fans want Casey to come up to bat?
  - » They believe he will help them win the game.
4. What happens when Casey does come up to bat?
  - » He strikes out.

- Review the answers aloud.
- As a wrap-up, remind students that the rest of the lesson offers tools for exploring the details of “Casey at the Bat” more closely.



### Check for Understanding

What questions do you have about this poem's meaning or structure?

- » Answers will vary, but direct students to the relevant stanza to help them locate answers to their questions.

## Lesson 12: “Casey at the Bat”

# Reading



**Primary Focus:** Students will summarize the text, identify poetic devices, and explain the effectiveness of those devices in the context of the poem “Casey at the Bat.” **TEKS 4.6.F; TEKS 4.7.D; TEKS 4.10.D**

### READING FOR UNDERSTANDING (35 MIN.)

#### Introduce Reading by Stanza

- Explain that students will now work in groups to focus on a specific stanza. Then each group will share its summary of what happens in the stanza, and together the class will have summarized the poem.
- Remind students that they may not know every word that the poem uses. They may check their glossary, but they should also practice using context to draw a reasonable conclusion about an unfamiliar word’s meaning.
- Explain that because the meanings of words change over time, sometimes even words that seem familiar may not mean what we expect. An example is when the poem describes Jimmy Blake as “a cake.” Reading that today, we might think he is dessert, but we know that doesn’t make any sense.
- In the author’s time, the word *cake* could mean dessert, but it was also sometimes used to describe a silly or foolish person. So when Thayer calls Jimmy Blake a cake, he is saying that the fans did not think he would help the Mudville baseball team win its game. Even if you didn’t know the nineteenth-century meaning of the word *cake*, though, you could probably make an inference from the context that the fans did not have much confidence in Jimmy.
- Direct students to stanza 1. Read the stanza aloud.

The outlook wasn’t brilliant for the Mudville nine that day:

The score stood four to two, with but one inning more to play,

And then when Cooney died at first, and Barrows did the same,

A pall-like silence fell upon the patrons of the game.

- Explain that even though students may not know the precise meaning of everything in the stanza, they can use context clues to figure it out. Go line by line through the stanza.

#### Challenge

Before explaining the word *cake*, ask students to try to infer its meaning from context.

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.D** Retell, paraphrase or summarize texts in ways that maintain meaning and logical order; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

- If students have demonstrated comfort with the poem so far, you may wish to ask volunteers to summarize each line. Otherwise, model how to summarize each line using stanza 1 as an example.
  - Line 1: The Mudville baseball team was not playing well.
  - Line 2: Mudville was losing by two runs, and the game was almost over.
  - Line 3: We don't yet know who Cooney and Barrows are, but we can infer that they are players on the Mudville team. Here, Thayer uses "died" as an exaggerated way of saying that a player was called out at first base. This kind of exaggeration is called *hyperbole*. We use hyperbole in expressions such as, "We're starving!" or, "We've been waiting forever!" These statements do not literally mean that we are dying of hunger or that we have been waiting forever; they mean that we are very hungry or that we have waited a long time.
  - Line 4: As players strike out, the fans get very quiet. We can infer that they are distressed by the team's performance.

### Group Focus on Individual Stanzas

- Tell students that they will now work in groups to figure out the meaning of the remaining stanzas.
- Assign groups for stanzas 2–13, direct students to Poet's Journal 12.2, review the instructions, and ask students to complete the activity.
- As groups work, circulate and check in with students.

### Poet's Journal 12.2

#### Summarizing a Stanza

Working with the group your teacher assigned, follow these steps to figure out the meaning of your stanza.

1. Read the stanza silently.
2. Have one member of the group read the stanza aloud.
3. If the stanza has any words you do not know, ask your group members for help. You might look in the glossary to see if the word is defined. If not, work together as a group to think about how context clues can help you infer the word's meaning.

### Poet's Journal 12.2





4. Go through each of the stanza's four lines and talk about what they mean.
  5. Once you agree on a meaning for each line, summarize those into the action of the stanza. Remember that in a summary, you should describe the most important things happening. You should not include every detail, but you should give readers a sense of the basic points of the section.
  6. When you have agreed on a summary, write it here.
  7. Pick one group representative to share the summary with the class when the teacher calls on your group.
- 

### **Sharing Meanings**

- Review the answers by calling out the number of each stanza. When a group's stanza is called, the representative of the group will read the group's summary.
- Example summaries of each stanza follow; they are numbered by stanza.
  - Stanza 1: The Mudville baseball team was losing by two as the game approached the end. Two players struck out, and the fans got quiet.
  - Stanza 2: Some fans left. The others stayed, hopeful that the team could win if Casey had a chance to bat.
  - Stanza 3: The two players in front of Casey were not very good, so the fans worried that Casey would not get the chance to bat.
  - Stanza 4: Flynn and Blake both got hits and got on base.
  - Stanza 5: Fans cheered as they realized that Casey was going to get a chance to bat.
  - Stanza 6: Casey was confident as he came to the plate; he waved at cheering fans.
  - Stanza 7: Casey got ready to bat, looking fierce and tough.
  - Stanza 8: Casey did not swing at the first pitch, which was a strike.
  - Stanza 9: The fans got upset that the umpire called a strike.
  - Stanza 10: Casey calmed the fans down. He took another pitch and got another strike.
  - Stanza 11: The fans were angry again, but again Casey calmed them down. Casey finally seemed ready to hit the ball.

- Stanza 12: Casey's expression changed. The pitcher threw the ball, and this time Casey swung.
- Stanza 13: There are happy people elsewhere in the world; the sun is shining, people laugh, play, and listen to music. But Mudville is not that happy place, because Casey struck out.
- Allow a few minutes for student questions; make sure students understand the basic content of the poem prior to continuing to the next activity.



### Check for Understanding

Ask groups to act out the stanzas. If students struggle, refer them back to the text for review and support.

## READING FOR POETIC DEVICES (25 MIN.)

### Working Independently

- Tell students that, now that they understand the story the poem tells, they will look more closely at some of the specific poetic devices the poem uses.
- Direct students to Poet's Journal 12.3, review the instructions, and have students complete the activity.

### ***Poet's Journal 12.3***

#### Poetic Devices

Now it's time to explore the way this poem uses poetic devices. To do this, you will need to use things you learned from other lessons in the poetry unit. Think back to the different kinds of poetic devices you have learned about so far.

Thayer uses a lot of them in his long poem!

Answer the following questions, consulting the poem as needed, to think more about which devices he used and why he chose them.

1. In stanzas 1 and 2, the phrases "sickly silence" and "deep despair" are examples of which poetic device?
  - » alliteration

### Poet's Journal 12.3



### Support

Review the terms *alliteration*, *repetition*, *simile*, and *figurative language* prior to this exercise.

2. This device often adds emphasis to certain details. Look back at the first two stanzas of “Casey at the Bat.” Why might the “sickly silence” and “deep despair” be important things to emphasize here?

» These details help show readers how the fans felt and how important the game was to them.

3. Stanza 4 describes how Blake “tore the cover off the ball.” The poet uses figurative language here; Blake did not really tear up the ball. What is the figurative meaning of this statement?

» Blake hit the ball very hard.

4. In stanza 9, the poet writes:

... there went up a muffled roar,

Like the beating of the storm-waves on a stern and distant shore.

Read each word carefully. What poetic device is used here? Name the word that helps you know this.

» This is a simile, as the word *like* shows.

5. The lines in question 4 compare two different things. What are they?

» They compare a roar and storm-waves.

6. How are the two things compared by the lines in question 4 similar?

» They are both loud and aggressive.

7. Stanza 13 repeats the word “somewhere” many times. Circle the word every time it appears in the stanza. How many times does it appear?

» five times

8. We know that poets often use repetition to focus on important details. Why might the author of this poem want to focus on “somewhere” in this stanza?

» Answers may vary slightly, but the poet is emphasizing that the happy things are not happening in Mudville but somewhere else.

- 
- Review the answers.
  - Remind students that poets have many tools, or poetic devices, they may use in a poem. Part of being a good reader of poetry is doing what students just did: identifying the tools poets use and thinking about the reasons they might choose these tools to help get their meaning across in a certain way.
  - Tell students that they will spend more time on the poem in the following lesson, but if they’d like, they may also review the poem again as a take-home.

End Lesson



**ENGLISH  
LANGUAGE  
LEARNERS**

### Reading

Evaluating Language Choices

### Beginning

Review definitions of literary vocabulary terms with students individually, then allow them to discuss the questions with a peer as they formulate their answers.

### Intermediate

Review definitions of literary vocabulary terms with students, then allow them to discuss the questions with a peer as they formulate their answers.

### Advanced/

### Advanced High

Review definitions of literary vocabulary terms with students, then allow them to discuss their answers with a peer.

**ELPS 1.C; ELPS 1.E;**

**ELPS 4.F**

## 13

# “Casey at the Bat” (Lesson 2 of 2)

## PRIMARY FOCUS OF LESSON

### Reading

Students examine elements of the poem and define how the poem differs from a short story. **TEKS 4.1.A; TEKS 4.7.C**

### Writing

Students write original narrative poems, using poetic devices to engage readers. **TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Poet’s Journal 13.1 Poetic Structure.** Identify and define structural elements of the poem. **TEKS 4.7.C**

**Poet’s Journal 13.2 Planning: Narrative Poems** Answer questions to plan the narrative of the original poem. **TEKS 4.11.A**

**Poet’s Journal 13.3 Drafting: Narrative Poems** Write original narrative poems. **TEKS 4.12.A**

**TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                  | Grouping    | Time    | Materials                      |
|----------------------------------|-------------|---------|--------------------------------|
| <b>Reading (30 min.)</b>         |             |         |                                |
| Read-Aloud                       | Whole Class | 30 min. | ☐ Poet's Journal 13.1          |
| <b>Writing (60 min.)</b>         |             |         |                                |
| Writing Original Narrative Poems | Independent | 60 min. | ☐ Poet's Journal 13.2 and 13.3 |

## Why We Selected It

Thayer's poem "Casey at the Bat" uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans. The poem's content raises provocative questions concerning the role of heroes and the nature of fandom. The poem's rhyme and meter lend a musical quality to the poem, helping to pace students through the work.

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### ADVANCE PREPARATION

#### Writing

- Prepare to arrange students into pairs to review the planning activity.

#### Universal Access

- Prepare to arrange students into pairs to share the story they want to tell in their poems.

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### VOCABULARY

#### Core Vocabulary

**defiance, n.** disobedience

**ease, n.** a feeling of comfort or relaxation

**fraud, n.** a dishonest action

**lusty, adj.** healthy and strong

**melancholy, n.** sadness

**multitude, n.** large group

**patrons, n.** people who support something; fans

**stern, adj.** strict or harsh

**stricken, adj.** upset

**visage, n.** a face or the expression on it

#### Literary Vocabulary

**hyperbole, n.** an exaggerated statement not meant to be taken literally; for example, "I've been waiting forever" uses hyperbole to state that the speaker has waited a long time

**quatrain, n.** a four-line stanza

## Lesson 13: “Casey at the Bat” (Lesson 2 of 2)

## Reading



**Primary Focus:** Students examine elements of the poem and define how the poem differs from a short story. **TEKS 4.1.A; TEKS 4.7.C**

**READ-ALoud (30 MIN.)**
**Introduce the Reading**

- Tell students that this lesson continues with Ernest Lawrence Thayer’s poem from the previous lesson.


**Check for Understanding**

Ask what students remember about Thayer’s poem.

- » Students should remember that the poem’s main character, Casey, strikes out in the big baseball game. If students recall little about the poem, direct them to the poem’s title, using it to help them infer who the poem is about (Casey) and what he is doing (batting in a baseball game).

- Read the poem aloud while students follow along silently.

**Casey at the Bat**
**Ernest Lawrence Thayer**

The outlook wasn’t brilliant for the Mudville nine that day:

The score stood four to two, with but one inning more to play,

And then when Cooney died at first, and Barrows did the same,

A sickly silence fell upon the patrons of the game.

**Support**

Read stanzas individually, stopping to assess student comprehension after each stanza.

**TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.7.C** Use text evidence to support an appropriate response.

A straggling few got up to go in deep despair. The rest  
Clung to the hope which springs eternal in the human breast;  
They thought, "If only Casey could but get a whack at that—  
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,  
And the former was a hoodoo, while the latter was a cake;  
So upon that stricken multitude grim melancholy sat,  
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,  
And Blake, the much despised, tore the cover off the ball;  
And when the dust had lifted, and men saw what had occurred,  
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;  
It rumbled through the valley, it rattled in the dell;  
It pounded on the mountain and recoiled upon the flat,  
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;  
There was pride in Casey's bearing and a smile lit Casey's face.  
And when, responding to the cheers, he lightly doffed his hat,  
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;  
Five thousand tongues applauded when he wiped them on his shirt;  
Then while the writhing pitcher ground the ball into his hip,  
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,  
And Casey stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped—  
"That ain't my style," said Casey. "Strike one!" the umpire said.



From the benches, black with people, there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore;  
“Kill him! Kill the umpire!” shouted someone on the stand;  
And it’s likely they’d have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey’s visage shone;  
He stilled the rising tumult; he bade the game go on;  
He signaled to the pitcher, and once more the dun sphere flew;  
But Casey still ignored it and the umpire said, “Strike two!”

“Fraud!” cried the maddened thousands, and echo answered “Fraud!”  
But one scornful look from Casey and the audience was awed.  
They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Casey wouldn’t let that ball go by again.

The sneer is gone from Casey’s lip, his teeth are clenched in hate,  
He pounds with cruel violence his bat upon the plate;  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Casey’s blow.

Oh, somewhere in this favoured land the sun is shining bright,  
The band is playing somewhere, and somewhere hearts are light;  
And somewhere men are laughing, and somewhere children shout,  
But there is no joy in Mudville—mighty Casey has struck out.

- 
- Some students may notice that the poem “Casey at the Bat” has a very regular rhythm. This is because it is written in meter; it generally follows an iambic pattern in which each unstressed syllable is followed by a stressed syllable. Students will learn to recognize metrical patterns in later grades, but if they hear them now, affirm their listening skills.

### Challenge

Ask students to retell the story from the poem by reenacting the scene. One student may act as the narrator, and other students may improvise the scene as the actors.

## Challenge

Ask students about literary elements that appear in both prose and poetry, including metaphors, similes and dialogue.

### Note to Student

A stanza with four lines is called a *quatrain*.

### Poet's Journal 13.1



**ENGLISH  
LANGUAGE  
LEARNERS**



Structuring  
Cohesive Texts

Understanding  
Text Structure

### Beginning

Review definitions of literary terms and read the first stanza aloud to students as they work on the final question of the *Poet's Journal*.

### Intermediate

Review definitions of literary terms and allow students to read the first stanza aloud in groups as they work on the final question of the *Poet's Journal*.

### Advanced/ Advanced High

Provide definitions of literary terms and allow students to read the first stanza aloud in groups as they work on the final question of the *Poet's Journal*.

**ELPS 1.E; ELPS 2.E;**

**ELPS 3.E**

## Discussion of Poetry Structures

- Tell students that while they may still have questions about this poem, they already know more about it than they might realize.
- Remind students of the title of a piece of fictional prose they read as a class, ask them to raise one finger if they consider the work a poem and two fingers if they do not.
- Use students' responses to briefly discuss and review important elements of poetry, as described in the unit, that do not usually appear in prose, including alliteration, verse, stanzas, rhythm, and rhyme.
- In the Writing segment of the lesson, as students share the poems they wrote with a peer, have them describe elements unique to poetry that they included in their poems.
- Direct students to Poet's Journal 13.1, review the instructions, and ask them to complete the questions.

### Poet's Journal 13.1

#### Poetic Structure

1. What is a stanza?
    - » A stanza is a section of a poem; it consists of a line or group of lines.
  2. Number the stanzas in the poem "Casey at the Bat." How many stanzas does the poem contain?
    - » The poem has thirteen stanzas.
  3. How many lines are in each stanza?
    - » Each stanza has four lines.
  4. Write down the rhyming words in the poem's first stanza.
    - » The rhymes are *day/play* and *same/game*.
- Review answers aloud.

Lesson 13: “Casey at the Bat” (Lesson 2 of 2)

# Writing



**Primary Focus:** Students write original narrative poems, using poetic devices to engage readers. **TEKS 4.11.A; TEKS 4.12.A**

## WRITING ORIGINAL NARRATIVE POEMS (60 MIN.)

### Planning

- Tell students that in the rest of the lesson, they will write their own narrative poems, or poems that tell a story.
- Tell students that in “Casey at the Bat,” the townspeople were surprised when Casey struck out, because they thought he was too good for that to happen. They were disappointed because the game didn’t go the way they expected.
- Tell students that they will also write poems about a time when something didn’t go the way they expected.



### Check for Understanding

Ask students to brainstorm examples of times when things didn’t go as expected. If they need ideas, ask them to consider a time they’ve felt disappointed or surprised.

- Direct students to Poet’s Journal 13.2. Review the instructions and have students complete the activity.

### Poet’s Journal 13.2

#### Planning Poems

“Casey at the Bat” tells a story about how things didn’t work out the way the people of Mudville thought they would. You’ll follow its example in this writing activity.

**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

### Support

Before they answer the questions in the *Poet’s Journal*, allow students to share their stories with a peer.

### Poet’s Journal 13.2



## Challenge

Challenge students to include rhyme or figurative language in their poems.

### Poet's Journal 13.3



**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Writing

#### Beginning

Ask students the prompting questions aloud and write notes for students as they describe their narratives aloud.

#### Intermediate

Ask students the prompting questions aloud and have them write notes as they describe their narratives aloud.

#### Advanced/ Advanced High

Ask students the prompting questions aloud and have them write notes, including transition words to mark chronology, as they describe their narratives aloud to a peer.

**ELPS 5.B; ELPS 5.G**

To get started, think of a time when something didn't go the way you expected. Write a sentence about that time in the space that follows.

Now answer the following questions to help you develop your ideas for your own poem.

1. Describe the scene of your story. Where were you?
2. When did the story take place?
3. Who was there with you?
4. What did you expect to happen?
5. What actually happened?
6. How did you feel about what happened?
7. Think of one detail you want to emphasize in your poem. Write it here.
8. How will you emphasize that detail? Write the name of the poetic device you will use here.

- Allow students to review their answers with a peer.
- Have each student ask at least one question about their partner's story.

### Drafting

- Remind students that they should think about how to answer their partner's question in their poem.
- Direct students to Poet's Journal 13.3, review the instructions, and ask students to begin drafting their poems.

### Poet's Journal 13.3

#### Drafting

Now it's time to start drafting! Use the following space to write your poem. Don't forget to use poetic devices to emphasize important details.

If you finish with time remaining, read over your poem. In the space that follows, write down one more detail you could add to your poem to make it even better.

- If time allows, let students share their poems aloud with a peer.

EndLesson

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## ABOUT THE POET

### Ernest Lawrence Thayer

Ernest Lawrence Thayer was born on August 14, 1863, in Lawrence, Massachusetts, to a wealthy family. He attended private schools as a boy, then studied philosophy at Harvard University. He was the editor and president of *Lampoon*, a Harvard literary magazine. After graduating, he moved to San Francisco and worked for *The San Francisco Examiner* writing humorous columns and poetry.

Thayer left San Francisco due to poor health and moved back to Massachusetts. He continued to write poetry, however, for several newspapers around the country. He is most famous for “Casey at the Bat,” which is considered the most well-known baseball poem. The poem became so popular that it was made into a short film in 1914. Thayer remained ill for the rest of his life and did little writing, but he enjoyed reciting his famous poems for friends. He died in 1940.

## 14

# From *Kavikanthabharana*

## PRIMARY FOCUS OF LESSON

### Reading

Students describe the responsibilities of a poet and identify the tools used by successful poets. **TEKS 4.7.G; TEKS 4.8.A**

### Writing

Students brainstorm writing prompts for future poems and write original advice poems for new readers of poetry. **TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Poet's Journal 14.1 Interpreting a Passage** Make inferences and determine the meaning of a passage.

**TEKS 4.8.A; TEKS 4.10.D**

**Poet's Journal 14.2 Ideas for Poets** Describe how the ideas of the poem would apply to twenty-first-century poets.

**TEKS 4.7.E**

**Poet's Journal 14.3 Writing Advice Poems** Students compose original advice poems. **TEKS 4.11.A; TEKS 4.12.A**

**TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.7.E** interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                               | Grouping    | Time    | Materials                                                                                                                |
|-------------------------------|-------------|---------|--------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (60 min.)</b>      |             |         |                                                                                                                          |
| Understanding and Application | Small Group | 60 min. | <input type="checkbox"/> Poet's Journals 14.1 and 14.2<br><input type="checkbox"/> passages from the poem for each group |
| <b>Writing (30 min.)</b>      |             |         |                                                                                                                          |
| Writing Advice Poems          | Independent | 30 min. | <input type="checkbox"/> Poet's Journal 14.3                                                                             |

## Why We Selected It

Kshemendra's excerpt, from a twelfth-century text on poets and poetry, offers a view of the timeless role poets play in society. By focusing overtly on the responsibilities of poets, this poem challenges students to consider how poetry remains a distinctive craft. The poem's call for exploration and attentive engagement will serve students well in any pursuit, though it also offers a useful springboard for students to consider how they might continue developing as poets beyond this unit.

### ADVANCE PREPARATION

#### Reading

- Arrange the class into five groups: A–E, based on the sections of poems listed below.
  - Example section: Lines 1–2
  - Section A: Lines 3–4
  - Section B: Lines 5–6
  - Section C: Lines 7–9
  - Section D: Line 10
  - Section E: Lines 11–14
- Distribute a copy of each group's section of the poem.
  - The length of a selection does not always indicate its difficulty; for example, section E is long but straightforward, while section D is brief but requires more imagination to interpret. You may wish to assign each section to a group before class so that you match more challenging sections with groups of students best equipped for those challenges.

#### Universal Access

- Prepare sentence starters for Poet's Journal 14.2.
- Prepare sentence frames for the writing activity.



Lesson 14: From *Kavikanthabharana*

## Reading



**Primary Focus:** Students describe the responsibilities of a poet and identify the tools used by successful poets. **TEKS 4.7.G; TEKS 4.8.A**

### UNDERSTANDING AND APPLICATION (60 MIN.)

#### Introduce the Reading

- Tell students that the poem in this lesson comes from a twelfth-century book on poets and poetry. As they listen to the poem, they should think about what the poet, Kshemendra, believes a poet's different responsibilities are.



#### Check for Understanding

After students have accumulated a list of such differences, tell them that as they listen to the poem, they should think about whether or not the responsibilities it describes for poets are very different from or similar to the responsibilities of poets today.

- Read the poem aloud.

#### Reading for Comprehension

1. **Evaluative.** What is the main topic of this poem?
  - » what a poet should do
- Explain that this poem identifies six different things a poet should do.
- Divide students into five groups. Distribute to each group their section of the poem.
- Direct students to Poet's Journal 14.1, review the directions, and model the first example.

#### Challenge

Ask students to list the character traits of a poet. What characteristics does a good poet possess?

#### Support

Ask students what devices or technological developments (phones, televisions, space shuttles, electricity, etc.) Kshemendra would not have had in the twelfth century.

#### Poet's Journal 14.1



**TEKS 4.7.G** Discuss specific ideas in the text that are important to the meaning; **TEKS 4.8.A** Infer basic themes supported by text evidence.

- Direct each group to complete questions 1–4 using the section of the poem the group was assigned.
  - *Example*
    - Write the example section below on the board/chart paper. Model the following questions and answers, also writing them on the board.
2. **Evaluative.** What is the literal meaning of the section?
    - » Poets should understand how plants are structured.
  3. **Evaluative.** What are some possible broader meanings of the section?
    - » Poets should understand how nature works.
  4. **Inferential.** Why might this be an important thing for poets to do?
    - » This question has many possible answers. Poets may need to understand nature in order to write about it. They might need to practice careful observational skills in order to compose poems with strong details. They might be responsible for describing the mysteries of nature in a way that makes sense to readers.
  5. **Inferential.** Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?
    - » One reason poetry matters is that it helps explain and reveal nature to readers. It highlights things readers may not have noticed on their own and helps them experience and understand new things.

## Poet's Journal 14.1

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### Interpreting a Passage

In this activity you will work in groups to answer the following questions about part of the *Kavikanthabharana*. Your teacher will give your group a section of the poem to work on and will review the first example.

Use the excerpt of the poem you were given to answer the following questions.

Write your section of the poem in the space below.

- » Answers will vary based on the assigned section.

### 1. What is the literal meaning of the section?

» Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

- (A) Poets should bring people together and make them laugh.
- (B) Poets should understand people's true selves.
- (C) Poets should know about the different parts of the earth and space.
- (D) Poets should understand the changes taking place in the world.

**Note:** Section D is perhaps the most challenging section, as it is open to a wide range of interpretations. Make sure students are considering the text in crafting their responses.

- (E) Poets should travel and learn a lot of languages.

### 2. What are some possible broader meanings of the section?

» Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

- (A) Poets should unite people; they should entertain them.
- (B) Poets should relate to different kinds of people; they should be sensitive and understanding.
- (C) Poets should understand the universe.
- (D) Poets should be flexible and open to change. They should grow like plants do in different seasons. They should understand the world around them and be able to appreciate its changes. They should see how things can have different characteristics or qualities over time.
- (E) Poets should be among people and learn from them.

### 3. Why might this be an important thing for poets to do?

» Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

- (A) It is healthy to laugh! If people enjoy poetry, they will read more of it.
- (B) If you understand people, you will be better able to communicate with them.
- (C) Poets should know how things work together and relate to each other, the way the moon and the tides of the ocean are connected.
- (D) Poets should describe the different ways things work or exist. They should see how things grow and change.
- (E) Poets should be people who experience many parts of the world, who are always learning new things.

4. Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?

- » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.
    - (A) People need joy and laughter, and poetry can help provide those things. Poetry can unite people, which means that they might work together to solve problems.
    - (B) Poetry can offer people a special way to communicate with one another and understand one another better. It can help them think about what life is like for others.
    - (C) If poets see how things work together or affect each other, they can help teach others about this. They can explain how different parts of an environment influence each other.
    - (D) By understanding the different qualities of things, poets are able to describe them more fully and accurately to readers. Seeing how things change and can have different qualities can help poets think about how to use figurative language or make comparisons between things that might otherwise seem unlike.
    - (E) Writing poetry is a way of learning something new. It also requires poets to use language in new ways, to surprise readers with figurative language or other new ways of describing things.
- 

- Review each group's answers aloud.
- If groups struggle with this activity, you might review the answers to each question before allowing each group to move forward to the next question. If groups are confident in the activity, you may wait to review their answers to questions 1–4 in a single session.
- As students answer question 4, list their responses on the whiteboard or other display area. By the conclusion of their responses, they will have assembled a list of reasons that poetry matters.

### **Reading for Application**

- Remind students that this poem was written in the twelfth century, so it is nearly nine hundred years old. Tell students that Kshemendra had excellent ideas about poetry, but it might be helpful to think about how those ideas would work in the twenty-first century.

- Direct students to Poet’s Journal 14.2, review the instructions, and then have each group work together to complete questions 1–3.

1. List at least three ways you could practice this during the next week.
  - » Count the number of different plants around my house or in my neighborhood. Draw the leaves of those plants and notice how they are different. Take a family member or friend on a walk and point out the different plants you see.
2. List at least three ways you could practice this as you grow older.
  - » Visit a botanical garden or greenhouse to learn about plants I have never seen before. Take a class in botany, the study of plants. Study a book that teaches how to identify different kinds of plants by the leaves they have.
3. List at least three different kinds of poems you could write about the ideas above.
  - » Write a poem that describes the different plants in your neighborhood. You might use Walt Whitman’s “I Hear America Singing” from Lesson 7 as an example. Write a poem that describes your visit to a garden or greenhouse. You might use Nikki Giovanni’s “My First Memory (of Librarians)” from Lesson 3 as an example. Write a poem that lists the questions you have about plants. You might use Harryette Mullen’s “Ask Aden” from Lesson 2 as an example.

## Poet’s Journal 14.2

### Ideas for Poets

Now it’s time to think about how you can apply Kshemendra’s ideas to your own life as a poet. Working together with your group and using the section of the poem assigned to your group, answer the following questions. Your teacher will review the first example before you start. You may refer to the literal or the broader meaning of the section in developing your answers.

Write your group’s section of the poem below, then use the ideas in it to answer questions 1–3.

## Poet’s Journal 14.2



**ENGLISH  
LANGUAGE  
LEARNERS**

### Productive Supporting Opinions

#### Beginning

Provide sentence starters and an answer bank linked to the questions and allow students to discuss them with the teacher. Example: I could practice this week by \_\_\_\_.

#### Intermediate

Provide sentence starters and allow students to discuss them in pairs.

#### Advanced/ Advanced High

Provide sentence starters and prompt students to share them aloud.

**ELPS 1.F; ELPS 3.G**

### Note to Student

Don't forget that your *Poet's Journal* has extra space in the back where you can write new poems on your own! If your group answers all the questions with time remaining, pick one of these ideas and start drafting a new poem right now!

1. List at least three ways you could practice this during the next week.
  - » Answers will vary, although in this section it is important that students are crafting tangible things they might accomplish relatively simply. Therefore, if students propose traveling to other countries, for example, remind them that it is unlikely they will do that within the next week. In that time frame they might, however, learn to say "Hello" in several different languages.
2. List at least three ways you could practice this as you grow older.
  - » Answers will vary.
3. List at least three different kinds of poems you could write about the ideas above.
  - » Answers will vary.

- Have each group read some of its answers aloud so that every stanza is covered.
- You may wish to compile a list of all the kinds of poems students might write and distribute it to them as inspiration for future poems. Alternatively, you could post the list in the classroom or have students write ideas they want to save in the back of their *Poet's Journal*.

## Lesson 14: From *Kavikanthabharana*

# Writing



**Primary Focus:** Students brainstorm writing prompts for future poems and write original advice poems for new readers of poetry. **TEKS 4.11.A; TEKS 4.12.A**

### WRITING ADVICE POEMS (30 MIN.)

#### Introduce Advice Poems

- Remind students that just like Kshemendra, they have already made their own lists of how to continue practicing seeing the world as poets and of ideas for new poems to write in the extra pages of their journals.
- Tell students that in the following activity, they will use the knowledge they've learned in this unit to write advice poems for new readers of poetry.

**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

1. **Literal.** What are different poetic devices a poet might use?
    - » Possible answers include figurative language, metaphor, simile, repetition, rhyme, stanza or line breaks, dialogue, meter, and tone.
  2. **Evaluative.** What is the most important thing you have learned about how to read a poem?
    - » Answers will vary. Students may speak about the importance of hearing poems as well as reading them, looking at poems more than once, or drawing on details to help figure out what point the author is making.
- Direct students to Poet’s Journal 14.3, review the instructions, and have them follow the prompts to compose their original advice poems.

## Poet’s Journal 14.3

### Writing Advice Poems

Now it’s your turn to write an advice poem. In this poem, you will describe what a reader of poetry should do. Follow the prompts below to compose your poem. As you work, you may want to think about the list of ideas your class brainstormed. You may also look back at the excerpt from *Kavikanthabharana* if you would like.

1. Name at least three things you try to notice when you read a poem for the first time.
2. What is the most important thing you have learned about reading poetry?
3. What helps you most when you read a poem?
4. When you find a poem you really love, what do you do?

Now use your answers above to write an advice poem for people who have never read poetry before. What would they need to know in order to read poetry successfully? Make sure your poem tells them at least four different things about what poetry readers should know or do.

If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have been given in this unit for reading poetry. Is there someone you know who might enjoy reading poetry, too? Maybe you could give them a copy of this poem as a way to inspire or encourage them.

## Challenge

Encourage students to look for examples of poetry and poetic devices in their everyday lives. Students can copy or cut out examples to share with the class and post around the classroom.

## Poet’s Journal 14.3



**ENGLISH  
LANGUAGE  
LEARNERS**

### Writing Supporting Opinions

#### Beginning

Support students individually and provide sentence frames based on the questions in Poet’s Journal 14.3. Example: When I read a poem, it helps me to \_\_\_ because \_\_\_.

#### Intermediate

Provide sentence frames and allow students to discuss them in pairs.

#### Advanced/ Advanced High

Provide sentence frames and prompt students to share them aloud.

**ELPS 5.B**

## Support

Introduce the idea of advice by showing students an example of an advice column from the newspaper. Explain that advice is given as a suggestion to help people with a problem.

- Ask student volunteers to read their poems aloud to the class.
- As a wrap-up, remind students of all the poetry reading tools they have learned. You might also advise them on where to find additional poems to read on their own.



### Check for Understanding

Ask a student to volunteer as a “Poetry Coach” and reteach the poetic devices to the class.

End Lesson



## ABOUT THE POET

### **Kshemendra**

Writing during the twelfth century, Kshemendra lived in the region today known as India. Kshemendra wrote in the ancient language Sanskrit. He studied Buddhism and Hinduism, and he wrote epic poems based on various stories and gods from those religions. Additionally, Kshemendra was a playwright, a novelist, and a historian.

Despite being born into a wealthy and powerful family, Kshemendra wrote about downtrodden or common people, topics that appealed to the masses. His work remained mostly unknown until its discovery in 1871. In total, eighteen pieces of his writing have been found and translated. Now people from all over the world can read his work in their own language and appreciate this once-forgotten poet.

## 15

# Unit Assessment

## LESSON AT A GLANCE

|                          | Grouping | Time    | Materials                                      |
|--------------------------|----------|---------|------------------------------------------------|
| <b>Reading (30 min.)</b> |          |         |                                                |
| Reading Assessment       |          | 30 min. | <input type="checkbox"/> <i>Poet's Journal</i> |
| <b>Writing (60 min.)</b> |          |         |                                                |
| Writing Assessment       |          | 60 min. | <input type="checkbox"/> <i>Poet's Journal</i> |

## Lesson 15: Unit Assessment

# Reading



### READING ASSESSMENT (30 MIN.)

- Tell students they will read a new poem and answer questions about it, then compose a poem of their own and describe the choices they have made. Distribute copies of Grace Nichols’s poem “They Were My People.”
- Ask students to open their *Poet’s Journal* to the Unit Assessment and read the instructions. Tell them to read the poem carefully and first answer the reading questions.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers. The poem was chosen for its complexity and the presence of many of the devices and language students have encountered through the unit.
- At the end of class, collect student workbooks and score.

**Note:** The following shows the questions as presented to students.

### Reading Questions

1. Grace Nichols’s poem uses two different examples of anaphora. What are they?
2. What are some reasons that Grace Nichols might use anaphora?
3. The poem “They Were My People” includes several different examples of alliteration. Write down as many of them as you can identify.
4. The repeated phrase about the “sunbeat” is an example of figurative language. What might Nichols mean by this expression?

5. Nichols reminds the readers that the subjects of the poem were her people. What might she mean by this?
6. Below are two examples of figurative language (not from the poem). Which is a simile and which is a metaphor?
- The thunder rumbled like a roaring lion.
  - The clouds were fluffy pillows moving across the sky.

**Reading Score: \_\_\_\_ /total of 14 points**

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**Lesson 15: Unit Assessment**

# Writing



## WRITING ASSESSMENT (60 MIN.)

- Direct students to the Unit Assessment Writing portion.
- Tell them to respond to the prompt.

**Note:** The following pages show the questions as presented to students as well as the correct answers.

### Writing Questions

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7. Write your own poem describing one of your memories. Make sure your poem includes a title and anaphora. You should also try to include figurative language or at least one example of alliteration. When you have completed your poem, complete the checklist table below.
- » Answers will vary, but students should follow the instructions above. Their poems should be about a memory and should contain alliteration, anaphora, figurative language, and a title.

| Check | Question                                                                                                                                                           | Complete the question below |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
|       | The poetic tool I use in this poem is: _____.<br>My poem is a really strong example of the tool being used. I know this because _____.                             |                             |
|       | I convey the message in a creative and new way. This is not a poem another person would write, because it shows my unique imagination in the following way: _____. |                             |
|       | I looked over each line and made intentional choices about where to begin and end each line.                                                                       |                             |
|       | I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.                                            | (No writing here)           |
|       | My poem will surprise my readers because _____. My poem has strong images, such as _____.                                                                          |                             |
|       | I chose the best words to express myself. I took out all the words I don't need.                                                                                   | (No writing here)           |
|       | I wrote a strong beginning to my poem by _____.                                                                                                                    |                             |
|       | The ending of my poem looks and feels like an ending because _____.                                                                                                |                             |
|       | I chose the best title for my poem. It is really good because _____.                                                                                               |                             |
|       | I looked at my poem and decided whether it needed a shape, line breaks, long lines, or short lines. I decided _____.                                               |                             |
|       | I decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided _____.               |                             |
|       | I have checked my spelling and every word is spelled correctly.                                                                                                    | (No writing here)           |

**Writing Score: \_\_\_\_ /total of 15 points**

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## ASSESSMENT ANALYSIS

The poem used in the assessment has appropriate complexity, as well as many of the devices students have learned about in this unit.

### Correct Answer and Rationales—Reading

| Item | Correct Answer(s)                                                                                                                                                                                                                                                         | Points                                                                                                                                                                                                                                                                                                                                                                | Standards                                 |
|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|
| 1    | They are the repetition of “They were” in odd-numbered lines and “to the rhythm of the sunbeat” in the even-numbered lines.                                                                                                                                               | 2 (one for each)                                                                                                                                                                                                                                                                                                                                                      | TEKS 4.7.C;<br>TEKS 4.10.D                |
| 2    | Answers may vary but could include the poet deciding to emphasize particular ideas or phrases, to add musical or chantlike qualities to the poem, or to make the poem sound more pleasing or distinctive to listeners.                                                    | 2                                                                                                                                                                                                                                                                                                                                                                     | TEKS 4.6.F                                |
| 3    | The poem includes the following examples of alliteration: “crushed cane,” “cut cane,” “carried cane,” “women weeding.” Students should be able to identify at least one pair.                                                                                             | 4 (one for each)                                                                                                                                                                                                                                                                                                                                                      | TEKS 4.6.F;<br>TEKS 4.10.D                |
| 4    | Answers may vary, but students should draw on the poem’s details to help construct their answer. One possible answer is that the sun’s rising and setting creates a rhythm to life; another is that the poet links the patterns of nature to the patterns of the workers. | 3<br>Award 1 if students have identified the word <i>rhythm</i> .<br>Award 2 if students have linked the subject of the poem to the word <i>rhythm</i> , using the definition of the word correctly.<br>Award 3 if students have done 1 and 2 and their explanation is a plausible inference from the text, using appropriate references to specific items mentioned. | TEKS 4.6.F;<br>TEKS 4.6.G;<br>TEKS 4.10.D |
| 5    | Students will not be aware of the poem’s context, but they still should be able to infer that the speaker is referencing a connection to people who came before her.                                                                                                      | 2<br>Award 1 if students identify some connection between the narrator and the subject of the poem.<br>Award 2 if students notice the word <i>were</i> and infer the speaker is connecting to those who came before her (i.e., ancestors).                                                                                                                            | TEKS 4.6.F;<br>TEKS 4.6.G;<br>TEKS 4.10.D |
| 6    | A. Simile<br>B. Metaphor                                                                                                                                                                                                                                                  | 1<br>Award for identifying correctly.                                                                                                                                                                                                                                                                                                                                 | TEKS 4.10.D                               |

## Writing Scoring

 The writing prompt addresses **TEKS 4.7.F; TEKS 4.11.A; TEKS 4.11.D.xi; TEKS 4.12.A**

### Score Criteria

Award students one point for each line in their checklist other than reading the poem aloud (number 4) if they have given appropriate reasons and choices. For numbers 7 and 13 (removing words and spelling) award points using their poem as a guide.

Award an additional three points for the poem itself:

1. Award one point if students have made interesting choices in language, including Tier II and above vocabulary.
2. Award an additional point if the structure of the poem seems appropriate to its theme.
3. Award an additional point if students have used figurative language, alliteration, or another form of emphasis.





# Pausing Point

Please use the final three days to address class results of the Domain Assessment. We suggest you begin with the whole-class Read-Aloud activity to reinforce domain content and strengthen students' skills in reading across genres. Then, based on the results of the unit assessment and students' formative assessments, you may wish to use the remaining time to provide remediation opportunities that target specific areas of weakness for individual students, small groups, or the whole class.

## READ-ALOUD

- Ask students to recall the poem “Little Red Riding Hood and the Wolf,” which they read in Lesson 1. You may wish to read the poem aloud to support this activity. Ask students what happened to the wolf in this poem. (*Little Red Riding Hood beat him; at the end of the poem she wears a wolfskin coat.*)
- Ask students to name what they remember about the speaker of the poem. (*The speaker is an unnamed narrator who is not one of the poem's main characters.*)
- Explain that today students will hear another version of the Red Riding Hood story. They should listen carefully to think about who is telling this story and which character's perspective it presents.
- Read the trade book *The Wolf's Story* by Toby Forward.

Use the following questions to facilitate discussion.

1. Who is telling this version of the story? Give a quote from the text to support your answer.
  - The wolf is sharing his version of the story. Students may draw from a number of different quotations to support their answer, but they should recognize that the story is narrated by the wolf.
2. According to the wolf, who was the dangerous character in the story? Why was this character dangerous?
  - Little Red Riding Hood is dangerous because she brings Grandma toffee, which is bad for her dentures.

3. What happens to the wolf in this version of the story?
  - The woodman comes and chases him away. At the end of the story, the wolf is looking for work.
4. What phrase does the wolf repeat in the story?
  - “Would I lie to you?”

Does repeating this phrase make the wolf seem more or less trustworthy? Why?
  - Answers may vary, but students should offer reasons that support their response.
5. How does this version of the story compare to and contrast with the poem “Little Red Riding Hood and the Wolf”?
  - Answers may vary, but students should recognize that the texts have different narrators, that the wolf’s fate is different, and that they present different perspectives on the characters’ actions.
6. These texts show that characters do not always have the same perspective, even if they experience the same events. Think about the grandmother in the story. What might her perspective have been? Write a poem or paragraph that imagines the grandmother’s perspective on what happened the day Little Red Riding Hood came to visit.

---

## REMEDIATION

### Content

If students demonstrate a need for remediation on any of the elements of the Poetry unit, refer to the lessons covering that element. You may wish to reteach any poem as a teacher Read-Aloud, regardless of the type of lesson initially used for that poem. Additionally, you should focus more heavily on the questions labeled Support in the Teacher Guide materials for that lesson.

## Fluency

Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the Reader or choose an excerpt from the Fluency Supplement.

## Writing

If students demonstrate a need for remediation in writing skills, refer to the individual lessons in which particular skills were addressed. You may wish to create specific writing prompts targeting the particular skill in which students need additional practice.

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## ENRICHMENT

### Enrichment Selections

If students have mastered the skills in the Poetry unit, their experience with the concepts may be enriched by the following activities. These activities have been divided into:

- Enrichment reading and writing activities
- Enrichment performance activities

---

## ENRICHMENT READING AND WRITING ACTIVITIES

The *Poet's Journal* contains activity pages that students may complete as they read these poems. Short answer questions and writing prompts related to the enrichment poems appear below, along with Core Vocabulary from the poems.

### “Paul Revere’s Ride”: Henry Wadsworth Longfellow

Students should read the enrichment poem “Paul Revere’s Ride” by Henry Wadsworth Longfellow.

### “The New Colossus”: Emma Lazarus

Students should read the enrichment poem “The New Colossus” by Emma Lazarus.

The *Poet's Journal* contains activity pages that students may complete as they read the poem.

---

## **Paul Revere's Ride**

**Henry Wadsworth Longfellow**

Listen my children and you shall hear  
Of the midnight ride of Paul Revere,  
On the eighteenth of April, in Seventy-five;  
Hardly a man is now alive  
Who remembers that famous day and year.

He said to his friend, "If the British march  
By land or sea from the town to-night,  
Hang a lantern aloft in the belfry arch  
Of the North Church tower as a signal light,—  
One if by land, and two if by sea;  
And I on the opposite shore will be,  
Ready to ride and spread the alarm  
Through every Middlesex village and farm,  
For the country folk to be up and to arm."

Then he said "Good-night!" and with muffled oar  
Silently rowed to the Charlestown shore,  
Just as the moon rose over the bay,  
Where swinging wide at her moorings lay  
The Somerset, British man-of-war;  
A phantom ship, with each mast and spar  
Across the moon like a prison bar,  
And a huge black hulk, that was magnified  
By its own reflection in the tide.

Meanwhile, his friend through alley and street  
Wanders and watches, with eager ears,

Till in the silence around him he hears  
The muster of men at the barrack door,  
The sound of arms, and the tramp of feet,  
And the measured tread of the grenadiers,  
Marching down to their boats on the shore.

Then he climbed the tower of the church,  
By the wooden stairs, with stealthy tread,  
To the belfry chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him made  
Masses and moving shapes of shade,—  
By the trembling ladder, steep and tall,  
To the highest window in the wall,  
Where he paused to listen and look down  
A moment on the roofs of the town  
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,  
In their night-encampment on the hill,  
Wrapped in silence so deep and still  
That he could hear, like a sentinel's tread,  
The watchful night-wind, as it went  
Creeping along from tent to tent,  
And seeming to whisper, "All is well!"  
A moment only he feels the spell  
Of the place and the hour, and the secret dread  
Of the lonely belfry and the dead;  
For suddenly all his thoughts are bent  
On a shadowy something far away,

Where the river widens to meet the bay,—  
A line of black that bends and floats  
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,  
Booted and spurred, with a heavy stride,  
On the opposite shore walked Paul Revere.  
Now he patted his horse's side,  
Now he gazed at the landscape far and near,  
Then impetuous stamped the earth,  
And turned and tightened his saddle girth;  
But mostly he watched with eager search  
The belfry tower of the old North Church,  
As it rose above the graves on the hill,  
Lonely and spectral and sombre and still.  
And lo! as he looks, on the belfry's height  
A glimmer, and then a gleam of light!  
He springs to the saddle, the bridle he turns,  
But lingers and gazes, till full on his sight  
A second lamp in the belfry burns!

A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the dark,  
And beneath, from the pebbles, in passing, a spark  
Struck out by a steed that flies fearless and fleet;  
That was all! And yet, through the gloom and the light,  
The fate of a nation was riding that night;  
And the spark struck out by that steed, in his flight,  
Kindled the land into flame with its heat.

He has left the village and mounted the steep,  
And beneath him, tranquil and broad and deep,

Is the Mystic, meeting the ocean tides;  
And under the alders, that skirt its edge,  
Now soft on the sand, now loud on the ledge,  
Is heard the tramp of his steed as he rides.

It was twelve by the village clock  
When he crossed the bridge into Medford town.  
He heard the crowing of the cock,  
And the barking of the farmer's dog,  
And felt the damp of the river-fog,  
That rises after the sun goes down.

It was one by the village clock,  
When he galloped into Lexington.  
He saw the gilded weathercock  
Swim in the moonlight as he passed,  
And the meeting-house windows, black and bare,  
Gaze at him with a spectral glare,  
As if they already stood aghast  
At the bloody work they would look upon.

It was two by the village clock,  
When he came to the bridge in Concord town.  
He heard the bleating of the flock,  
And the twitter of birds among the trees,  
And felt the breath of the morning breeze  
Blowing over the meadow brown.  
And one was safe and asleep in his bed  
Who at the bridge would be first to fall,  
Who that day would be lying dead,  
Pierced by a British musket-ball.

You know the rest. In the books you have read,  
How the British Regulars fired and fled,—  
How the farmers gave them ball for ball,  
From behind each fence and farmyard-wall,  
Chasing the red-coats down the lane,  
Then crossing the fields to emerge again  
Under the trees at the turn of the road,  
And only pausing to fire and load.

So through the night rode Paul Revere;  
And so through the night went his cry of alarm  
To every Middlesex village and farm,—  
A cry of defiance, and not of fear,  
A voice in the darkness, a knock at the door,  
And a word that shall echo forevermore!  
For, borne on the night-wind of the Past,  
Through all our history, to the last,  
In the hour of darkness and peril and need,  
The people will waken and listen to hear  
The hurrying hoof-beats of that steed,  
And the midnight message of Paul Revere.

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## Poet's Journal PP.1

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### Short-Answer Questions

Consult the poem "Paul Revere's Ride" as you answer the following questions.

1. Who is the narrator of the poem?
2. What metaphors, similes, or other forms of figurative language does this poet use?
3. Identify the rhyme scheme of the poem.



4. In one sentence, write what this poem is about.

### Graphic Organizer

Imagine the night of Paul Revere's ride from the main character's point of view. What would the character see, hear, smell, taste, and feel? Using details from the poem, complete the graphic organizer to infer what Paul Revere experienced.

| Paul Revere   | Lines or words from the poem that support your answer |
|---------------|-------------------------------------------------------|
| heard _____   |                                                       |
| saw _____     |                                                       |
| smelled _____ |                                                       |
| tasted _____  |                                                       |
| felt _____    |                                                       |

### Writing Questions—Creative

Write down three new words that you learned while reading the poem, then use each word in an original sentence.

Pretend you are a character who is not the narrator. Write a poem from the point of view of that character.

“Paul Revere's Ride” is a poem about an important event in American history. Pick another important historical event and write a poem about it. You may wish to visit the library to learn more about the event.

### Core Vocabulary for “Paul Revere's Ride” by Henry Wadsworth Longfellow

**belfry, n.** a bell tower or steeple housing bells, especially one that is part of a church

**moorings, n.** the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied

**phantom, n.** a ghost

**barrack, n.** a building or group of buildings used to house soldiers

**grenadiers, n.** soldiers armed with grenades

**stealthy, adj.** behaving in a cautious manner, so as not to be seen or heard

**sombre, adj.** dark or dull in color or tone; gloomy

**sentinel, n.** a soldier or guard whose job is to stand and keep watch

**spur, v.** to urge (a horse) forward by digging one's heels into its sides

**impetuous, adj.** moving forcefully or rapidly

**spectral, adj.** like a ghost

**tranquil, adj.** free from disturbance; calm

**alders, n.** widely distributed trees of the birch family

**gilded, adj.** covered thinly with gold leaf or gold paint

**musket, n.** a gun with a long barrel typically carried by members of the military

**defiance, n.** open resistance; bold disobedience

---

## The New Colossus

### Emma Lazarus

Not like the brazen giant of Greek fame  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glow world-wide welcome; her mild eyes command  
The air-bridged harbor that twin cities frame,  
"Keep, ancient lands, your storied pomp!" cries she  
With silent lips. "Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore,

Send these, the homeless, tempest-tossed to me,  
I lift my lamp beside the golden door!"

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## Poet's Journal PP.2

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### Short-Answer Questions

Consult the poem "The New Colossus" as you respond to the following prompts.

1. Summarize the poem you read.
2. Name three things you liked in this poem.
3. Suggest a new title for the poem, one that highlights a different part of the poem than its current title does.

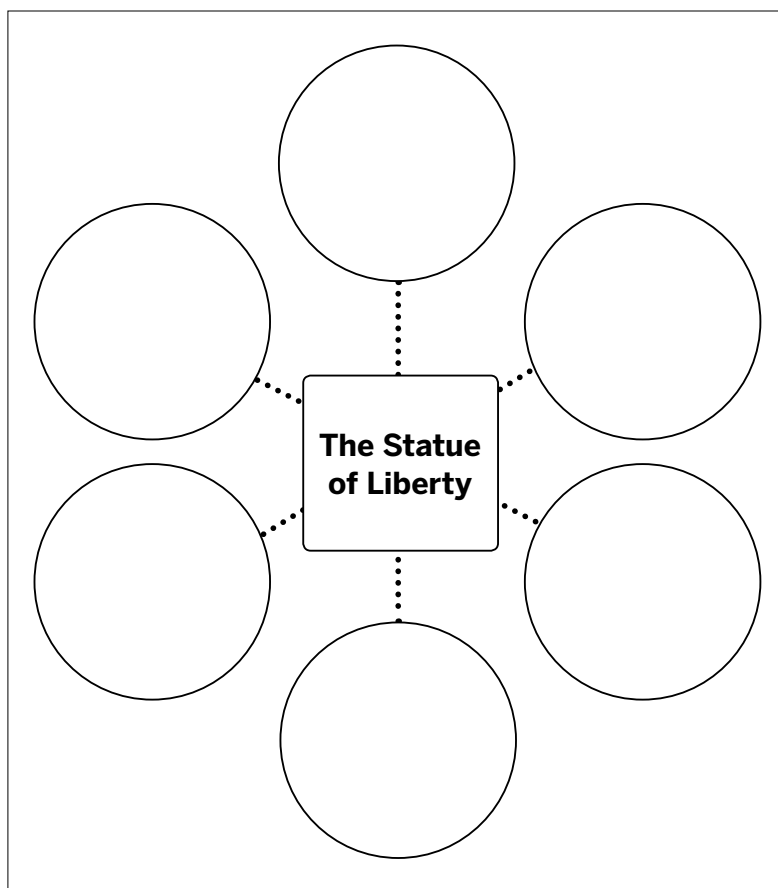
### Short-Answer Writing Questions

1. Who is the speaker of the poem?
2. What literary devices does this poet use? Fill in your answers in the table below.

| Poetic Device | Example(s) from "The New Colossus" |
|---------------|------------------------------------|
| Point of View |                                    |
| Alliteration  |                                    |
| Imagery       |                                    |
| Rhyming       |                                    |
| Metaphor      |                                    |
| Simile        |                                    |

### Graphic Organizer

What imagery does this poet use? Fill in the chart below to keep track of descriptive language. In the center, you will find the subject of the poem, The Statue of Liberty. In the circles reaching out from the center, write details from the text about the poem.



In one sentence, write what this poem is about.

### Writing Questions—Creative

Write down two new words that you learned while reading the poem, then use each word in an original sentence.

This poem is about a physical object—the Statue of Liberty. It is also about a symbol—what the statue means to people. Choose another physical object that means something to you, or others, and write a poem about it. If you wish you may use one of the devices you learned about—anaphora, or alliteration, or figurative language—in your poem.

### Core Vocabulary for “The New Colossus” by Emma Lazarus:

**brazen, adj.** bold and without shame or made of brass

**exiles, n.** ones who have been forced out of or barred from their native country

**yearn, v.** to have an intense feeling of longing for someone (or something)

**refuse, n.** matter thrown away or rejected as worthless; trash

**teem (teeming), v.** to be full of or swarming with

**tempest, n.** a violent windy storm

---

## ENRICHMENT PERFORMANCE ACTIVITIES

### Poetry Performance

A poetry performance is a fun, energetic celebration of poetry and the classroom community that gives students an opportunity to commemorate their writing. It is designed to:

- allow students to become familiar with poetry, its different forms, and how it is written.
- help students become more self-assured when speaking before others.
- help students improve their reading, spelling, vocabulary, and other language skills.

Before you begin the performance, have a brief discussion with students about the expectations for how an audience should work with the performer. Ask students how they would want to be treated during their performances. Collect student responses onto a list to post in the classroom as rules for discussion.

You may wish to change the classroom environment by moving tables and desks to the sides of the room, making a space for the stage, turning the lights down, and/or enlisting students to help you plan or make decorations.

### The Performance

This is a culmination of the Poetry unit, in which all students have generated their own material. Students may read several lines from an exercise they are proud of or a full poem they have created.

As students perform, audience members should reflect on the work of their peers on paper. Use the short reflection sheet to help students understand how to construct positive feedback.

### Support

If students are too shy to share their own work, they can work with a partner to perform a dramatic reading of one of the poems they have been working on through the unit. They can each take turns reading a line of the poem.

## Poet's Journal PP.3

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### Performance reflection Sheet

1. What did you like about the subject of the poem—what it was about?
2. What did you like about the language that was used in the poem? Did the student use figurative language, or alliteration, or anaphora?
3. What did you like about how the speaker performed the poem?
4. Did anything stand out for you? What was it and why?

Remember to focus on positive feedback. Of course you can have constructive feedback, too—what can be improved. You may wish to write that down, but do not share it for now.

---

### POETRY PORTFOLIO

Tell students that space has been included in the back of their *Poet's Journal* for them to continue working on their drafts and on new poems. At the end of the year, students may wish to submit a poetry portfolio with their poems and illustrations. Ask them to add a poet's bio about themselves.

# Teacher Resources

**In this section, you will find:**

- Glossary
- Anecdotal Reading Records
- Speaking and Listening Observational Checklist
- Texas Essential Knowledge and Skills Correlation Chart
- English Language Proficiency Standards Correlation Chart





# Glossary

## A

- aardvark, n.** small mammal native to Africa
- alders, n.** widely distributed trees of the birch family
- alliteration, n.** the repetition of sounds at the beginning of several words in order or near one another
- anaphora, n.** the repetition of words at the start of a series of lines in a poem
- anticipation, n.** excitement about something before it happens

## B

- banker's lights, n.** desk lamps used by bankers; their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers
- barrack, n.** a building or group of buildings used to house soldiers
- beam, n.** a thick piece of wood
- belfry, n.** a bell tower or steeple housing bells, especially one that is part of a church
- blithe, adj.** happy and untroubled
- brazen, adj.** bold and without shame or made of brass

## C

- card catalogue, n.** the filing system used by libraries before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them.
- caviar, n.** fish eggs, an expensive and rare food considered a special treat
- content, n.** the message of a poem or other text
- crave, v.** to want or wish for

## D

- decent, adj.** acceptable or good enough
- dedication, n.** note in or after the title that shows the author wrote the poem for a special person
- defer, v.** to put off or delay
- defiance, n.** disobedience
- desperate, adj.** hopeless
- dialogue, n.** words or sentences spoken by a character in a poem, play, or story

## E

- ease, n.** a feeling of comfort or relaxation
- excerpt, n.** small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article
- exiles, n.** ones who have been forced out of or barred from their native country
- extended metaphor, n.** a metaphor that continues for more than one sentence of a story or more than one line of a poem

## F

- fester, v.** to grow infected
- figurative language, n.** words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language
- form, adj.** the structure or appearance of a poem or other text
- foyer, n.** an entryway, often leading into another room
- fraud, n.** a dishonest or untruthful action
- free verse, n.** a poem with no rhyme scheme or set pattern of beats

---

**G**

**gilded, adj.** covered thinly with gold leaf or gold paint

**grenadiers, n.** soldiers armed with grenades

---

**H**

**hyperbole, n.** an exaggerated statement not meant to be taken literally; for example, "I've been waiting forever" uses hyperbole to state that the speaker has waited a long time

---

**I**

**impetuous, adj.** moving forcefully or rapidly

**infer, v.** to reach a reasonable conclusion based on available evidence

**intermission, n.** a break in the middle of something, usually a performance

---

**L**

**lack, v.** to be without

**leer, n.** an unpleasant look

**line, n.** basic unit of a poem; together, lines form stanzas

**line break, n.** the place where a line ends

**literal meaning, n.** the dictionary definition of a word

**lusty, adj.** healthy or strong

---

**M**

**mason, n.** someone who builds things with stone

**melancholy, n.** sadness

**melodious, adj.** pleasant sounding

**metaphor, n.** comparison that does not use *like* or *as*

**moorings, n.** the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied

**multitude, n.** a large group

**musket, adj.** a gun with a long barrel typically carried by members of the military

---

**N**

**newt, n.** amphibian found in many parts of the world

---

**P**

**patrons, n.** people who support something; fans

**phantom, n.** a ghost

**plume, n.** a feather, either on a bird or used as decoration such as on a woman's hat

**preside, v.** rule over or be in charge of

---

**Q**

**quatrain, n.** four-line stanza

**quilt rack, n.** used for hanging quilts and blankets once they are folded

---

**R**

**refuse, n.** matter thrown away or rejected as worthless; trash

**renaissance, n.** a time period when many people are interested in big ideas and in creating art, music, and literature

**repetition, v.** saying the same letters, sounds, or words over and over again

**robust, adj.** healthy and strong

---

**S**

**sentinel, n.** a soldier or guard whose job is to stand and keep watch

**simile, n.** comparison using the words *like* or *as*

**slant rhyme, n.** words that share only the final consonant sound

**sombre, adj.** dark or dull in color or tone; gloomy

**spectral, adj.** like a ghost

**spur, v.** urge (a horse) forward by digging one's heels into its sides

**stall, n.** a room in a stable assigned to an animal or animals

---

**stanza, n.** section of a poem; consists of a line or group of lines

**stanza break, n.** blank space dividing two stanzas from each other

**stealthy, adj.** behaving in a cautious manner, so as not to be seen or heard

**steed, n.** horse, usually ridden by an important person or warrior

**stern, adj.** strict or harsh

**stricken, adj.** upset

---

**T**

**teem (teeming), v.** to be full of or swarming with

**tempest, n.** a violent windy storm

**tone, n.** the attitude of a piece of writing, expressed through the style of writing and the words the author uses

**tranquil, adj.** free from disturbance; calm

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**V**

**varied, adj.** different from each other or diverse

**visage, n.** face or the expression on it

---

**W**

**waltz, n.** a kind of dance

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**Y**

**yearn, v.** to have an intense feeling of longing for someone (or something)

## Digital Exit Ticket Suggested Answers

| QUESTION                                                                                                                                                                                                                                                              | ANSWER                                                                                                                                                                                                                                                                                                                                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Lesson 1</b>                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                       |
| Compare what the wolf planned to do to Little Red Riding Hood to what actually happened in the poem.                                                                                                                                                                  | Responses will vary but should include: <ul style="list-style-type: none"> <li>• The wolf wanted to eat grandma</li> <li>• Little Red Riding Hood turned the wolf into a coat</li> </ul>                                                                                                                                              |
| <b>Lesson 2</b>                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                       |
| Use your own words to describe what “Wishes” by Norman Ault is about. Use evidence from the text to support your answer.                                                                                                                                              | Responses will vary but should include: <ul style="list-style-type: none"> <li>• descriptive details that include silver and gold</li> <li>• supporting evidence from the text</li> </ul>                                                                                                                                             |
| <b>Lesson 3</b>                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                       |
| Summarize Nikki Giovanni’s poem using your own words.                                                                                                                                                                                                                 | Responses will vary but should include details from the text about a library.                                                                                                                                                                                                                                                         |
| <b>Lesson 4</b>                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                       |
| Langston Hughes uses similes in his poem “Harlem.” Select your favorite simile and describe its literal meaning as well as the figurative meaning. Make sure to include why it is your favorite simile from the poem.                                                 | Response should include the literal and figurative meaning of one of the following similes: <ul style="list-style-type: none"> <li>• dry up like a raisin in the sun</li> <li>• fester like a sore</li> <li>• stink like rotten meat</li> <li>• crust and sugar over like a syrupy sweet</li> <li>• sags like a heavy load</li> </ul> |
| <b>Lesson 5</b>                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                       |
| Based on what you know about how Harlem changed between 1920 and 1950, why might Langston Hughes think of the Harlem neighborhood as a place where people’s hopes and dreams were deferred?                                                                           | Responses will vary but should make some mention of the decline in Harlem between 1920 and 1950.                                                                                                                                                                                                                                      |
| <b>Lesson 6</b>                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                       |
| Think about the information and details in the poem “Why We Play Basketball.” Why do you think the boys played basketball? Do you think playing basketball was a way of dealing with their hatred of other things? Use details from the text to support your opinion. | Responses will vary but should answer all parts of the question with supporting details from the text.                                                                                                                                                                                                                                |

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| <b>Lesson 7</b>                                                                                                      |                                                                                                                                                                                                                                                               |
| What do you believe Walt Whitman values most about the nation? Use details from the poem to support your answer.     | Responses will vary but should include supporting details from the text.                                                                                                                                                                                      |
| <b>Lesson 8</b>                                                                                                      |                                                                                                                                                                                                                                                               |
| Why do you think Joy Harjo used anaphora in her poem? What are some reasons poets use repetition?                    | Responses will vary but should answer all parts of the question with supporting details from the text.                                                                                                                                                        |
| <b>Lesson 9</b>                                                                                                      |                                                                                                                                                                                                                                                               |
| Summarize the meaning of Joy Harjo's poem using your own words. Use evidence from the text to support your thoughts. | Responses will vary but should include supporting details from the text.                                                                                                                                                                                      |
| <b>Lesson 10</b>                                                                                                     |                                                                                                                                                                                                                                                               |
| Explain what alliteration means. Give two examples of alliteration in the first six lines of Pat Mora's poem.        | Response should include: <ul style="list-style-type: none"> <li>• Alliteration is the repetition of a starting sound (such as "plump plums" in line 4).</li> <li>• Two of the following examples: I'll say, say, say you; plump plums; words, warm</li> </ul> |
| <b>Lesson 11</b>                                                                                                     |                                                                                                                                                                                                                                                               |
| Today you read "Fog" by Carl Sandburg. Explain how the fog in the poem is catlike.                                   | Responses will vary but may include references to the phrases "comes on little cat feet" and "silent haunches".                                                                                                                                               |
| <b>Lesson 12</b>                                                                                                     |                                                                                                                                                                                                                                                               |
| Summarize the poem "Casey at the Bat" using your own words.                                                          | Responses will vary but should include details about a baseball game, the star player (Casey), and striking out.                                                                                                                                              |
| <b>Lesson 13</b>                                                                                                     |                                                                                                                                                                                                                                                               |
| Name and describe at least three ways in which a poem is different from a short story.                               | Responses will vary but may include stanzas instead of paragraphs and various poetic devices.                                                                                                                                                                 |
| <b>Lesson 14</b>                                                                                                     |                                                                                                                                                                                                                                                               |
| What are the most important responsibilities of a poet?                                                              | Responses will vary.                                                                                                                                                                                                                                          |

## ANECDOTAL READING RECORDS

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

This template is for recording anecdotal notes about students' reading abilities. You can record things such as: (1) repeated trouble with specific sound-spelling correspondences, (2) difficulty with certain digraphs/letter teams, (3) inability to segment isolated words, and (4) progress with specific skills.

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# Speaking and Listening Observational Checklist

Use the following chart to note student participation in Speaking and Listening Activities. You may also measure an individual student’s progress on such activities by reviewing a series of completed checklists and measuring student progress over time.

Activity: \_\_\_\_\_ Date: \_\_\_\_\_

| Student | Did Not Participate | Participated | Follows rules for discussion | Paraphrases and/or cites texts | Poses and responds to specific questions when applicable | Prepared having read required material | Notes |
|---------|---------------------|--------------|------------------------------|--------------------------------|----------------------------------------------------------|----------------------------------------|-------|
|         |                     |              |                              |                                |                                                          |                                        |       |
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## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

### Unit 6

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                       |                                                                                            |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| (1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:                                                                                                |                                                                                                                                                                                       |                                                                                            |
| TEKS 4.1.A                                                                                                                                                                                                                                                                                                                          | listen actively, ask relevant questions to clarify information, and make pertinent comments                                                                                           | U6: p. 63, U6: p. 68, U6: p. 90, U6: p. 93, U6: p. 146, U6: p. 149, U6: p. 158, U6: p. 161 |
| TEKS 4.1.B                                                                                                                                                                                                                                                                                                                          | follow, restate, and give oral instructions that involve a series of related sequences of action                                                                                      |                                                                                            |
| TEKS 4.1.C                                                                                                                                                                                                                                                                                                                          | express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively |                                                                                            |
| TEKS 4.1.D                                                                                                                                                                                                                                                                                                                          | work collaboratively with others to develop a plan of shared responsibilities                                                                                                         | U6: p. 8, U6: p. 12, U6: p. 104, U6: p. 107, U6: p. 114, U6: p. 117                        |
| (2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing. The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to: |                                                                                                                                                                                       |                                                                                            |
| (A) demonstrate and apply phonetic knowledge by:                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                       |                                                                                            |
| TEKS 4.2.A.i                                                                                                                                                                                                                                                                                                                        | decoding words with specific orthographic patterns and rules, including regular and irregular plurals                                                                                 |                                                                                            |
| TEKS 4.2.A.ii                                                                                                                                                                                                                                                                                                                       | decoding multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables |                                                                                            |
| TEKS 4.2.A.iii                                                                                                                                                                                                                                                                                                                      | decoding words using advanced knowledge of syllable division patterns such as VV                                                                                                      |                                                                                            |
| TEKS 4.2.A.iv                                                                                                                                                                                                                                                                                                                       | decoding words using knowledge of prefixes                                                                                                                                            |                                                                                            |
| TEKS 4.2.A.v                                                                                                                                                                                                                                                                                                                        | decoding words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants                               |                                                                                            |
| TEKS 4.2.A.vi                                                                                                                                                                                                                                                                                                                       | identifying and reading high-frequency words from a research-based list                                                                                                               |                                                                                            |
| (B) demonstrate and apply spelling knowledge by:                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                       |                                                                                            |
| TEKS 4.2.B.i                                                                                                                                                                                                                                                                                                                        | spelling multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables |                                                                                            |
| TEKS 4.2.B.ii                                                                                                                                                                                                                                                                                                                       | spelling homophones                                                                                                                                                                   |                                                                                            |
| TEKS 4.2.B.iii                                                                                                                                                                                                                                                                                                                      | spelling multisyllabic words with multiple sound-spelling patterns                                                                                                                    |                                                                                            |
| TEKS 4.2.B.iv                                                                                                                                                                                                                                                                                                                       | spelling words using advanced knowledge of syllable division patterns                                                                                                                 |                                                                                            |
| TEKS 4.2.B.v                                                                                                                                                                                                                                                                                                                        | spelling words using knowledge of prefixes                                                                                                                                            |                                                                                            |

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

### Unit 6

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                           |                                                                                                                                                                                                 |
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| TEKS 4.2.B.vi                                                                                                                                                                                                                                                                                               | spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants                                   |                                                                                                                                                                                                 |
| TEKS 4.2.C                                                                                                                                                                                                                                                                                                  | write legibly in cursive to complete assignments                                                                                                                                          |                                                                                                                                                                                                 |
| (3) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to:                                                                                            |                                                                                                                                                                                           |                                                                                                                                                                                                 |
| TEKS 4.3.A                                                                                                                                                                                                                                                                                                  | use print or digital resources to determine meaning, syllabication, and pronunciation                                                                                                     |                                                                                                                                                                                                 |
| TEKS 4.3.B                                                                                                                                                                                                                                                                                                  | use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words                                                                  |                                                                                                                                                                                                 |
| TEKS 4.3.C                                                                                                                                                                                                                                                                                                  | determine the meaning of and use words with affixes such as <i>mis-</i> , <i>sub-</i> , <i>-ment</i> , and <i>-ity/ty</i> and roots such as <i>auto</i> , <i>graph</i> , and <i>meter</i> |                                                                                                                                                                                                 |
| TEKS 4.3.D                                                                                                                                                                                                                                                                                                  | identify, use, and explain the meaning of homophones such as <i>reign/rain</i>                                                                                                            |                                                                                                                                                                                                 |
| (4) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text. |                                                                                                                                                                                           |                                                                                                                                                                                                 |
| TEKS 4.4                                                                                                                                                                                                                                                                                                    | use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text                                                                                                       |                                                                                                                                                                                                 |
| (5) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—self-sustained reading. The student reads grade-appropriate texts independently. The student is expected to self-select text and read independently for a sustained period of time.         |                                                                                                                                                                                           |                                                                                                                                                                                                 |
| TEKS 4.5                                                                                                                                                                                                                                                                                                    | self-select text and read independently for a sustained period of time                                                                                                                    |                                                                                                                                                                                                 |
| (6) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:                                                               |                                                                                                                                                                                           |                                                                                                                                                                                                 |
| TEKS 4.6.A                                                                                                                                                                                                                                                                                                  | establish purpose for reading assigned and self-selected texts                                                                                                                            |                                                                                                                                                                                                 |
| TEKS 4.6.B                                                                                                                                                                                                                                                                                                  | generate questions about text before, during, and after reading to deepen understanding and gain information                                                                              |                                                                                                                                                                                                 |
| TEKS 4.6.C                                                                                                                                                                                                                                                                                                  | make and correct, or confirm predictions using text features, characteristics of genre, and structures                                                                                    | U6: p. 50, U6: p. 53                                                                                                                                                                            |
| TEKS 4.6.D                                                                                                                                                                                                                                                                                                  | create mental images to deepen understanding                                                                                                                                              | U6: p. 34, U6: p. 37                                                                                                                                                                            |
| TEKS 4.6.E                                                                                                                                                                                                                                                                                                  | make connections to personal experiences, ideas in other texts, and society                                                                                                               |                                                                                                                                                                                                 |
| TEKS 4.6.F                                                                                                                                                                                                                                                                                                  | make inferences and use evidence to support understanding                                                                                                                                 | U6: p. 8, U6: p. 14, U6: p. 20, U6: p. 27, U6: p. 63, U6: p. 70, U6: p. 76, U6: p. 82, U6: p. 90, U6: p. 95, U6: p. 114, U6: p. 118, U6: p. 136, U6: p. 139, U6: p. 146, U6: p. 153, U6: p. 184 |
| TEKS 4.6.G                                                                                                                                                                                                                                                                                                  | evaluate details read to determine key ideas                                                                                                                                              | U6: p. 20, U6: p. 27, U6: p. 34, U6: p. 37, U6: p. 50, U6: p. 53, U6: p. 124, U6: p. 126, U6: p. 136, U6: p. 139, U6: p. 184                                                                    |
| TEKS 4.6.H                                                                                                                                                                                                                                                                                                  | synthesize information to create new understanding                                                                                                                                        | U6: p. 21, U6: p. 27                                                                                                                                                                            |

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

| Unit 6                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                            | Correlation—Teacher’s Guide                                                                                                 |
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| TEKS 4.6.I                                                                                                                                                                                                                                                                                                                     | monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down |                                                                                                                             |
| (7) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:                                                                                             |                                                                                                                                                            |                                                                                                                             |
| TEKS 4.7.A                                                                                                                                                                                                                                                                                                                     | describe personal connections to a variety of sources including self-selected texts                                                                        |                                                                                                                             |
| TEKS 4.7.B                                                                                                                                                                                                                                                                                                                     | write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources                             |                                                                                                                             |
| TEKS 4.7.C                                                                                                                                                                                                                                                                                                                     | use text evidence to support an appropriate response                                                                                                       | U6: p. 8, U6: p. 14, U6: p. 20, U6: p. 23, U6: p. 63, U6: p. 67, U6: p. 146, U6: p. 149, U6: p. 158, U6: p. 161, U6: p. 184 |
| TEKS 4.7.D                                                                                                                                                                                                                                                                                                                     | retell, paraphrase or summarize texts in ways that maintain meaning and logical order                                                                      | U6: p. 146, U6: p. 153                                                                                                      |
| TEKS 4.7.E                                                                                                                                                                                                                                                                                                                     | interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating                                                      |                                                                                                                             |
| TEKS 4.7.F                                                                                                                                                                                                                                                                                                                     | respond using newly acquired vocabulary as appropriate                                                                                                     | U6: p. 8, U6: p. 16                                                                                                         |
| TEKS 4.7.G                                                                                                                                                                                                                                                                                                                     | discuss specific ideas in the text that are important to the meaning                                                                                       | U6: p. 8, U6: p. 12, U6: p. 90, U6: p. 93, U6: p. 168, U6: p. 171                                                           |
| (8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:                    |                                                                                                                                                            |                                                                                                                             |
| TEKS 4.8.A                                                                                                                                                                                                                                                                                                                     | infer basic themes supported by text evidence                                                                                                              | U6: p. 63, U6: p. 70, U6: p. 90, U6: p. 95, U6: p. 168, U6: p. 171                                                          |
| TEKS 4.8.B                                                                                                                                                                                                                                                                                                                     | explain the interactions of the characters and the changes they undergo                                                                                    |                                                                                                                             |
| TEKS 4.8.C                                                                                                                                                                                                                                                                                                                     | analyze plot elements, including the rising action, climax, falling action, and resolution                                                                 |                                                                                                                             |
| TEKS 4.8.D                                                                                                                                                                                                                                                                                                                     | explain the influence of the setting, including historical and cultural settings, on the plot                                                              | U6: p. 34, U6: p. 37                                                                                                        |
| (9) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to: |                                                                                                                                                            |                                                                                                                             |
| TEKS 4.9.A                                                                                                                                                                                                                                                                                                                     | demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales      |                                                                                                                             |
| TEKS 4.9.B                                                                                                                                                                                                                                                                                                                     | explain figurative language such as simile, metaphor, and personification that the poet uses to create images                                              | U6: p. 50, U6: p. 53, U6: p. 90, U6: p. 95, U6: p. 104, U6: p. 109, U6: p. 124, U6: p. 126                                  |
| TEKS 4.9.C                                                                                                                                                                                                                                                                                                                     | explain structure in drama such as character tags, acts, scenes, and stage directions                                                                      |                                                                                                                             |
| (D) recognize characteristics and structures of informational text, including:                                                                                                                                                                                                                                                 |                                                                                                                                                            |                                                                                                                             |
| TEKS 4.9.D.i                                                                                                                                                                                                                                                                                                                   | the central idea with supporting evidence                                                                                                                  |                                                                                                                             |

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

| <b>Unit 6</b>                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                        | <b>Correlation—Teacher’s Guide</b>                                                                                                                                                                                         |
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| TEKS 4.9.D.ii                                                                                                                                                                                                                                                                                                                                                                                            | features such as pronunciation guides and diagrams to support understanding                                                                                                            |                                                                                                                                                                                                                            |
| TEKS 4.9.D.iii                                                                                                                                                                                                                                                                                                                                                                                           | organizational patterns such as compare and contrast                                                                                                                                   |                                                                                                                                                                                                                            |
| (E) recognize characteristics and structures of argumentative text by:                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                        |                                                                                                                                                                                                                            |
| TEKS 4.9.E.i                                                                                                                                                                                                                                                                                                                                                                                             | identifying the claim                                                                                                                                                                  |                                                                                                                                                                                                                            |
| TEKS 4.9.E.ii                                                                                                                                                                                                                                                                                                                                                                                            | explaining how the author has used facts for an argument                                                                                                                               |                                                                                                                                                                                                                            |
| TEKS 4.9.F.i                                                                                                                                                                                                                                                                                                                                                                                             | identifying the intended audience or reader                                                                                                                                            |                                                                                                                                                                                                                            |
| TEKS 4.9.F.ii                                                                                                                                                                                                                                                                                                                                                                                            | recognize characteristics of multimodal and digital texts                                                                                                                              |                                                                                                                                                                                                                            |
| (10) Author’s purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors’ choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author’s craft purposefully in order to develop their own products and performances. The student is expected to: |                                                                                                                                                                                        |                                                                                                                                                                                                                            |
| TEKS 4.10.A                                                                                                                                                                                                                                                                                                                                                                                              | explain the author’s purpose and message within a text                                                                                                                                 |                                                                                                                                                                                                                            |
| TEKS 4.10.B                                                                                                                                                                                                                                                                                                                                                                                              | explain how the use of text structure contributes to the author’s purpose                                                                                                              |                                                                                                                                                                                                                            |
| TEKS 4.10.C                                                                                                                                                                                                                                                                                                                                                                                              | analyze the author’s use of print and graphic features to achieve specific purposes                                                                                                    |                                                                                                                                                                                                                            |
| TEKS 4.10.D                                                                                                                                                                                                                                                                                                                                                                                              | describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes | U6: p. 20, U6: p. 25, U6: p. 50, U6: p. 53, U6: p. 59, U6: p. 63, U6: p. 65, U6: p. 76, U6: p. 82, U6: p. 114, U6: p. 118, U6: p. 124, U6: p. 126, U6: p. 136, U6: p. 139, U6: p. 146, U6: p. 153, U6: p. 184              |
| TEKS 4.10.E                                                                                                                                                                                                                                                                                                                                                                                              | identify and understand the use of literary devices, including first- or third-person point of view;                                                                                   | U6: p. 34, U6: p. 37                                                                                                                                                                                                       |
| TEKS 4.10.F                                                                                                                                                                                                                                                                                                                                                                                              | discuss how the author’s use of language contributes to voice                                                                                                                          |                                                                                                                                                                                                                            |
| TEKS 4.10.G                                                                                                                                                                                                                                                                                                                                                                                              | identify and explain the use of anecdote                                                                                                                                               |                                                                                                                                                                                                                            |
| (11) Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to:                                                                                                                                    |                                                                                                                                                                                        |                                                                                                                                                                                                                            |
| TEKS 4.11.A                                                                                                                                                                                                                                                                                                                                                                                              | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping                      | U6: p. 34, U6: p. 45, U6: p. 63, U6: p. 72, U6: p. 76, U6: p. 86, U6: p. 91, U6: p. 99, U6: p. 114, U6: p. 120, U6: p. 124, U6: p. 132, U6: p. 136, U6: p. 142, U6: p. 158, U6: p. 165, U6: p. 168, U6: p. 176, U6: p. 185 |
| (B) develop drafts into a focused, structured, and coherent piece of writing by:                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                        |                                                                                                                                                                                                                            |
| TEKS 4.11.B.i                                                                                                                                                                                                                                                                                                                                                                                            | organizing with purposeful structure, including an introduction, transitions, and a conclusion                                                                                         |                                                                                                                                                                                                                            |
| TEKS 4.11.B.ii                                                                                                                                                                                                                                                                                                                                                                                           | developing an engaging idea with relevant details                                                                                                                                      |                                                                                                                                                                                                                            |
| TEKS 4.11.C                                                                                                                                                                                                                                                                                                                                                                                              | revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity                                            |                                                                                                                                                                                                                            |

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

### Unit 6

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                              |                                                                                                                                                                 |                                                                                                                                                                                                                                                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| (D) edit drafts using standard English conventions, including:                                                                                                                                                                               |                                                                                                                                                                 |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D                                                                                                                                                                                                                                  | edit drafts using standard English conventions                                                                                                                  |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.i                                                                                                                                                                                                                                | complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments                                             |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.ii                                                                                                                                                                                                                               | past tense of irregular verbs                                                                                                                                   |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.iii                                                                                                                                                                                                                              | singular, plural, common, and proper nouns                                                                                                                      |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.iv                                                                                                                                                                                                                               | adjectives, including their comparative and superlative forms                                                                                                   |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.v                                                                                                                                                                                                                                | adverbs that convey frequency and adverbs that convey degree                                                                                                    |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.vi                                                                                                                                                                                                                               | prepositions and prepositional phrases                                                                                                                          |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.vii                                                                                                                                                                                                                              | pronouns, including reflexive cases                                                                                                                             |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.viii                                                                                                                                                                                                                             | coordinating conjunctions to form compound subjects, predicates, and sentences                                                                                  |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.ix                                                                                                                                                                                                                               | capitalization of historical periods, events and documents; titles of books; stories and essays; and languages, races, and nationalities                        |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.x                                                                                                                                                                                                                                | punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue                                           |                                                                                                                                                                                                                                                                                  |
| TEKS 4.11.D.xi                                                                                                                                                                                                                               | correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words                                                       | U6: p. 185                                                                                                                                                                                                                                                                       |
| TEKS 4.11.E                                                                                                                                                                                                                                  | publish written work for appropriate audiences                                                                                                                  |                                                                                                                                                                                                                                                                                  |
| (12) Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:               |                                                                                                                                                                 |                                                                                                                                                                                                                                                                                  |
| TEKS 4.12.A                                                                                                                                                                                                                                  | compose literary texts such as personal narratives and poetry using genre characteristics and craft                                                             | U6:p. 20, U6: p. 21, U6: p. 30, U6: p. 34, U6: p. 45, U6: p. 50, U6: p. 59, U6: p. 63, U6: p. 72, U6: p. 76, U6: p. 86, U6: p. 91, U6: p. 99, U6: p. 114, U6: p. 120, U6: p. 124, U6: p. 132, U6: p. 136, U6: p. 142, U6: p. 158, U6: p. 165, U6: p. 168, U6: p. 176, U6: p. 185 |
| TEKS 4.12.B                                                                                                                                                                                                                                  | compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft |                                                                                                                                                                                                                                                                                  |
| TEKS 4.12.C                                                                                                                                                                                                                                  | compose argumentative texts, including opinion essays, using genre characteristics and craft                                                                    |                                                                                                                                                                                                                                                                                  |
| TEKS 4.12.D                                                                                                                                                                                                                                  | compose correspondence that requests information                                                                                                                |                                                                                                                                                                                                                                                                                  |
| (13) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to: |                                                                                                                                                                 |                                                                                                                                                                                                                                                                                  |
| TEKS 4.13.A                                                                                                                                                                                                                                  | generate and clarify questions on a topic for formal and informal inquiry                                                                                       |                                                                                                                                                                                                                                                                                  |

**TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4****Unit 6****Correlation—Teacher’s Guide**

| <b>Unit 6</b> |                                                                                               | <b>Correlation—Teacher’s Guide</b>         |
|---------------|-----------------------------------------------------------------------------------------------|--------------------------------------------|
| TEKS 4.13.B   | develop and follow a research plan with adult assistance                                      |                                            |
| TEKS 4.13.C   | identify and gather relevant information from a variety of sources                            |                                            |
| TEKS 4.13.D   | identify primary and secondary sources                                                        |                                            |
| TEKS 4.13.E   | demonstrate understanding of information gathered                                             |                                            |
| TEKS 4.13.F   | recognize the difference between paraphrasing and plagiarism when using source materials      |                                            |
| TEKS 4.13.G   | develop a bibliography                                                                        |                                            |
| TEKS 4.13.H   | use an appropriate mode of delivery, whether written, oral, or multimodal, to present results | U6: p. 76, U6: p. 79, U6: p. 90, U6: p. 93 |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

### Unit 6

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                |                                                                               |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| <p>(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of their own learning processes in all content areas. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p>                                                                                                                                                                                 |                                                                                                                                                                                                                                |                                                                               |
| ELPS 1.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | use prior knowledge and experiences to understand meanings in English                                                                                                                                                          | U6: p. 16, U6: p. 44, U6: p. 47                                               |
| ELPS 1.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | monitor oral and written language production and employ self-corrective techniques or other resources                                                                                                                          | U6: p. 110                                                                    |
| ELPS 1.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary                                                              | U6: p. 26, U6: p. 58, U6: p. 60, U6: p. 72, U6: p. 121, U6: p. 157            |
| ELPS 1.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | speak using learning strategies such as requesting assistance, employing nonverbal cues, and using synonyms and circumlocution (conveying ideas by defining or describing when exact English words are not known)              |                                                                               |
| ELPS 1.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment                                                           | U6: p. 13, U6: p. 16, U6: p. 24, U6: p. 47, U6: p. 58, U6: p. 157, U6: p. 164 |
| ELPS 1.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | use accessible language and learn new and essential language in the process                                                                                                                                                    | U6: p. 40, U6: p. 44, U6: p. 66, U6: p. 67, U6: p. 175                        |
| ELPS 1.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | demonstrate an increasing ability to distinguish between formal and informal English and an increasing knowledge of when to use each one commensurate with grade-level learning expectations                                   |                                                                               |
| ELPS 1.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | develop and expand repertoire of learning strategies such as reasoning inductively or deductively, looking for patterns in language, and analyzing sayings and expressions commensurate with grade-level learning expectations |                                                                               |
| <p>(2) Cross-curricular second language acquisition/listening. The ELL listens to a variety of speakers including teachers, peers, and electronic media to gain an increasing level of comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p> |                                                                                                                                                                                                                                |                                                                               |
| ELPS 2.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | distinguish sounds and intonation patterns of English with increasing ease                                                                                                                                                     | U6: p. 81                                                                     |
| ELPS 2.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | recognize elements of the English sound system in newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters                                                                              |                                                                               |
| ELPS 2.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions                                                                                              | U6: p. 31, U6: p. 60, U6: p. 66                                               |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

| Unit 6                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                  | Correlation—Teacher’s Guide       |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|
| ELPS 2.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed                                                                                                                                                                                                                          | U6: p. 94                         |
| ELPS 2.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language                                                                                                                                                                                                       | U6: p. 69, U6: p. 152, U6: p. 164 |
| ELPS 2.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | listen to and derive meaning from a variety of media such as audio tape, video, DVD, and CD-ROM to build and reinforce concept and language attainment                                                                                                                                                                                           | U6: p. 69                         |
| ELPS 2.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | understand the general meaning, main point, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar                                                                                                                                                                  | U6: p. 28                         |
| ELPS 2.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations                                                                                                                                                                                                            |                                   |
| ELPS 2.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs                                                                   |                                   |
| <p>(3) Cross-curricular second language acquisition/speaking. The ELL speaks in a variety of modes for a variety of purposes with an awareness of different language registers (formal/informal) using vocabulary with increasing fluency and accuracy in language arts and all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in speaking. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                                                                  |                                   |
| ELPS 3.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | practice producing sounds of newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters to pronounce English words in a manner that is increasingly comprehensible                                                                                                                                          |                                   |
| ELPS 3.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | expand and internalize initial English vocabulary by learning and using high-frequency English words necessary for identifying and describing people, places, and objects, by retelling simple stories and basic information represented or supported by pictures, and by learning and using routine language needed for classroom communication | U6: p. 118                        |
| ELPS 3.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | speak using a variety of grammatical structures, sentence lengths, sentence types, and connecting words with increasing accuracy and ease as more English is acquired                                                                                                                                                                            |                                   |
| ELPS 3.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency                                                                                                                                                                                                              | U6: p. 66, U6: p. 69              |



## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

| Unit 6                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                            | Correlation—Teacher’s Guide                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| ELPS 3.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | share information in cooperative learning interactions                                                                                                                                                                                                                                                     | U6: p. 71, U6: p. 98, U6: p. 164                                                          |
| ELPS 3.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | ask and give information ranging from using a very limited bank of high-frequency, high-need, concrete vocabulary, including key words and expressions needed for basic communication in academic and social contexts, to using abstract and content-based vocabulary during extended speaking assignments |                                                                                           |
| ELPS 3.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | express opinions, ideas, and feelings ranging from communicating single words and short phrases to participating in extended discussions on a variety of social and gradeappropriate academic topics                                                                                                       | U6: p. 13, U6: p. 81, U6: p. 110, U6: p. 175                                              |
| ELPS 3.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | narrate, describe, and explain with increasing specificity and detail as more English is acquired                                                                                                                                                                                                          |                                                                                           |
| ELPS 3.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | adapt spoken language appropriately for formal and informal purposes                                                                                                                                                                                                                                       | U6: p. 110, U6: p. 112                                                                    |
| ELPS 3.J                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | respond orally to information presented in a wide variety of print, electronic, audio, and visual media to build and reinforce concept and language attainment                                                                                                                                             | U6: p. 66, U6: p. 69, U6: p. 131, U6: p. 141                                              |
| <p>(4) Cross-curricular second language acquisition/reading. The ELL reads a variety of texts for a variety of purposes with an increasing level of comprehension in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in reading. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations apply to text read-aloud for students not yet at the stage of decoding written text. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                            |                                                                                           |
| ELPS 4.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words                                                                  |                                                                                           |
| ELPS 4.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | recognize directionality of English reading such as left to right and top to bottom                                                                                                                                                                                                                        |                                                                                           |
| ELPS 4.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials                                                                                                                             |                                                                                           |
| ELPS 4.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | use prereading supports such as graphic organizers, illustrations, and pretaught topic-related vocabulary and other prereading activities to enhance comprehension of written text                                                                                                                         | U6: p. 16, U6: p. 18, U6: p. 24, U6: p. 40, U6: p. 58, U6: p. 112, U6: p. 141, U6: p. 152 |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

| Unit 6   |                                                                                                                                                                                                                                                                                                  | Correlation—Teacher's Guide                                                                                     |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| ELPS 4.E | read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned                                                                                                                                                           |                                                                                                                 |
| ELPS 4.F | use visual and contextual support and support from peers and teachers to read grade-appropriate content area text, enhance and confirm understanding, and develop vocabulary, grasp of language structures, and background knowledge needed to comprehend increasingly challenging language      | U6: p. 16, U6: p. 24, U6: p. 44, U6: p. 67, U6: p. 71, U6: p. 85, U6: p. 98, U6: p. 120, U6: p. 131, U6: p. 157 |
| ELPS 4.G | demonstrate comprehension of increasingly complex English by participating in shared reading, retelling or summarizing material, responding to questions, and taking notes commensurate with content area and grade level needs                                                                  | U6: p. 28                                                                                                       |
| ELPS 4.H | read silently with increasing ease and comprehension for longer periods                                                                                                                                                                                                                          |                                                                                                                 |
| ELPS 4.I | demonstrate English comprehension and expand reading skills by employing basic reading skills such as demonstrating understanding of supporting ideas and details in text and graphic sources, summarizing text, and distinguishing main ideas from details commensurate with content area needs | U6: p. 44                                                                                                       |
| ELPS 4.J | demonstrate English comprehension and expand reading skills by employing inferential skills such as predicting, making connections between ideas, drawing inferences and conclusions from text and graphic sources, and finding supporting text evidence commensurate with content area needs    |                                                                                                                 |
| ELPS 4.K | demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs                                                                          |                                                                                                                 |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

### Unit 6

### Correlation—Teacher’s Guide

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| <p>(5) Cross-curricular second language acquisition/writing. The ELL writes in a variety of forms with increasing accuracy to effectively address a specific purpose and audience in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in writing. In order for the ELL to meet grade-level learning expectations across foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations do not apply until the student has reached the stage of generating original written text using a standard writing system. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                      |                                                                                                         |
| ELPS 5.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | learn relationships between sounds and letters of the English language to represent sounds when writing in English                                                                                                                                                                                   |                                                                                                         |
| ELPS 5.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | write using newly acquired basic vocabulary and content-based grade-level vocabulary                                                                                                                                                                                                                 | U6: p. 47, U6: p. 60, U6: p. 72, U6: p. 101, U6: p. 121, U6: p. 133, U6: p. 143, U6: p. 166, U6: p. 177 |
| ELPS 5.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired                                                                                                                                           |                                                                                                         |
| ELPS 5.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | edit writing for standard grammar and usage, including subject-verb agreement, pronoun agreement, and appropriate verb tenses commensurate with grade-level expectations as more English is acquired                                                                                                 | U6: p. 26, U6: p. 40                                                                                    |
| ELPS 5.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | employ increasingly complex grammatical structures in content area writing commensurate with grade level expectations such as (i) using correct verbs, tenses, and pronouns/antecedents; (ii) using possessive case (apostrophe -s) correctly; and, (iii) using negatives and contractions correctly |                                                                                                         |
| ELPS 5.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways as more English is acquired                                                                                                     | U6: p. 87                                                                                               |
| ELPS 5.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired                                                                                                                                                              | U6: p. 31, U6: p. 87, U6: p. 166                                                                        |



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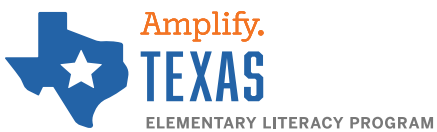
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**Grade 4 | Unit 6 | Teacher Guide**  
**Poetry: Wondrous Words**

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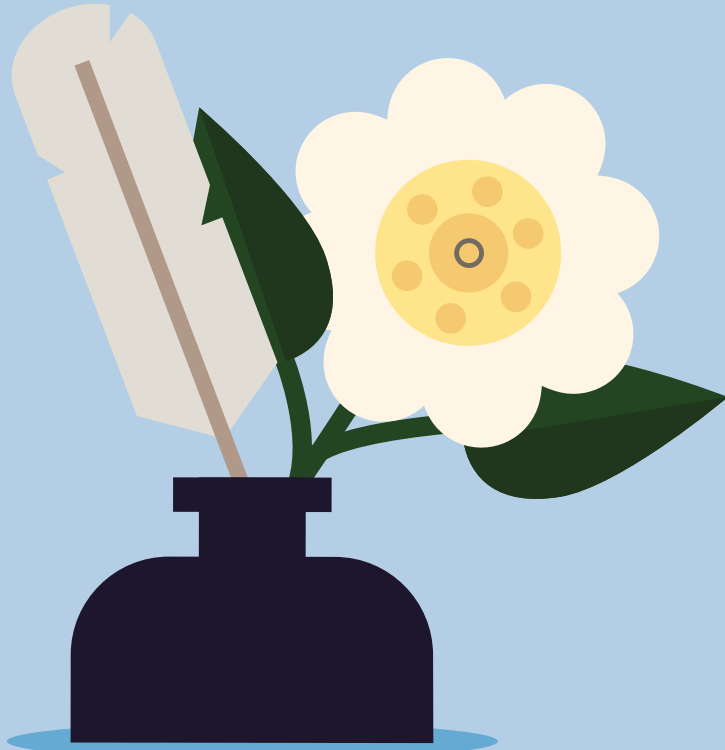


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ELEMENTARY LITERACY PROGRAM

ENGLISH



Grade 4

Unit 6 | Poet's Journal

**Poetry: Wondrous Words**

# POET'S JOURNAL

THIS BOOK BELONGS TO:

.....

GRADE 4    UNIT 6

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# Introduction

The American poet Emily Dickinson, who lived in the 1800s, once compared poetry to possibility, and that seems like a good comparison, because poetry uses a set of tools called figurative language to show how words can mean many different things, depending on how you use them. Poets write about all sorts of subjects, from how they feel to what they believe, from questions they have to their dreams for themselves and the world. In this unit, you will study poems written by people from different countries and time periods. You'll learn how to read poems aloud and how to figure out what possibilities each poem holds. You'll also learn how to recognize the tools poets use and to use them in poems of your own. We hope you'll enjoy learning all about these possibilities!

*Now let's get started!*

## 1.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Reflection and Inference**

This part of “Little Red Riding Hood and the Wolf” does not explain in detail what happens to the wolf, but it does give several clues to help readers infer what happens next. Remember that when you infer something, it means that you make a reasonable conclusion based on the evidence or information provided.

Read the end of the poem again, then use words from the poem to answer the questions below. These questions will help you infer what happens after Little Red Riding Hood meets the wolf.

1. Where and when did the speaker of the poem see Little Red Riding Hood?

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2. The speaker lists two things that have changed about Little Red Riding Hood. What are those changes?

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3. The poem’s title refers to “Little Red Riding Hood,” but in this section of the poem, the speaker calls her something different. What does the speaker call her in this part of the poem?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

1.1  
Continued

4. How is “Miss Riding Hood’s” new name different from her name in the title of the poem?

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5. Based on the words in the poem, why do you think the speaker called Miss Riding Hood something different from before?

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6. What is Miss Riding Hood wearing when she meets the speaker?

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## 1.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Poetic Devices**

Some special terms exist to help describe different parts of a poem.

**Part 1: Stanza and Line**

Poetry is usually written in stanzas, or groups of lines.

Lines may be complete sentences, but they may also consist of phrases—or even just a single word.

A stanza is usually separated from other stanzas with extra space called a stanza break.

Stanza 1 runs from the poem's first line to the line where the grandmother speaks.

1. Draw a star by the stanza break after stanza 1.
2. Count the number of lines in the first stanza.
3. Count the number of stanzas in the poem.
4. The word *stanza* comes from an Italian word that means “little room.” Why might this be the word used to describe a group of lines in a poem?

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5. What do the stanzas in a poem have in common with the rooms of a building?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

1.2  
Continued**Part 2: Rhyme**

Remember that rhyming words end with the same sound and that poems with a rhyme scheme, or pattern of rhyming words, usually put those words at the ends of lines.

Working silently, reread the second stanza, listing the pairs of end words with the same ending sound.

For example, if the poem contained the end words *hat*, *rat*, *droop*, and *soup*, the words *hat* and *rat* would be listed together in a pair, while the words *droop* and *soup* would be listed together in another pair.

|       |       |
|-------|-------|
| _____ | _____ |
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| _____ | _____ |

**1.2**  
Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Think Like a Poet**

When you have finished the activity, your teacher will assign you a group. Working with your group, pick one of the underlined rhyming pairs, then add as many different words as you can think of that also fit in this rhyme scheme.

For example, if you had the rhyming pair *droop* and *soup*, you could add the words *stoop*, *swoop*, or *dupe*. Look at the way those words are spelled: words do not have to look like each other in order to rhyme. It is often helpful to read a poem out loud—or at least to think of its sounds in your head—to help yourself notice the surprising ways the poet may have used sound.

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# Vocabulary

## Core Vocabulary

caviar—*n.*

fish eggs, an expensive and rare food considered a special treat

decent—*adj.*

acceptable or good enough

leer—*n.*

unpleasant look

### REMINDER



The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

## Literary Vocabulary

dialogue—*n.*

words or sentences spoken by a character in a poem, play, or story

excerpt—*n.*

small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

infer—*v.*

to reach a reasonable conclusion based on available evidence

line—*n.*

basic unit of a poem; together, lines form stanzas

stanza—*n.*

section of a poem; consists of a line or group of lines

stanza break—*n.*

blank space dividing two stanzas from each other



# Roald Dahl

Roald Dahl was born in Wales on September 13, 1916. His parents, who were from Norway, gave him the name of a famous explorer from their home country. Dahl himself led an adventurous life, attending boarding school in England, then working in Africa. During World War Two, Dahl served as a pilot in the Royal Air Force, an experience he wrote about in the book *Going Solo*.

After the war Dahl returned to England and became an author. He wrote many different things, including movie scripts, mysteries, plays, and short stories. When he began writing *James and the Giant Peach*, a book for children, he enjoyed it so much that he kept writing children's books, for which he remains best known today. His books include *Matilda*, *Charlie and the Chocolate Factory*, and *Revolting Rhymes*, in which "Little Red Riding Hood and the Wolf" appears. Dahl died in 1990.

# 2.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Reading “Ask Aden” and Alliteration

1. The speaker of the poem has chosen a subject in each line. What do all of the subjects have in common?

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2. Why might this person be asking all these questions?

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---

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3. Look at the letters you wrote by each line of the poem. Now write in the chart below five new letters of the alphabet, making sure not to repeat the ones you wrote by the lines of the poem. Then fill in the chart, making sure that each word you use starts with the letter on its line. The first line shows an example from Mullen’s poem.

|           | Animal    | Verb or Action Word | Feeling |
|-----------|-----------|---------------------|---------|
| ex: a     | aardvarks | are                 | anxious |
| letter 1: |           |                     |         |
| letter 2: |           |                     |         |
| letter 3: |           |                     |         |
| letter 4: |           |                     |         |
| letter 5: |           |                     |         |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**2.1**  
Continued

Poets use repetition for different reasons. Sometimes they want to stress an important thought or point. Sometimes they want to repeat certain letters or sounds, as in rhyming words, to make their poem sound pleasing.

4. Once you have completed the previous chart, use the words on each line to form a question. Try to make each one a question that you find interesting. You may revise the chart if you wish. Write your questions on the lines below.

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# 2.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Reading “Wishes”

Using the poem and the images, answer the following questions:

1. Look at the poem’s question lines. How many questions are on each line?

\_\_\_\_\_

2. What do the questions on line 1 have in common with each other?

\_\_\_\_\_

\_\_\_\_\_

3. Reread the poem, looking for end words with the same rhyme sound. Then write the rhyming pairs here. Don’t forget to include slant rhymes.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**2.2**  
Continued

4. List three things from the poem or images that the speaker believes he will get when he is king.

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5. What would a king do with each of these items?

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# 2.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. In “Wishes,” the speaker dreams of becoming king. Write down the job you would most like to have.

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2. Using the list of questions your class assembled, pick the ones that interest you most. Write one question on every line with a Q next to it.

Q: \_\_\_\_\_

---

A: \_\_\_\_\_

Q: \_\_\_\_\_

---

A: \_\_\_\_\_

Q: \_\_\_\_\_

---

A: \_\_\_\_\_

Q: \_\_\_\_\_

---

A: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**2.3**  
Continued

Q: \_\_\_\_\_

\_\_\_\_\_

A: \_\_\_\_\_

Q: \_\_\_\_\_

\_\_\_\_\_

A: \_\_\_\_\_

- Thinking of the job you wrote in question 1, look back at the questions on the lines marked Q. In the lines marked with an A, answer each question you asked. Make sure to answer based on the job you want.

# Vocabulary

## Core Vocabulary

aardvark-n.

small mammal native to Africa

crave-v.

to want or wish for

lack-v.

to be without

newt-n.

amphibian found in many parts of the world

steed-v.

horse, usually ridden by an important person or warrior



## Literary Vocabulary

**alliteration-n.** the repetition of sounds at the beginning of several words in order or near one another

**dedication-n.** note in or after the title that shows the author wrote the poem for a special person

**repetition-n.** saying the same letters, sounds, or words over and over again

**slant rhyme-n.** words that share only the final consonant sound

### REMINDER

The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

# Harryette Mullen

Harryette Mullen was born on July 1, 1953, in Florence, Alabama. She was raised in Texas and became fascinated by language and poetry at a young age. Mullen recalls, “At school and at church we were always called on to memorize and recite poems—a whole lot of Langston Hughes and James Weldon Johnson and Paul Lawrence Dunbar.” These poets influenced Mullen, whose poetry won an award and publication in the local newspaper when she was in high school.

Mullen’s book *Tree Tall Woman* considers the lives of southern black women. Her other collections include *Muse & Drudge* and *Sleeping with the Dictionary*. Mullen uses humor and wordplay to discuss complicated topics. Writing connects her with people from various races and ethnicities worldwide: “The more people you can talk to and understand, the richer your life and experience can be.” Mullen teaches African American literature and creative writing at the University of California, Los Angeles.

# Norman Ault

Norman Ault was born on December 17, 1880, in Birmingham, England. One of eight children, Ault attended King Edward IV Grammar School in Essex, England. While at school, Ault was recognized for his natural creative talents and did remarkably well in both his art and architecture courses. His artistic reputation continued to grow, and he received recognition by *The Artist* magazine as a “particularly talented artist.”

With his wife, Lena, Ault created beautiful and imaginative children’s books, such as *The Rhyme Book* and *The Podgy Book of Tales*. In 1920, Ault published *Dreamland Shores*, a children’s book that paired poems with colorful and whimsical paintings of magnificent adventures. In addition to being a scholar of seventeenth-century British poetry, Ault was recognized by Oxford University for his talent as a writer. He died on February 6, 1950.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## 3.1

There are many ways to write a poem, and poets have to make choices about the way they want their poems to look and sound. They have to make decisions about content—the poem’s message—and form—the poem’s structure or appearance.

When considering a poem’s form, poets have to decide:

- how many stanzas, or groups of lines, the poem will have
- how many lines each stanza will have
- whether or not the poem will include a rhyme scheme

When considering a poem’s content, poets have to decide:

- what their poem will be about (the poem’s subject or content)
- what message they want to present about their subject (For example, they might want to describe their subject, or make a claim about it, or tell a story about it. The poems we are reading in this unit all tell stories about a subject.)
- what angle or perspective they want to take on their subject, or whom the poem’s narrator will be (This is often referred to as *point of view*.)

**NOTE TO STUDENT**

Did you know? Not all poems rhyme! If a poem does not rhyme or have a set pattern of beats, it is usually called a free verse poem.



# 3.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

First-person point of view is used when speakers or narrators describe stories or events that include them as characters. It often includes words such as *I, me, my, we, or us*.

For example, a student named Lauren might say:

*One time I dreamed I could fly.*

This would be first-person, since Lauren is talking about her own experience. Lauren is a character in the sentence she narrates.

Third-person point of view is used when speakers or narrators describe stories or events that do not include them as characters. It often uses words such as *he, she, it, or they*.

For example, Lauren's classmate José might describe Lauren's dream:

*Once, Lauren dreamed she could fly.*

This would be third-person, since José is talking about someone else's experience. José is not a character in the sentence he narrates.

Here's an example of how José might make his sentence first-person:

*Lauren told me that, once, she dreamed she could fly.*

This sentence is in first-person, since José is a character describing an event from his perspective.

## NOTE TO STUDENT

First-person point of view is used when narrators describe stories or events from their perspective. It often includes words such as *I, me, my, we, or us*.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## 3.2

**Point of View**

Now that you understand the difference between first- and third-person, practice applying that knowledge. On the line following each of the sentences below, write whether it uses first- or third-person.

1. Emily dreamed of going on a trip to India with her uncle. \_\_\_\_\_

2. I dreamed about riding a racehorse. \_\_\_\_\_

3. My little brother dreamed of being president after he went to Washington, D.C. \_\_\_\_\_

4. Austin had a dream about being a Major League baseball player. \_\_\_\_\_

5. Sofia's mother had dreamed for years about opening a restaurant. \_\_\_\_\_

6. In the dream, the friendly dragon offered to let us ride on his back. \_\_\_\_\_

7. After hearing the astronaut speak, our class dreamed of going to Mars someday. \_\_\_\_\_

8. Write a first-person sentence about a dream you have had while sleeping.

---

9. Write a first-person sentence about something you dream of doing or becoming.

---

10. Write a third-person sentence about one of your partner's dreams.

---

# 3.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Reading “My First Memory (Of Librarians)”

Answer the following questions about Giovanni’s poem. Consult the poem for words and details that can help you develop your answers.

1. Is this poem in first- or third-person? List the word or words in the poem that make this clear.

---

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2. Based on the title of the poem, what is the narrator describing? Put the answer in your own words.

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3. The narrator lists two reasons the chairs might not have fit her very well. Name both reasons.

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4. The narrator describes the librarian’s smile. Based on the description, how do you think the narrator felt about seeing the librarian? Give a reason for your answer.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**3.3**  
Continued

5. In the final stanza, the narrator says she felt anticipation about visiting the library. Using the third-person, write a sentence that describes, in your own words, how the narrator felt when she was at the library.

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6. When you read Nikki Giovanni's biography, you were asked to think about how she might have felt about libraries and librarians when she was younger. Based on your answers to questions 4 and 5, does the poem show Giovanni feeling the way you expected? Explain your answer.

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7. How can books be like another world like the speaker describes in the next-to-last line of the poem?

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## 3.4

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Visualizing Detail**

Now that you've read and thought about Nikki Giovanni's poem, it's time to imagine what her library looked like. To do that, you will think about all the details in the poem, then draw them in the space on the next page.

1. Look back at the poem and underline any words that help describe what the library looked like.
2. For each item you underlined, think about how to draw that. Use the details from the poem to help you. For example, does Giovanni remember that some objects were big? Does she tell you the shape of the furniture? Think about how these details can help you imagine what the room looked like.
3. Take one description and draw it in the space below. Make sure to think about where in the space it should be located.
4. As you draw each thing, label it with a word from the poem that helped you imagine how to draw it.
5. Keep adding objects to your library until it looks like the one in the poem.

If you feel stuck while you work, make sure to consult the poem, as it will help you know where to put each image. If you finish with time remaining, reread the poem. Look for one more detail you could draw in your library.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3.4  
Continued



A large, empty rectangular box with a dashed border, intended for writing or drawing.

## 3.5

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Planning Memory Poems**

Today's lesson included Nikki Giovanni's poem "My First Memory (of Librarians)," a poem in which the narrator remembers an event from her childhood and describes it with lots of detail. In this exercise, you'll think about a memory of your own, then answer some questions. If you don't finish during class time, you may complete your work at home.

1. Think about your favorite place. It might be a place where you go often, or it could be a place you have only been once. When you have thought of the place and remembered visiting it, write down the name of the place below.

- 
2. Think about what you did in this place. Did you talk to anyone? Move around? Do anything? Touch anything? Leave anything there or take anything when you left? Using the lines marked "2a" through "2d," write down four different things you did in this place.

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

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

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

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

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**3.5**  
Continued

3. Visualize! Now think about what the place looked like. What colors do you remember seeing? What objects were there? Were there other people? What did they look like? What were they wearing? Using the lines below, write down four details that describe how the place looked.

3a. \_\_\_\_\_

3b. \_\_\_\_\_

3c. \_\_\_\_\_

3d. \_\_\_\_\_

4. Now use your ears! Think about the sounds you heard in this place. Did anyone talk to you? What did they say? Was music playing? Were there other noises, or was it very quiet? Remember that, even in quiet places, you can hear some noises—perhaps you heard your own breathing, or the wind, or the air conditioner. Using the lines below, write down at least four sounds you heard in this place.

4a. \_\_\_\_\_

4b. \_\_\_\_\_

4c. \_\_\_\_\_

4d. \_\_\_\_\_

# 3.5

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

5. Now write down any other details you can remember about this experience. These could include how the place feels, how the place smells, or any other special detail that you remember and want to include.

5a. \_\_\_\_\_

5b. \_\_\_\_\_

5c. \_\_\_\_\_

5d. \_\_\_\_\_

If you've answered all the questions, that's great! If you haven't, remember that care matters more than speed.

Later in the poetry units you'll use this exercise as the starting point for a poem about your memory. To write a strong poem, you'll need to have lots of information, so make sure this is as complete as possible. If you remember other details later, you should add them. Think of all the details Giovanni used to help make her description memorable; try to do the same in your own work.

# Vocabulary

## Core Vocabulary

anticipation—*n.*

excitement about something before it happens

bankers'  
lights—*n.*

desk lamps used by bankers; their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers

card  
catalogue—*n.*

the filing system used by librarians before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them

foyer—*n.*

an entryway, often leading into another room

preside—*v.*

rule over or be in charge of

quilt rack—*n.*

used for hanging quilts and blankets once they are folded

## Literary Vocabulary

content—n.

the message of a poem or other text

form—n.

the structure or appearance of a poem or other text

free verse—n.

a poem with no rhyme scheme or set pattern of beats

### REMINDER

The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.



# Nikki Giovanni

Yolande Cornelia “Nikki” Giovanni was born on June 7, 1943, in Knoxville, Tennessee. She grew up in an all-black suburb of Cincinnati, Ohio, but spent summers visiting her grandparents in Knoxville. She loved hearing her grandmother’s stories about her ancestors, which greatly influenced her own love for writing. She explained in an interview, “I come from a long line of storytellers.”

Giovanni self-published her first book of poetry, *Black Feeling Black Talk*, in 1968. She has since published over two dozen books, including *Rosa* and *Hip-Hop Speaks to Children*, and won many awards.

She prides herself on being “a Black American, a daughter, a mother, a professor of English.” Her distinct and imaginative poetry is inspired by her fascination with people and their emotions. It is also influenced by music and her passion for social equality. She is currently a professor of English and Black Studies at Virginia Tech.

## 4.7

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Figurative Language in Poetry

### Part 1

One way to start understanding poetry is to understand the different kinds of language poets use.

One thing that helps distinguish poetry from other forms of writing is its use of language. Often when we hear a word, we think of its dictionary definition. We call that its *literal* meaning.


Example: Hand me that pen so I can sign Liam's birthday card.

In this sentence the speaker is asking for an actual, literal pen, which we use for writing. However, sometimes we mean something slightly different from the literal meaning.

Example: The pen is mightier than the sword.

When people say this, they do not literally mean that in a duel, the person holding a pen would beat the person holding a sword. What they mean is that words are often stronger than acts of violence. When people speak this way, they are using something called *figurative language*. A word's figurative meaning might be a symbol or representative of something else. The key is that the figurative meaning contains ideas, emotions, or connections that differ from the dictionary definition.

Although all writers may use the tools of figurative language, it appears in poetry more frequently than in other kinds of writing.



#### NOTE TO STUDENT

The literal meaning of a word is its dictionary definition. The figurative meaning of a word includes all the associations, symbols, and emotions that might be connected to the word.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.7  
Continued**Part 2**

Now you will get to practice your own examples of figurative language!

Each item below lists a figurative statement. Your teacher will review the first example. Then, working with a partner, name the literal meaning for each figurative expression.

| Figurative statement                 | Literal meaning          |
|--------------------------------------|--------------------------|
| I'm so hungry I could eat a horse!   | <i>I am very hungry.</i> |
| 1. It's raining cats and dogs!       |                          |
| 2. I'm on cloud nine!                |                          |
| 3. Don't let the cat out of the bag! |                          |
| 4. It sank like a stone.             |                          |

4.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Interpreting Similes in “Harlem”**

Fill out the chart below. Your teacher will model an example for you.

| <b>Line</b> | <b>Simile</b> | <b>Literal meaning</b>  |
|-------------|---------------|-------------------------|
| Line 4      |               | <i>to grow infected</i> |
| Lines 2–3   |               |                         |
| Line 6      |               |                         |
| Lines 7–8   |               |                         |
| Lines 9–10  |               |                         |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.2  
Continued

| <b>Figurative meaning</b>                     | <b>In the poem, is this good or bad?</b> |
|-----------------------------------------------|------------------------------------------|
| <i>deferred dreams are a kind of sickness</i> | <i>bad</i>                               |
|                                               |                                          |
|                                               |                                          |
|                                               |                                          |
|                                               |                                          |

## 4.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**What happens when your teeth aren't brushed?**

Now you will write your own series of similes to answer a single question, just like Hughes does.

Your similes will answer the question, "What happens when your teeth aren't brushed?"

To write your similes, you'll use the word bank below. In it are nine verbs, or action words. For each of those verbs, you will write a simile by adding an adjective, a noun, and the word *like* or *as*. Your teacher will show you an example using the verb *charge*.

Write your similes as a question and put one question on each line.

| Word Bank |       |      |
|-----------|-------|------|
| charge    | howl  | sour |
| clash     | sting | wilt |
| weaken    | decay | ooze |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4.3  
Continued

What happens when your teeth aren't brushed?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

Do they \_\_\_\_\_?

When you finish, read over your whole poem silently.

# Vocabulary

## Core Vocabulary

defer-v.

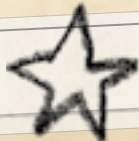
to put off or delay

fester-v.

to grow infected

renaissance-n.

a time period when many people are interested in big ideas and in creating art, music, and literature



## Literary Vocabulary

figurative language-n.

words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

literal meaning-n.

the dictionary definition of a word

metaphor-n.

comparison that does not use *like* or *as*

simile-n.

comparison using the word *like* or *as*



Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.1

## Reviewing Figurative Language

The previous lesson helped you think like a poet and identify the difference between figurative and literal language. Answer the following questions to review what you learned in that lesson.

1. The previous lesson introduced a poem by Langston Hughes. What was the title of this poem?

A. “Dreams Deferred”

B. “Harlem”

C. “A Raisin in the Sun”

2. Name the two different kinds of dreams discussed in earlier lessons.

---

---

3. What is the literal meaning of a word?

---

---

4. Is the following sentence literal or figurative? “I’m so hungry I could eat a horse!”

---

# 5.1

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

5. If someone says, "I'm so hungry I could eat a horse!" what do they actually mean?

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6. What is a simile?

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---

7. What is an example of a simile?

---

---

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.2

## Biography

Learning more about a poem's author and subject can sometimes help readers understand the poem more clearly. The "About the Poet" sections of the Poet's Journal provide short biographies of the poets whose work you are reading in this unit.

Read the "About the Poet" section for Langston Hughes, then answer the following questions. You may consult the Poet's Journal and the video from this lesson if you need additional help.

1. In what years did Langston Hughes live?

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2. In addition to poetry, what other kinds of literature did Hughes write?

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3. What was the main theme of Hughes's poetry?

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### NOTE TO STUDENT

Did you know? If you are writing about an author you have never met, you should not use their first name! Instead, write formally and either use both the first and last name, as question 1 does above (Langston Hughes), or use only the last name, as the other questions do.



**5.2**  
*Continued*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. What is the literal description of Harlem?

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5. What connection did Hughes have to Harlem?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.3

## The Harlem Renaissance

Answer the following questions based on the information you learned from the video.

1. What term describes the large amount of creative work in Harlem in the 1920s?

---

2. What kinds of creative work were being done in Harlem in the 1920s?

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---

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3. In the 1920s what appealed to Hughes about Harlem?

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4. How was Harlem different in the 1950s from the 1920s?

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## 5.4

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Hughes and Harlem**

Answer the following questions. You may look back at the poem “Harlem” or other Poet’s Journal pages as you work.

1. Langston Hughes published “Harlem” in 1951. Based on what you know about how Harlem changed between 1920 and 1950, why might he think of the Harlem neighborhood as a place where people’s hopes and dreams were deferred?

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2. Look back at your chart of similes from the previous lesson. Most of the similes Hughes uses describe things that sound bad—things stink and fester. Why might he use all these similes to describe a deferred dream?

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3. If Hughes had the chance to give people advice on how to live, what do you think he would tell them about following their dreams? Make sure your answer includes a reason from the poem.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

5.5

## Developing Memory Poems

In the lesson on Nikki Giovanni’s “My First Memory (of Librarians),” you started writing about a memory of your own and the setting where it took place. “Harlem” shows another way that poets can write about places they find meaningful. Today you’ll review your work and add some details and ideas to help improve it. We call this process *revision*, which is making changes to improve something.

First, read over your notes on Poet’s Journal 3.5. You will also see that your teacher has left you some comments about additional details you might add to your notes. If you have any questions about your teacher’s comments, raise your hand to get help. Once you understand your teacher’s comments, think about how you might do what your teacher suggests to improve your work.

Write down any changes you might make based on your teacher’s comments. Make sure to write down at least two new details you will add to your notes.

Once you have listed your changes, think about how Langston Hughes, Nikki Giovanni, and other poets you’ve read write about places that are important to them. Answer the following questions to help you think about ways to show why your memory is so important to you.

1. In one sentence, describe the most important thing that happens in your memory.

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2. How did you feel when this happened?

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# 5.5

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. What two words could you use in your poem to help describe that feeling?

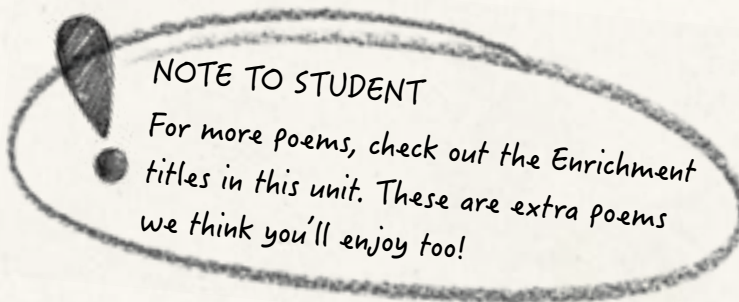
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4. Write a simile that shows readers how you felt in the memory.

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You will start drafting your poem in the next lesson. If you need to add more details or answers to your work, do that for homework.





# Langston Hughes

Langston Hughes was a poet, novelist, and playwright whose long career inspired numerous other writers. Born on February 1, 1902, in Joplin, Missouri, he moved to Lincoln, Ohio, at age thirteen. He began writing poetry there and eventually became one of the most influential poets of the Harlem Renaissance, a movement of African American artists and writers during the 1920s.

Hughes wrote about African American life between the 1920s and 1960s. His experiences traveling the world influenced his poetry. His work had many different topics, from beautiful things, such as music and love, to terrible things, such as discrimination and racism. His style was compared to jazz and blues music, perhaps due to its repetition and rhythm, or perhaps because his poems are lyrical and emotional. Hughes was proud of his culture and heritage, despite facing strict racial segregation. His poetry showed readers the injustice of racism and imagined a world of equality. He died in 1967.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

6.7

## Practicing Tone

Working with your partner, say the sentence below. Take turns adding emphasis or stress to different words in the sentence until you have said the sentence seven different times in seven different ways. As you practice emphasizing each word, put a check by it.

I never said he stole my cookie.

I

never

said

he

stole

my

cookie.

# 6.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Close Reading

Use the Sherman Alexie poem to help you answer the following questions:

1. Reread the poem and pay attention to everything the speaker says the basketball players hate. Write each item the players hate under the appropriate category in the following chart:

| Parts of the Body | People | Objects or Things |
|-------------------|--------|-------------------|
|                   |        |                   |
|                   |        |                   |
|                   |        |                   |

2. In the first stanza, the speaker says for him and his friends, basketball is more than simply a game. But for the speaker and his friends, it is something else. What word does he use to describe what basketball is for them?

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3. What is the literal definition of *war*?

---

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**6.2**  
Continued

4. Based on that background information, what are some possible figurative meanings of comparing basketball to war?

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5. In the final stanza of the poem, Alexie names two reasons why the boys play basketball. What are those two reasons?

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6. What is the literal meaning of keeping score in a basketball game?

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**NOTE TO STUDENT**

The Spokane tribe is a Native American tribe with a rich history. The Spokane once had several million acres of land in what are now the states of Washington and Idaho. Today, the Spokane tribe has approximately 3,000 members and a reservation in Washington state.

## 6.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Drafting Memory Poems**

Now that you've planned and revised your ideas, it's time to draft your memory poem! As you work, you should consult the description of your memory that you prepared with the Nikki Giovanni lesson (Lesson 3) and the revision work you did in the Langston Hughes lesson (Lesson 5.) Use these materials as you answer the following questions:

1. In one sentence, write the topic of your memory.

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---

2. In revision, you developed a simile to show readers how you felt in this memory. Copy that simile here.

---

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3. Pick one important word that you want to stress as a way of showing your poem's tone. Write that word here.

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4. How will you emphasize the word you picked in question 3?  
Circle your answer.

I will emphasize it through repetition.

I will emphasize it by putting it right before a line break.

I will emphasize it by using repetition and by putting it right before a line break.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**6.3**  
Continued

5. Look back over your writing and revision. These exercises helped you brainstorm, or gather lots of ideas about your memory, but you might not need all those details in your poem. Narrow down your ideas to the three most important details about your memory, and write them here. Next to each detail, write why this detail will be so important to your poem.

A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

Now think about the order in which the memory happened. What came first? Second? Last? Put a number by items A through C to indicate the order of events.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

# 6.3

Continued

6. Look over your list. Using the space provided, write your poem. Make sure to write the events in the order you indicated. Use the simile you wrote and other details from your answers to help develop your poem. Don't forget to stress your important word to help readers understand your poem's tone.

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# Vocabulary

## Core Vocabulary

desperate-adj.      hopeless

## Literary Vocabulary

line break-n.      the place where a line ends

tone-n.      the attitude of a piece of writing, expressed through the style of writing and the words the author uses



### REMINDER

The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

## Sherman Alexie

Sherman Alexie is a Native American author who was born on October 7, 1966, on the Spokane Indian Reservation in Washington state. Alexie and his family were very poor and faced many obstacles. In addition, Alexie was born with a medical condition that led doctors to believe that he would not live past his first birthday. Against all odds he excelled in school, academically and as a basketball star, and eventually became class president despite the prejudice he faced from peers.

His writing career began in college. He was largely influenced by other Native American writers, such as Joseph Bruchac. Alexie uses exaggeration, humor, and emotion to shed light on the many difficulties faced by Native American communities in the United States. His most well-known books include *The Lone Ranger and Tonto Fistfight in Heaven* and *The Absolutely True Story of a Part-Time Indian*. Alexie currently lives and writes in Washington.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.1

## Providing Feedback

Throughout the previous lessons, you have been working on your own memory poem. Today you will get to share your poem aloud with a partner. Each person will read their poem, then each listener will share responses to the questions below.

When it is your turn to read your work aloud, remember to speak clearly and slowly.

When it is your turn to listen to your partner, think about the following questions as you listen to the poem. Take a minute to write down your answers and share them aloud with your partner.

Remember that you should listen attentively to your partner. This means you should think about what your partner is reading so that you are able to review the key ideas your partner expresses in their poem. Make sure to look at your partner while they read the poem aloud.

1. Using your own words, describe the main thing that happens in your partner's poem.

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2. The previous lesson asked you to emphasize a word or phrase in your poem. What word or phrase seems to be emphasized in your partner's poem? You may look at the written poem as you think about your answer; make sure to give a reason for your answer.

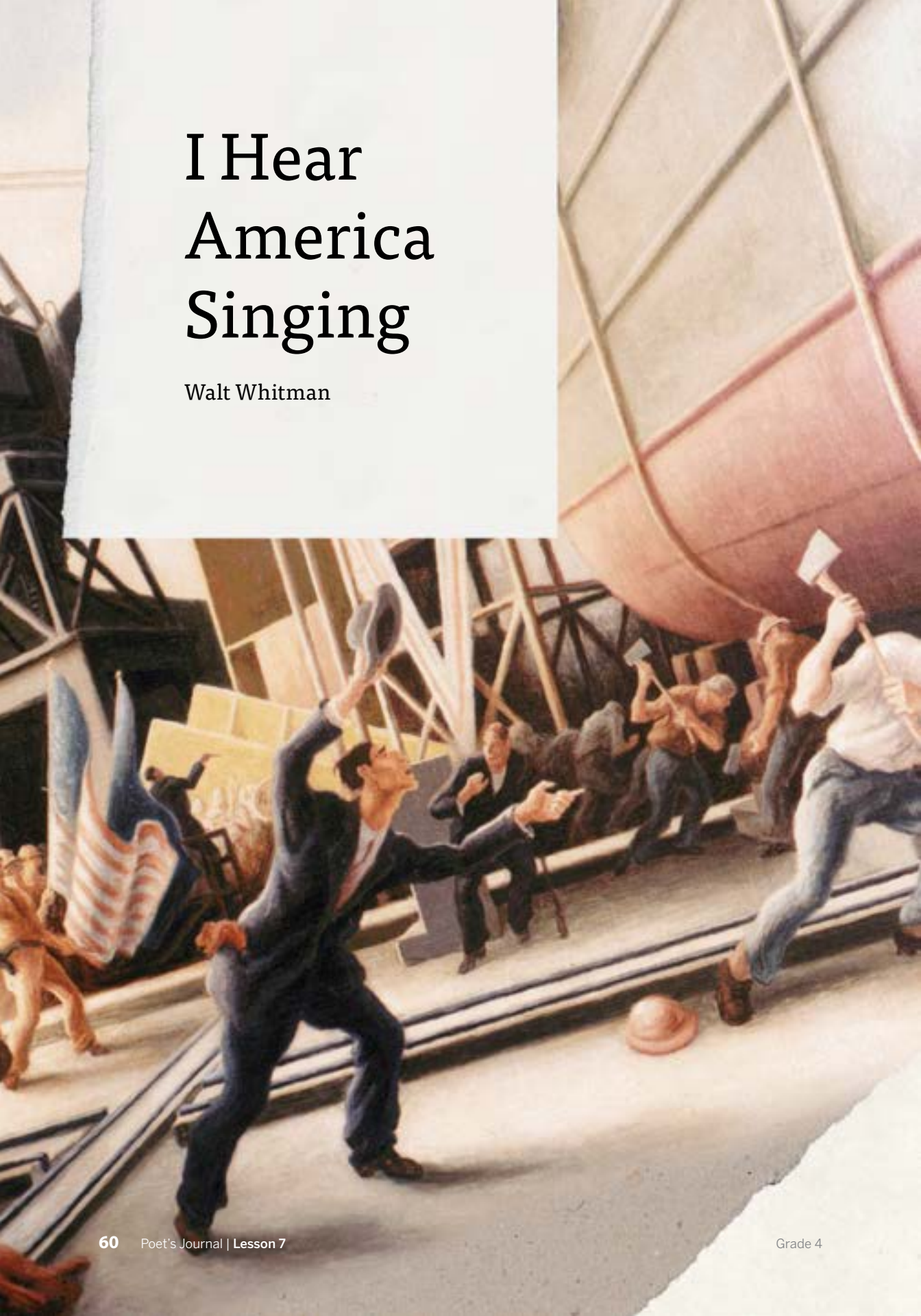
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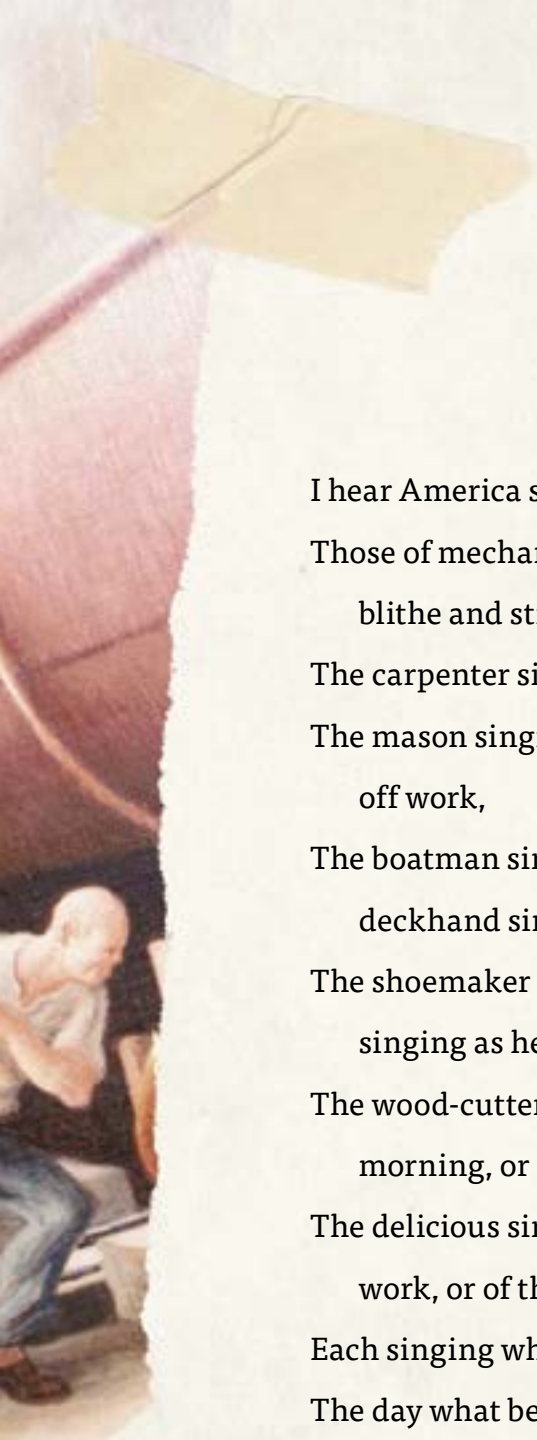
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# I Hear America Singing

Walt Whitman





I hear America singing, the varied carols I hear,  
Those of mechanics, each one singing his as it should be  
    blithe and strong,  
The carpenter singing his as he measures his plank or beam,  
The mason singing his as he makes ready for work, or leaves  
    off work,  
The boatman singing what belongs to him in his boat, the  
    deckhand singing on the steamboat deck,  
The shoemaker singing as he sits on his bench, the hatter  
    singing as he stands,  
The wood-cutter's song, the ploughboy's on his way in the  
    morning, or at noon intermission or at sundown,  
The delicious singing of the mother, or of the young wife at  
    work, or of the girl sewing or washing,  
Each singing what belongs to him or her and to none else,  
The day what belongs to the day—at night the party of  
    young fellows, robust, friendly,  
Singing with open mouths their strong melodious songs.

## 7.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Understanding Metaphor**

Up to now, the poems in this unit have used figurative language in clear ways. For example, Sherman Alexie's poem directly compares basketball to war.

However, poets do not always make their comparisons so directly. As readers, one of the things we must figure out is whether or not Whitman is referring to literal songs that people would sing out loud, if he is using the idea of singing as a metaphor, or if he is doing both.

Consult the poem as needed to answer the following questions about how Whitman uses metaphor.

1. At the end of the poem, Whitman writes, "Each singing what belongs to him or her and to none else." Using your own words, explain what Whitman means here.

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2. Whitman makes sure to explain that the singers are all doing some kind of work. Here, he is probably not saying that everyone is singing at their jobs! Instead, he seems to compare work to singing. Write down ways that each of the following kinds of work might be like singing.

A. Shoemaking: \_\_\_\_\_

---

B. Plowing a field: \_\_\_\_\_

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.2  
Continued

3. Think of a carpenter who is building a piece of wooden furniture. What kind of noises might his tools make?

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4. How might someone consider the noises made by a carpenter's tools to be a kind of music? Give a reason for your answer.

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5. Based on the way Whitman compares the work and the songs, what do you think he would consider the most important trait about America? Give a reason from the poem to support your answer.

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# 7.2

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

6. *Harmony* is a musical term that describes how different notes work together to create a pleasing sound. It also describes how people work together. How does Whitman's metaphor between singing and work use the two definitions of *harmony*?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.3

**Planning**

In the space below, write down as many things as possible that people do throughout the school day. Make sure to have at least ten items on your list.

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7.4

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “I Hear My School Singing”

Now you'll use the evidence you gathered in the previous activity to help you write a poem about how you hear your school singing. Use that evidence to answer the following questions:

1. Whitman's poem describes many different kinds of workers that help make up America. What different kinds of workers help make up your school?

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2. Whitman compares the work of Americans to songs. What kind of songs do you hear in the school? For example, students' feet as they enter the class might make a drumlike sound.

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Using the material you listed above, compose your own poem on the following lines. Make sure to write the title, “I Hear My School Singing,” on the very first line. As you write, try to include at least ten different kinds of songs you hear in the school day.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

7.4  
Continued

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If you finish with time to spare, look back over your poem. Go back and add at least one more detail that helps readers understand how your school sings throughout the day.

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# Vocabulary

## Core Vocabulary

beam-*n.*

a thick piece of wood

blithe-*adj.*

happy and untroubled

intermission-*n.*

a break in the middle of something, usually a performance

mason-*n.*

someone who builds things with stone

melodious-*adj.*

pleasant sounding

robust-*adj.*

healthy and strong

varied-*adj.*

different from each other or diverse

# Walt Whitman

Born on May 31, 1819, on Long Island, New York, Walt Whitman worked as a teacher and a journalist before becoming a poet. His poetry related to people of all backgrounds and made him one of America's most well-known and beloved writers.

During Whitman's time, the United States of America was divided by slavery, which threatened to split the country in two. The Civil War inspired him to write *Drum Taps*, poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, one of his poems, "O Captain, My Captain," is a patriotic tribute to President Lincoln.

Whitman also wrote poems about nature. Whitman died in 1892. However, his poetry and free-verse style, along with his conversational tone, remain appreciated and admired.





























## 10.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Alliteration**

In this exercise you'll practice your alliteration skills. In an earlier lesson you used alliteration to describe the way an animal might feel. In this lesson you'll write new examples of alliteration that link to your own name.

Write a letter from your name on each of the five lines on the next page. Only use each letter one time. If you run out of letters from your first name, move on to your last name. For example, if your name were Sid Sawyer, you would write the following letters on the lines: S, I, D, A, W.

After you put a letter on each line, write a sentence using each letter. Each sentence should have at least three words that start with the letter from your name.

Examples:

Letter: S

*Shea spied swans.*

Letter: W

*Wally watched walruses.*

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

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

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

10.1  
Continued

If you finish with time remaining, try to add two more words to each sentence using alliteration.

Examples:

Letter: S

*Shea spied swans swimming silently.*

Letter: W

*Wally watched walruses waiting in the water.*

## 10.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Interpreting Similes**

The following chart lists lines from Mora's poem. Each line contains a simile that has to do with one of the five senses: smell, touch, sight, sound, or taste. For each line, write down the simile and the sense it deals with. Then think about what each simile might say about words and complete the possible figurative meaning of the simile.

Your teacher will fill out the first row of the chart with you as an example.

| <b>Line</b> | <b>Simile</b> | <b>Sense</b><br>(you may have more than one sense) | <b>Figurative meaning:</b><br>how this applies to words                      |
|-------------|---------------|----------------------------------------------------|------------------------------------------------------------------------------|
| Line 4      |               | <i>taste</i>                                       | <i>Words can be sweet or pleasant to your mouth; they can be fun to say.</i> |
| Line 5      |               |                                                    |                                                                              |
| Lines 6-7   |               |                                                    |                                                                              |
| Line 7      |               |                                                    |                                                                              |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**10.2**  
Continued

| <b>Line</b> | <b>Simile</b> | <b>Sense</b><br>(you may have more than one sense) | <b>Figurative meaning:</b><br>how this applies to words |
|-------------|---------------|----------------------------------------------------|---------------------------------------------------------|
| Lines 8–9   |               |                                                    |                                                         |
| Line 10     |               |                                                    |                                                         |
| Line 11     |               |                                                    |                                                         |
| Line 12     |               |                                                    |                                                         |

# 10.2

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

| <b>Figurative meaning:</b><br>how this applies to words |         |         |             |             |
|---------------------------------------------------------|---------|---------|-------------|-------------|
| <b>Sense</b><br>(you may have more<br>than one sense)   |         |         |             |             |
| <b>Simile</b>                                           |         |         |             |             |
| <b>Line</b>                                             | Line 13 | Line 14 | Lines 15–16 | Lines 16–17 |
|                                                         |         |         |             |             |
|                                                         |         |         |             |             |
|                                                         |         |         |             |             |
|                                                         |         |         |             |             |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**10.2**  
Continued

| <b>Line</b>                                             |  |  |  |  |
|---------------------------------------------------------|--|--|--|--|
| <b>Simile</b>                                           |  |  |  |  |
| <b>Sense</b><br>(you may have more than one sense)      |  |  |  |  |
| <b>Figurative meaning:</b><br>how this applies to words |  |  |  |  |
| Line 18                                                 |  |  |  |  |
| Line 19                                                 |  |  |  |  |
| Line 20                                                 |  |  |  |  |
| Line 21                                                 |  |  |  |  |

## 10.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Writing with All Five Senses**

Now it's your turn to write using all five senses and alliteration! In this activity you will follow Mora's example and write a poem about something that is extremely important to you. Follow the instructions below to plan, organize, and draft your poem.

1. Mora writes about words because she values them. In this poem you will write about something that is very important to you. Take a minute to think about an object that you value. It may not be something you actually own, but it should be something you know well enough to describe in a lot of different ways. When you have decided on the object you will write about, write it below.
- 

2. Mora's poem uses all five senses to describe words. You will do the same thing in your poem. For each letter below, describe how the sense listed applies to your object. Depending on the object you selected, you may not be able to give a literal meaning for each sense. For example, if you selected a favorite rock to write about, you have probably never tasted it! But think about how Mora uses similes to introduce a figurative meaning into her descriptions. Try to do the same with your object.

- A. What does it feel like when you touch it?
- 
- 
-



Name: \_\_\_\_\_

Date: \_\_\_\_\_

10.3  
Continued

B. What does it smell like?

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---

---

C. How does it sound?

---

---

---

D. What does it look like?

---

---

---

E. What does it taste like?

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---

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# 10.3

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. Mora describes how she feels free like words. How does your object make you feel?

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4. Describe a way that you are like your object.

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5. Now pick one of your answers from above and think about a way to describe it using alliteration. Write that here.

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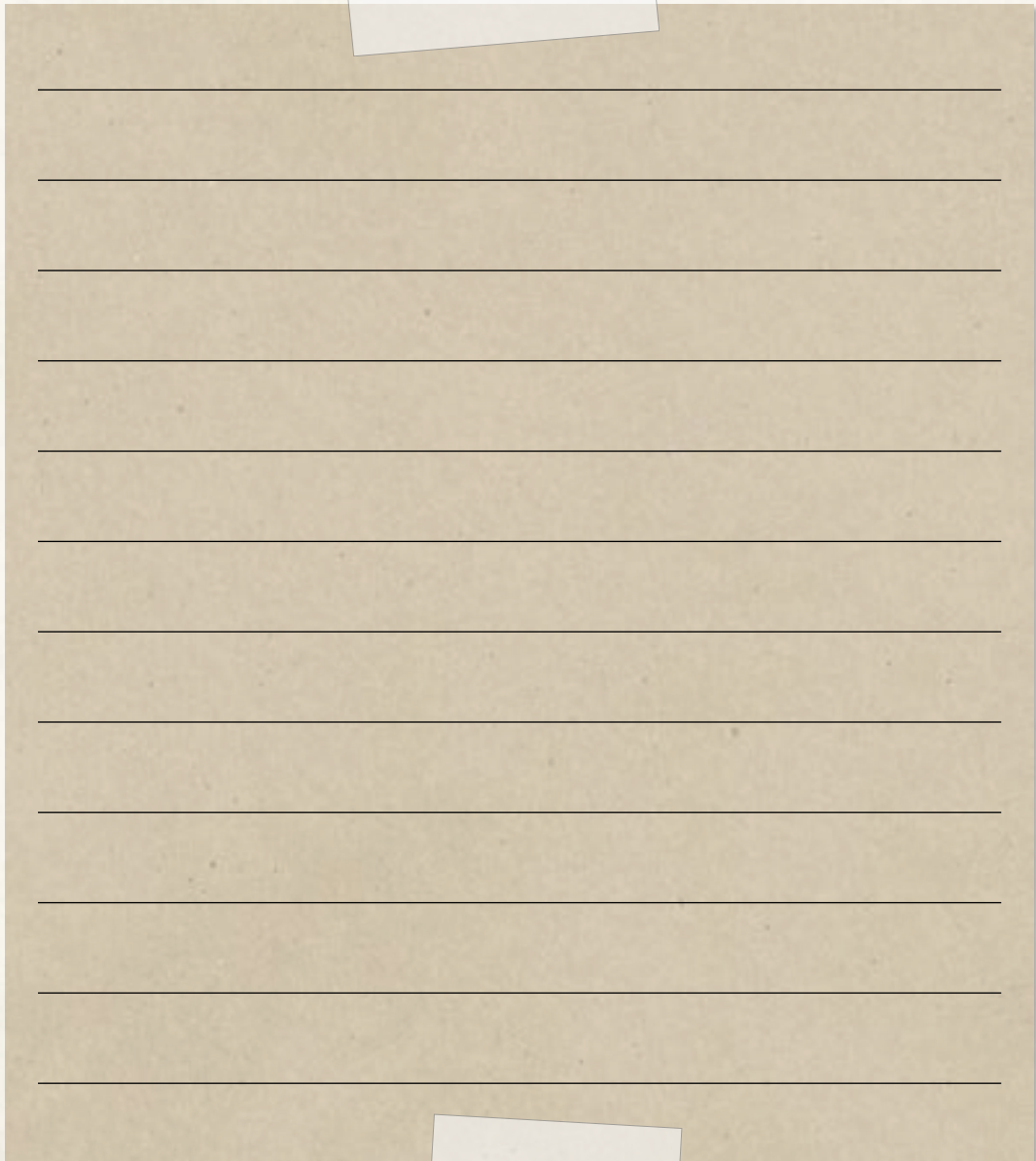
Name: \_\_\_\_\_

Date: \_\_\_\_\_

**10.3**  
Continued

Now that you've thought about the things you might include in your poem, it's time to write! Use the lines below to describe your object. Make sure to use all five senses.

If you finish with time remaining, read back over your poem silently. Try to add alliteration to another line. Then try to add a simile.



# Vocabulary

## Core Vocabulary

plume-n.

a feather, either on a bird or used as decoration such as on a woman's hat

### REMINDER

The back of your Poet's Journal contains a Glossary with definitions for some of the words in the poem. If you can't find a definition you need in the Glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

## Pat Mora


Pat Mora is a Latina poet and author. Born in El Paso, Texas in 1942 on the Mexico-US border, she grew up speaking English and Spanish at home. Her love of poetry started early: “I always liked poetry and I had lots of books in my house so I would just open them up and read.”

Mora became a teacher, a university administrator, and a writer inspired by her culture and childhood: “Many of my book ideas come from the desert where I grew up in the open spaces, wide sky, [and] all that sun.” Mora supports bilingual literacy programs. She is deeply involved in spreading “bookjoy” — exciting children to read at a young age. Her books *Tomas and the Library Lady*, *The Rainbow Tulip*, and *House of Houses* capture the imaginations of young readers. She currently lives and writes in Santa Fe, New Mexico.



# Fog

Carl Sandburg



The fog comes  
on little cat feet.

It sits looking  
over harbor and city  
on silent haunches  
and then moves on.

11.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Reading Extended Metaphors

When a writer's metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.

Carl Sandburg's poem "Fog" uses an extended metaphor to compare the fog to a cat. Using the poem as a reference, complete the following chart to show the different parts of Sandburg's extended metaphor.

| Words from poem | How this might describe a cat | How this might describe fog |
|-----------------|-------------------------------|-----------------------------|
|                 |                               |                             |
|                 |                               |                             |
|                 |                               |                             |



Name: \_\_\_\_\_

Date: \_\_\_\_\_

11.2

## Writing Poems with Extended Metaphors

Now that you have seen how Carl Sandburg uses an extended metaphor to describe the weather, it's your turn! Follow the steps below to write your own poem that contains an extended metaphor comparing the weather to an animal.

1. Read the words in the word bank below and pick the kind of weather you want to describe in your poem. Circle your choice.

|          |           |            |
|----------|-----------|------------|
| breeze   | hail      | lightning  |
| clouds   | gust      | rain       |
| downpour | hurricane | rainbow    |
| snow     | sunshine  | thunder    |
| tornado  | wind      | earthquake |

2. Write down at least five different things that describe the word you circled above. If you get stuck for ideas, you might think about what this kind of weather looks, sounds, or feels like. You might think about its shape, color, and way of moving.

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# 11.2

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

3. What animal would make a good metaphor for the word you circled above?

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4. Remember that in an extended metaphor, you must make your comparison over more than one line of the poem. Write down at least three ways your animal is like the weather you circled above.

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If you can't think of three things, try a different animal.

### NOTE TO STUDENT

When a writer's metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

11.2  
Continued

5. Once you have listed three ways in which the animal compares to the weather, use the following lines to compose your poem.

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If you finish with time remaining, look back over your work to make sure your metaphor extends for more than one line of the poem. Then think of one more way you could compare the animal to the weather, and add that to your poem.

**Congratulations**—you just wrote another poem!

# Vocabulary

## Literary Vocabulary

extended  
metaphor - n.

a metaphor that continues for more than one sentence of a story or more than one line of a poem

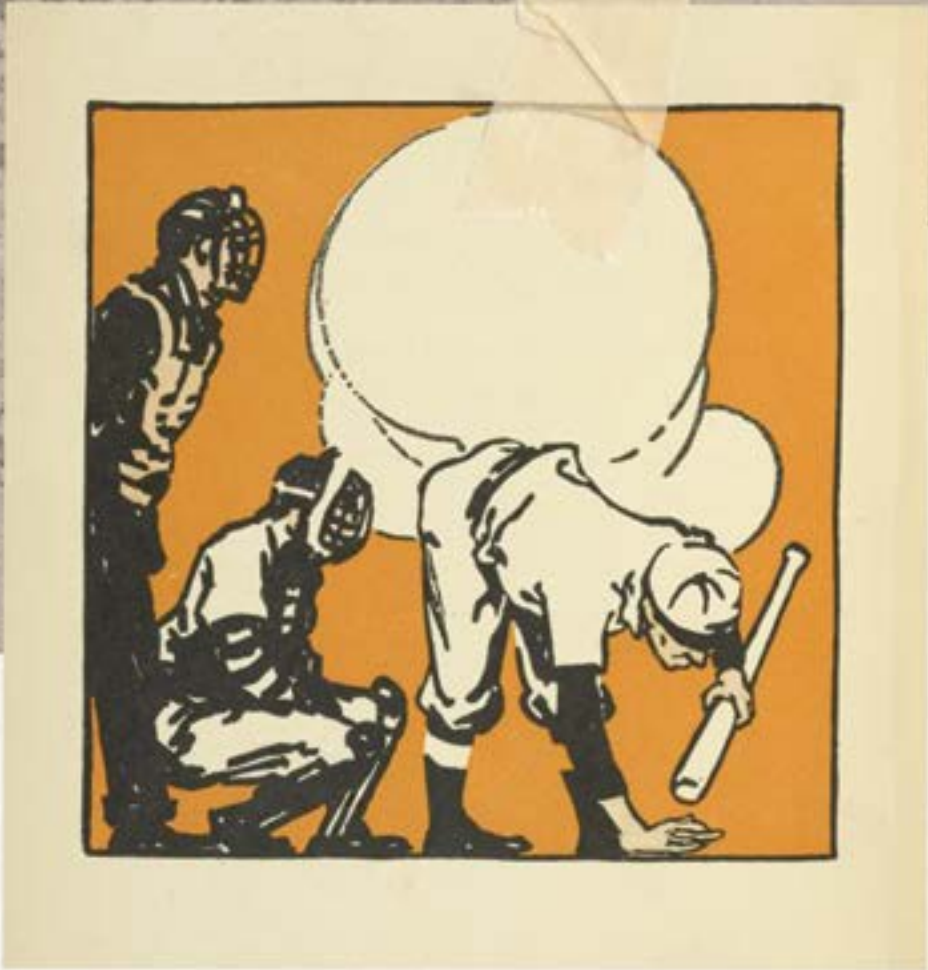
### REMINDER

The back of your Poet's Journal contains a Glossary with definitions for some of the words in the poem. If you can't find a definition you need in the Glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

# Carl Sandburg

Carl Sandburg was born January 6, 1878, in Galesburg, Illinois. Sandburg's family was desperately poor, so he left school at age thirteen, doing odd jobs to earn money for the family. While serving in the Spanish-American War years later, he met a student from Lombard College who persuaded Sandburg to return to school after the war.

At Lombard College, Sandburg was mentored by a writing professor who encouraged him to pursue poetry and supported him in publishing his first collection of poems, *Reckless Ecstasy*. Sandburg wrote in the free-verse style, inspired by the poetry of Walt Whitman. While living in Chicago as an adult, he published several volumes of poetry, including *Chicago Poems* and *Cornhuskers*. He became famous for his depictions of urban life and the industrial city. He won the Pulitzer Prize three times, once for his biography of President Lincoln and twice for poetry. Sandburg died in 1967.



# Casey at the Bat

Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:  
The score stood four to two, with but one inning more to play,  
And then when Cooney died at first, and Barrows did the same,  
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest  
Clung to the hope which springs eternal in the human breast;  
They thought, "If only Casey could but get a whack at that—  
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,  
And the former was a hoodoo, while the latter was a cake;  
So upon that stricken multitude grim melancholy sat,  
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,  
And Blake, the much despised, tore the cover off the ball;  
And when the dust had lifted, and men saw what had occurred,  
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;  
It rumbled through the valley, it rattled in the dell;  
It pounded on the mountain and recoiled upon the flat,  
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;  
There was pride in Casey's bearing and a smile lit Casey's face.  
And when, responding to the cheers, he lightly doffed his hat,  
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;  
Five thousand tongues applauded when he wiped them on his shirt;  
Then while the writhing pitcher ground the ball into his hip,  
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,  
And Casey stood a-watching it in haughty grandeur there.  
Close by the sturdy batsman the ball unheeded sped—  
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore;  
"Kill him! Kill the umpire!" shouted someone on the stand;  
And it's likely they'd have killed him had not Casey raised his hand.



With a smile of Christian charity great Casey's visage shone;  
He stilled the rising tumult; he bade the game go on;  
He signaled to the pitcher, and once more the dun sphere flew;  
But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"  
But one scornful look from Casey and the audience was awed.  
They saw his face grow stern and cold, they saw his muscles strain,  
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,  
He pounds with cruel violence his bat upon the plate;  
And now the pitcher holds the ball, and now he lets it go,  
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,  
The band is playing somewhere, and somewhere hearts are light;  
And somewhere men are laughing, and somewhere children shout,  
But there is no joy in Mudville —mighty Casey has struck out.



# 12.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## “Casey at the Bat”

This poem is too complex to understand completely without hearing and reading it multiple times. However, you probably still understood a great deal on just your first experience with the poem. The following questions will help show just how much you understand about the poem already.

1. Who is this poem’s main character?

\_\_\_\_\_

2. What sport does Casey play?

\_\_\_\_\_

3. Why do the fans want Casey to come up to bat?

\_\_\_\_\_

\_\_\_\_\_

4. What happens when Casey does come up to bat?

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

12.2

## Summarizing a Stanza

Working with the group your teacher assigned, follow these steps to figure out the meaning of your stanza.

1. Read the stanza silently.
2. Have one member of the group read the stanza aloud.
3. If the stanza has any words you do not know, ask your group members for help. You might look in the glossary to see if the word is defined. If not, work together as a group to think about how context clues can help you infer the word's meaning.
4. Go through each of the stanza's four lines and talk about what they mean.
5. Once you agree on a meaning for each line, summarize those into the action of the stanza. Remember that in a summary, you should describe the most important things happening. You should not include every detail, but you should give readers a sense of the basic points of the section.
6. When you have agreed on a summary, write it here.

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7. Pick one group representative to share the summary with the class when the teacher calls on your group.

## 12.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Poetic Devices**

Now it's time to explore the way this poem uses poetic devices. To do this, you will need to use things you learned from other lessons in the poetry unit. Think back to the different kinds of poetic devices you have learned about so far. Thayer uses a lot of them in his long poem!

Answer the following questions, consulting the poem as needed, to think more about which devices he used and why he chose them.

1. In stanzas 1 and 2, the phrases “sickly silence” and “deep despair” are examples of which poetic device?

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2. This device often adds emphasis to certain details. Look back at the first two stanzas of “Casey at the Bat.” Why might the “sickly silence” and “deep despair” be important things to emphasize here?

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3. Stanza 4 describes how Blake “tore the cover off the ball.” The poet uses figurative language here; Blake did not really tear up the ball. What is the figurative meaning of this statement?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

12.3  
Continued

4. In stanza 9, the poet writes:

. . . there went up a muffled roar,  
Like the beating of the storm-waves on a stern and distant shore.

Read each word carefully. What poetic device is used here? Name the word that helps you know this.

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---

5. The lines in question 4 compare two different things. What are they?

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6. How are the two things compared by the lines in question 4 similar?

---

7. Stanza 13 repeats the word “somewhere” many times. Circle the word every time it appears in the stanza. How many times does it appear?

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8. We know that poets often use repetition to focus on important details. Why might the author of this poem want to focus on “somewhere” in this stanza?

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# Vocabulary

## Core Vocabulary

defiance-*n.*

disobedience

ease-*n.*

a feeling of comfort or relaxation

fraud-*n.*

a dishonest action

lusty-*adj.*

healthy and strong

melancholy-*n.*

sadness

multitude-*n.*

large group

patrons-*n.*

people who support something; fans

*stern-adj.*

strict or harsh

*stricken-adj.*

upset

*visage-n.*

a face or the expression on it

### Literary Vocabulary

*hyperbole-n.*

an exaggerated statement not meant to be taken literally; for example, "I've been waiting forever" uses hyperbole to state that the speaker has waited a long time.

*quatrain-n.*

a four-line stanza

# 13.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Poetic Structure

1. What is a stanza?

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2. Number the stanzas in the poem “Casey at the Bat.” How many stanzas does the poem contain?

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3. How many lines are in each stanza?

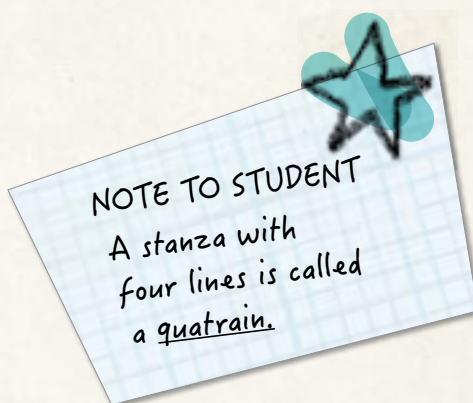
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4. Write down the rhyming words in the poem’s first stanza.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

13.2

## Planning Narrative Poems

“Casey at the Bat” tells a story about how things didn’t work out the way the people of Mudville thought they would. You’ll follow its example in this writing activity.

To get started, think of a time when something didn’t go the way you expected. Write a sentence about that time in the space that follows.

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Now answer the following questions to help you develop your ideas for your own poem.

1. Describe the scene of your story. Where were you?

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---

2. When did the story take place?

---

3. Who was there with you?

---

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# 13.2

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. What did you expect to happen?

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---

5. What actually happened?

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6. How did you feel about what happened?

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7. Think of one detail you want to emphasize in your poem. Write it here.

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8. How will you emphasize that detail? Write the name of the poetic device you will use here.

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Name: \_\_\_\_\_

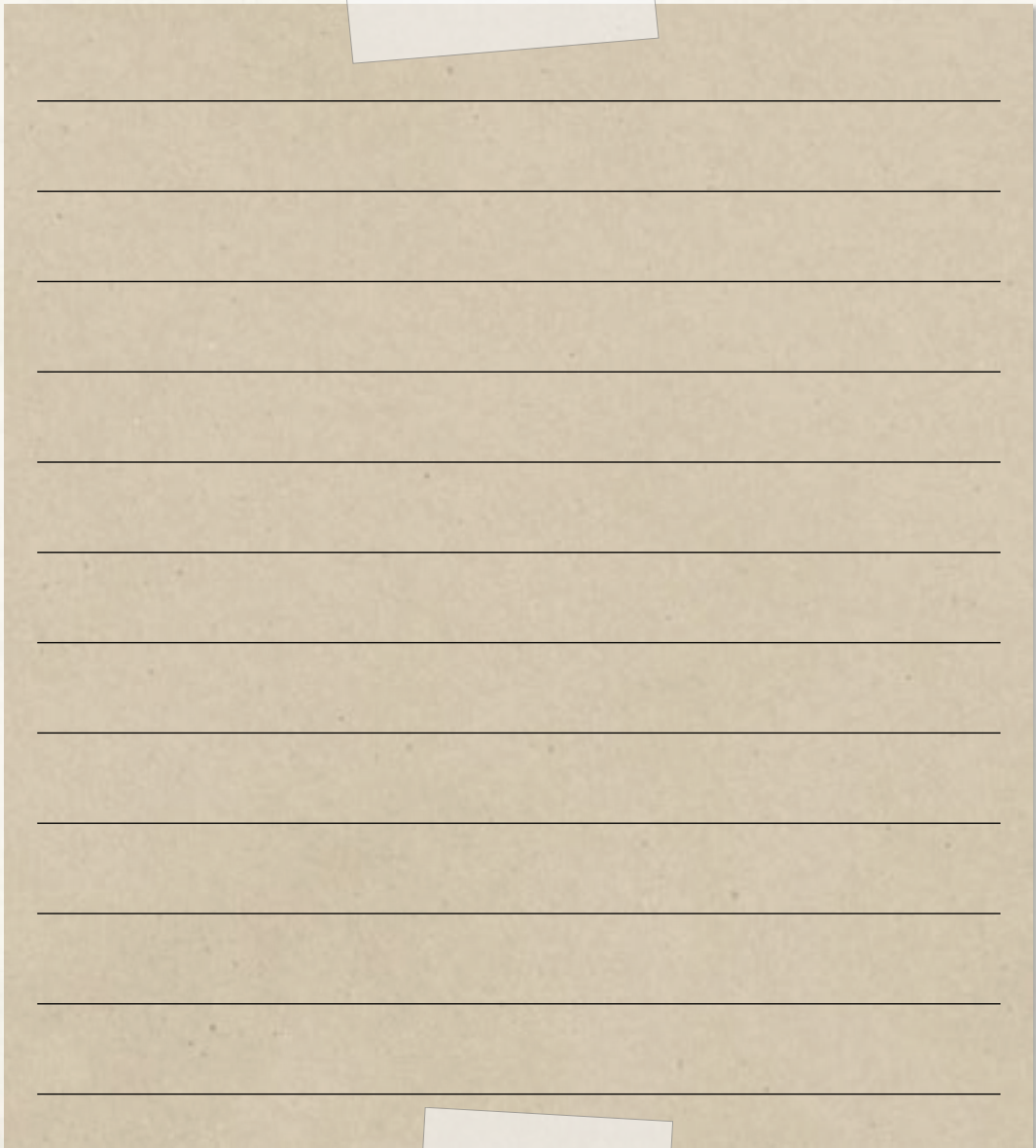
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13.3

## Drafting Narrative Poems

Now it's time to start drafting! Use the following space to write your poem. Don't forget to use poetic devices to emphasize important details.

If you finish with time remaining, read over your poem. In the space that follows, write down one more detail you could add to your poem to make it even better.



# Ernest Lawrence Thayer

Ernest Lawrence Thayer was born on August 14, 1863, in Lawrence, Massachusetts, to a wealthy family. He attended private schools as a boy, then studied philosophy at Harvard University. He was the editor and president of *Lampoon*, a Harvard literary magazine. After graduating, he moved to San Francisco and worked for the *San Francisco Examiner* writing humorous columns and poetry.

Thayer left San Francisco due to poor health and moved back to Massachusetts. He continued to write poetry, however, for several newspapers around the country. He is most famous for “Casey at the Bat,” which is considered the most well-known baseball poem. The poem became so popular that it was made into a short film in 1914. Thayer remained ill for the rest of his life and did little writing, but he enjoyed reciting his famous poems for friends. He died in 1940.



14.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Interpreting a Passage

In this activity you will work in groups to answer the following questions about part of the *Kavikanthabharana*. Your teacher will give your group a section of the poem to work on and will review the first example.

Use the excerpt of the poem you were given to answer the following questions.

Write your section of the poem in the space below.

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---

---

1. What is the literal meaning of the section?

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---

2. What are some possible broader meanings of the section?

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---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

14.1  
Continued

3. Why might this be an important thing for poets to do?

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4. Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?

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# 14.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Ideas for Poets

Now it's time to think about how you can apply Kshemendra's ideas to your own life as a poet. Working together with your group and using the section of the poem assigned to your group, answer the following questions. You may refer to the literal or the broader meaning of the section in developing your answers. Write your group's section of the poem below, then use the ideas in it to answer questions 1–3.

1. List at least three ways you could practice this during the next week.

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2. List at least three ways you could practice this as you grow older.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

# 14.2

Continued

3. List at least three different kinds of poems you could write about the ideas above.

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### NOTE TO STUDENT

Don't forget that your Poet's Journal has extra space in the back where you can write new poems on your own! If your group answers all the questions with time remaining, pick one of these ideas and start drafting a new poem right now!

# 14.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Writing Advice Poems

Now it's your turn to write an advice poem. In this poem, you will describe what a reader of poetry should do. Follow the prompts below to compose your poem. As you work, you may want to think about the list of ideas your class brainstormed. You may also look back at the excerpt from *Kavikanthabharana* if you would like.

1. Name at least three things you try to notice when you read a poem for the first time.

---

---

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2. What is the most important thing you have learned about reading poetry?

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3. What helps you most when you read a poem?

---

---

4. When you find a poem you really love, what do you do?

---

---

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**14.3**  
Continued

Now use your answers above to write an advice poem for people who have never read poetry before. What would they need to know in order to read poetry successfully? Make sure your poem tells them at least four different things about what poetry readers should know or do.



# 14.3

Continued

Name: \_\_\_\_\_

Date: \_\_\_\_\_

A large rectangular area with a light brown background, resembling a piece of paper pinned to a surface with four white corner tabs. The area contains ten horizontal lines for writing.

If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have been given in this unit for reading poetry. Is there someone you know who might enjoy reading poetry, too? Maybe you could give them a copy of this poem as a way to inspire or encourage them.

# Kshemendra

Writing during the twelfth century, Kshemendra lived in the region today known as India. Kshemendra wrote in the ancient language of Sanskrit. He studied Buddhism and Hinduism, and he wrote epic poems based on various stories and gods from those religions. Additionally, Kshemendra was a playwright, a novelist, and a historian.

Despite being born into a wealthy and powerful family, Kshemendra wrote about downtrodden or common people, on topics that appealed to the masses. His work remained mostly unknown until its discovery in 1871. In total, eighteen pieces of his writing have been found and translated. Now people from all over the world can read his work in their own language and appreciate this once-forgotten poet.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Today you will read a new poem by Grace Nichols titled “They Were My People.” After reading the poem, you will answer several questions.

**Reading Questions (30 minutes)**

1. Nichols’s poem uses two different examples of anaphora. What are they?

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2. What are some reasons that Nichols might use anaphora?

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3. The poem “They Were My People” includes several different examples of alliteration. How many can you name?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

4. The repeated phrase about the “sunbeat” is an example of figurative language. What might Nichols mean by this expression?

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5. Nichols reminds the readers that the subjects of the poem were her people. What might she mean by this?

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6. Below are two examples of figurative language (not from the poem). Which is a simile and which is a metaphor?

A. The thunder rumbled like a roaring lion.

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B. The clouds were fluffy pillows moving across the sky.

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**Reading Score:     /14**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Writing Questions

7. Write your own poem describing one of your memories. Make sure your poem includes a title and anaphora. You should also try to include figurative language or at least one example of alliteration. When you have completed your poem, complete the table that follows.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

| Check | Question                                                                                                                                                                | Complete the question below     |
|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|
|       | <p>The poetic tool I use in this poem is . . .</p> <p>My poem is a really strong example of the tool being used. I know this because . . .</p>                          |                                 |
|       | <p>I convey the message in a creative and new way. This is not a poem another person would write, because it shows my unique imagination in the following way . . .</p> |                                 |
|       | <p>I have looked over each line and made intentional choices about where to begin and end each line. I decided . . .</p>                                                |                                 |
|       | <p>I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.</p>                                          | <p><i>(No writing here)</i></p> |
|       | <p>My poem will surprise my readers because . . .</p>                                                                                                                   |                                 |
|       | <p>My poem has strong images, such as . . .</p>                                                                                                                         |                                 |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

| Check | Question                                                                                                                                                           | Complete the question below |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
|       | I have chosen the best words to express myself. I took out all the words I don't need.                                                                             | (No writing here)           |
|       | I have written a strong beginning to my poem by . . .                                                                                                              |                             |
|       | The ending of my poem looks and feels like an ending because . . .                                                                                                 |                             |
|       | I chose the best title for my poem. it is really good because . . .                                                                                                |                             |
|       | I looked at my poem and decided whether it needed a shape, line breaks, long lines or short lines. I decided . . .                                                 |                             |
|       | I have carefully decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided . . . |                             |
|       | I have checked my spelling and every word is spelled correctly.                                                                                                    | (No writing here)           |

**Writing Score:**     /15





# Paul Revere's Ride

Henry Wadsworth Longfellow

Listen my children and you shall hear  
Of the midnight ride of Paul Revere,  
On the eighteenth of April, in Seventy-five;  
Hardly a man is now alive  
Who remembers that famous day and year.

He said to his friend, "If the British march  
By land or sea from the town to-night,  
Hang a lantern aloft in the belfry arch  
Of the North Church tower as a signal light,—  
One if by land, and two if by sea;  
And I on the opposite shore will be,  
Ready to ride and spread the alarm  
Through every Middlesex village and farm,  
For the country folk to be up and to arm."

Then he said "Good-night!" and with muffled oar  
Silently rowed to the Charlestown shore,  
Just as the moon rose over the bay,  
Where swinging wide at her moorings lay  
The Somerset, British man-of-war;

*(no stanza break)*

A phantom ship, with each mast and spar  
Across the moon like a prison bar,  
And a huge black hulk, that was magnified  
By its own reflection in the tide.

Meanwhile, his friend through alley and street  
Wanders and watches, with eager ears,  
Till in the silence around him he hears  
The muster of men at the barrack door,  
The sound of arms, and the tramp of feet,  
And the measured tread of the grenadiers,  
Marching down to their boats on the shore.

Then he climbed the tower of the church,  
By wooden stairs, with stealthy tread,  
To the belfry chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him made  
Masses and moving shapes of shade,—  
By the trembling ladder, steep and tall,  
*(no stanza break)*

To the highest window in the wall,  
Where he paused to listen and look down  
A moment on the roofs of the town  
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,  
In their night-encampment on the hill,  
Wrapped in silence so deep and still  
That he could hear, like a sentinel's tread,  
The watchful night-wind, as it went  
Creeping along from tent to tent,  
And seeming to whisper, "All is well!"  
A moment only he feels the spell  
Of the place and the hour, and the secret dread  
Of the lonely belfry and the dead;  
For suddenly all his thoughts are bent  
On a shadowy something far away,  
Where the river widens to meet the bay,—  
A line of black that bends and floats  
On the rising tide, like a bridge of boats.





Meanwhile, impatient to mount and ride,  
Booted and spurred, with a heavy stride,  
On the opposite shore walked Paul Revere.  
Now he patted his horse's side,  
Now he gazed at the landscape far and near,  
Then impetuous stamped the earth,  
And turned and tightened his saddle girth;  
But mostly he watched with eager search  
The belfry tower of the old North Church,  
As it rose above the graves on the hill,  
Lonely and spectral and sombre and still.  
And lo! as he looks, on the belfry's height  
A glimmer, and then a gleam of light!  
He springs to the saddle, the bridle he turns,  
But lingers and gazes, till full on his sight  
A second lamp in the belfry burns!

A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the dark,  
And beneath, from the pebbles, in passing, a spark

*(no stanza break)*



Struck out by a steed that flies fearless and fleet;  
That was all! And yet, through the gloom and the light,  
The fate of a nation was riding that night;  
And the spark struck out by that steed, in his flight,  
Kindled the land into flame with its heat.

He has left the village and mounted the steep,  
And beneath him, tranquil and broad and deep,  
Is the Mystic, meeting the ocean tides;  
And under the alders, that skirt its edge,  
Now soft on the sand, now loud on the ledge,  
Is heard the tramp of his steed as he rides.

It was twelve by the village clock  
When he crossed the bridge into Medford town.  
He heard the crowing of the cock,  
And the barking of the farmer's dog,  
And felt the damp of the river-fog,  
That rises after the sun goes down.

It was one by the village clock,  
When he galloped into Lexington.  
He saw the gilded weathercock  
Swim in the moonlight as he passed,  
And the meeting-house windows, black and bare,  
Gaze at him with a spectral glare,  
As if they already stood aghast  
At the bloody work they would look upon.

It was two by the village clock,  
When he came to the bridge in Concord town.  
He heard the bleating of the flock,

*(no stanza break)*



And the twitter of birds among the trees,  
And felt the breath of the morning breeze  
Blowing over the meadow brown.  
And one was safe and asleep in his bed  
Who at the bridge would be first to fall,  
Who that day would be lying dead,  
Pierced by a British musket-ball.

You know the rest. In the books you have read,  
How the British Regulars fired and fled,—  
How the farmers gave them ball for ball,  
From behind each fence and farmyard-wall,  
Chasing the red-coats down the lane,  
Then crossing the fields to emerge again  
Under the trees at the turn of the road,  
And only pausing to fire and load.

So through the night rode Paul Revere;  
And so through the night went his cry of alarm  
To every Middlesex village and farm,—  
A cry of defiance, and not of fear,

*(no stanza break)*

A voice in the darkness, a knock at the door,  
And a word that shall echo forevermore!  
For, borne on the night-wind of the Past,  
Through all our history, to the last,  
In the hour of darkness and peril and need,  
The people will waken and listen to hear  
The hurrying hoof-beats of that steed,  
And the midnight message of Paul Revere.



PP.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Short-Answer Questions**

Consult the poem “Paul Revere’s Ride” as you answer the following questions.

1. Who is the narrator of the poem?

\_\_\_\_\_

2. What metaphors, similes, or other forms of figurative language does this poet use?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Identify the rhyme scheme of the poem.

\_\_\_\_\_

\_\_\_\_\_

4. In one sentence, write what this poem is about.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

PP.1

## Graphic Organizer

Imagine the night of Paul Revere's ride from the main character's point of view. What would the character see, hear, smell, taste, and feel? Using details from the poem, complete the graphic organizer to infer what Paul Revere experienced.

| Paul Revere   | Lines or words from the poem that support your answer |
|---------------|-------------------------------------------------------|
| heard _____   |                                                       |
| saw _____     |                                                       |
| smelled _____ |                                                       |
| tasted _____  |                                                       |
| felt _____    |                                                       |

PP.1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Writing Questions—Creative

Write down three new words that you learned while reading the poem, then use each word in an original sentence.

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Pretend you are a character who is not the narrator. Write a poem from the point of view of that character.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

**PP. 1**

“Paul Revere’s Ride” is a poem about an important event in American history. Pick another important historical event and write a poem about it. You may wish to visit the library to learn more about the event.

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# Vocabulary

## Core Vocabulary

belfry-*n.*

a bell tower or steeple housing bells, especially one that is part of a church

moorings-*n.*

the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied

phantom-*n.*

a ghost

barrack-*n.*

a building or group of buildings used to house soldiers

grenadiers-*n.*

soldiers armed with grenades

stealthy-*adj.*

behaving in a cautious manner, so as not to be seen or heard

## Literary Vocabulary

sombre-adj.

dark or dull in color or tone; gloomy

sentinel-n.

a soldier or guard whose job is to stand and keep watch

spur-v.

to urge (a horse) forward by digging one's heels into its sides

impetuous-adj.

moving forcefully or rapidly

spectral-adj.

like a ghost

tranquil-adj.

free from disturbance; calm

alders-n.

widely distributed trees of the birch family



**gilded-adj.**

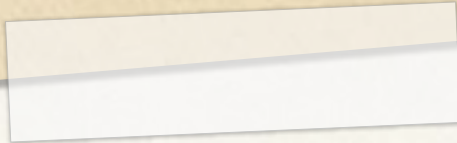
covered thinly with gold leaf or gold paint

**musket-n.**

a gun with a long barrel typically carried by members of the military

**defiance-n.**

open resistance; bold disobedience



### REMINDER

The back of your Poet's Journal contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.





# The New Colossus

Emma Lazarus

Not like the brazen giant of Greek fame  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glow world-wide welcome; her mild eyes command  
The air-bridged harbor that twin cities frame,  
“Keep, ancient lands, your storied pomp!” cries she  
With silent lips. “Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore,  
Send these, the homeless, tempest-tossed to me,  
I lift my lamp beside the golden door!”



PP.2

Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Short-Answer Questions

Consult the poem “The New Colossus” as you respond to the following prompts.

1. Summarize the poem you read.

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2. Name three things you liked in this poem.

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3. Suggest a new title for the poem, one that highlights a different part of the poem than its current title does.

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

PP.2

## Short-Answer Writing Questions

1. Who is the speaker of the poem?

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2. What literary devices does this poet use? Fill in your answers in the table below.

| Poetic Device | Example(s) from "The New Colossus" |
|---------------|------------------------------------|
| Point of View |                                    |
| Alliteration  |                                    |
| Imagery       |                                    |
| Rhyming       |                                    |
| Metaphor      |                                    |
| Simile        |                                    |

# PP.2

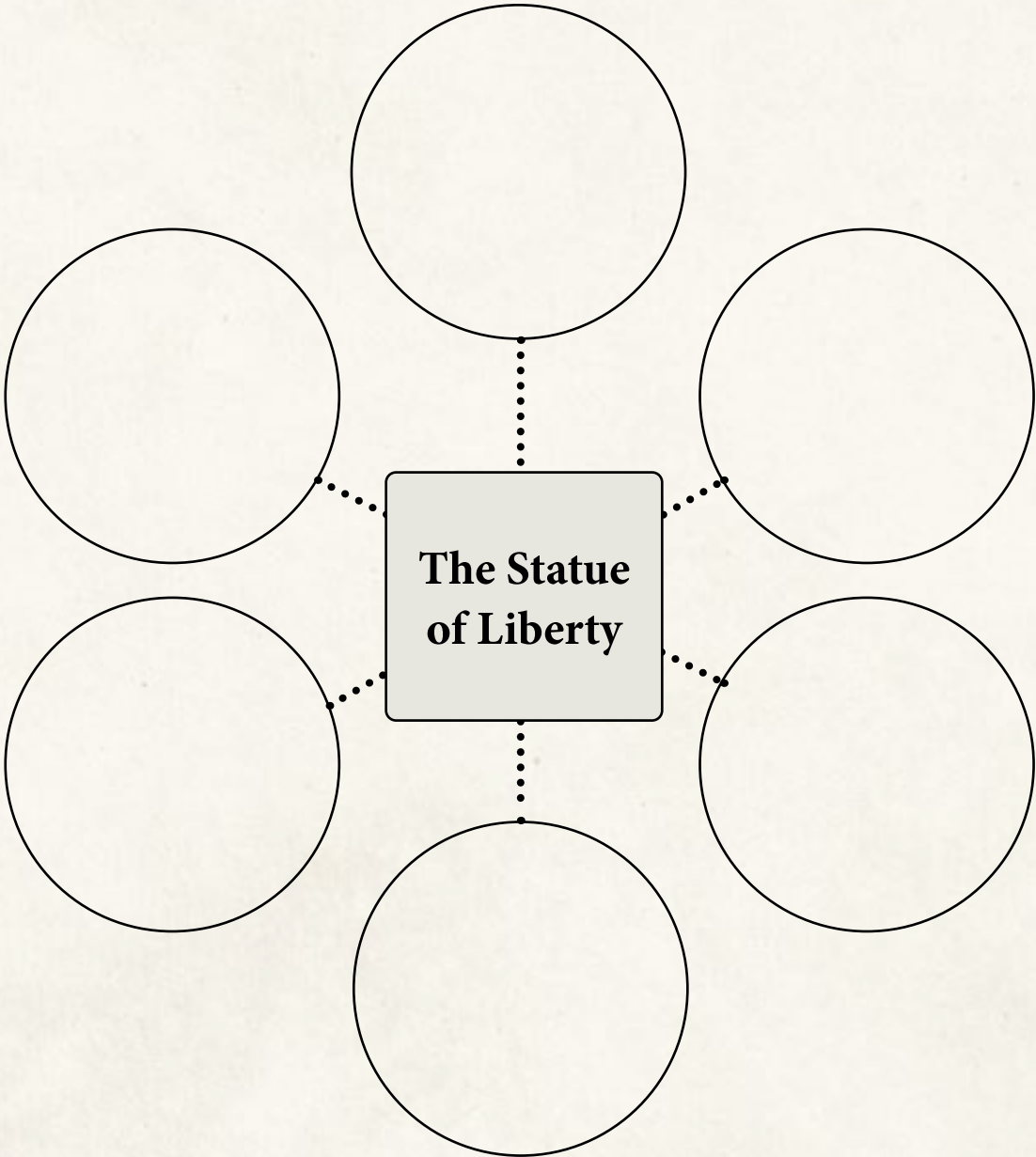
Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Graphic Organizer

What imagery does this poet use?

Fill in the chart below to keep track of descriptive language. In the center, you will find the subject of the poem, the Statue of Liberty. In the circles reaching out from the center, write details from the text about the poem.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

PP.2

In one sentence, write what this poem is about.

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### Writing Questions—Creative

Write down two new words that you learned while reading the poem, then use each word in an original sentence.

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# Vocabulary

brazen-*adj.*

bold and without shame or made of brass

exiles-*n.*

ones who have been forced out of or barred from their native country

yearn-*v.*

to have an intense feeling of longing for someone (or something)

refuse-*n.*

matter thrown away or rejected as worthless; trash

teem  
(teeming) -*v.*

to be full of or swarming with

tempest-*n.*

a violent windy storm

PP.3

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Performance Reflection Sheet**

1. What did you like about the subject of the poem—what it was about?

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2. What did you like about the language that was used in the poem? Did the student use figurative language, alliteration, or anaphora?

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

PP.3

3. What did you like about how the speaker performed the poem?

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4. Did anything stand out for you? What was it and why?

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# Glossary

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## A

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- aardvark** – *n.* a small mammal native to Africa
- alders** – *adj.* widely distributed trees of the birch family
- alliteration** – *n.* the repetition of sounds at the beginning of several words in order or near one another
- anaphora** – *n.* the repetition of words at the start of a series of lines in a poem
- anticipation** – *n.* eagerness, thinking about something before it happens

## B

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- banker's lights** – *n.* desk lamps used by bankers. Their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers
- barrack** – *n.* a building or group of buildings used to house soldiers
- beam** – *n.* a thick piece of wood
- belfry** – *n.* a bell tower or steeple housing bells, especially one that is part of a church
- blithe** – *adj.* happy and untroubled
- brazen** – *adj.* bold and without shame or made of brass

C

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- card catalogue** – *n.* the filing system used by libraries before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them
- caviar** – *n.* fish eggs, an expensive and rare food considered a special treat
- content** – *n.* the message of a poem or other text
- crave** – *v.* to want or wish for

D

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- decent** – *adj.* acceptable or good enough
- dedication** – *n.* note in or after the title that shows the author wrote the poem for a special person
- defer** – *v.* to put off or delay
- defiance** – *n.* open resistance; bold disobedience
- desperate** – *adj.* hopeless
- dialogue** – *n.* words or sentences spoken by a character in a poem, play, or story

**E**

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- ease** – *n.* a feeling of comfort or relaxation
- excerpt** – *n.* a small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article
- exiles** – *n.* ones who have been forced out of or barred from their native country
- extended metaphor** – *n.* a metaphor that continues for more than one sentence of a story or more than one line of a poem

**F**

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- fester** – *v.* to grow infected
- figurative language** – *n.* words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language
- form** – *adj.* the structure or appearance of a poem or other text
- foyer** – *n.* an entryway, often leading into another room
- fraud** – *n.* a dishonest action
- free verse** – *n.* a poem with no rhyme scheme or set pattern of beats

G

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**gilded** – *adj.* covered thinly with gold leaf or gold paint

**grenadiers** – *n.* soldiers armed with grenades

H

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**hyperbole** – *n.* an exaggerated statement not meant to be taken literally; for example, “I’ve been waiting forever” uses hyperbole to state that the speaker has waited a long time

I

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**impetuous** – *adj.* moving forcefully or rapidly

**infer** – *v.* to reach a reasonable conclusion based on available evidence

**intermission** – *n.* a break in the middle of something, usually a performance

L

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**lack** – *v.* to be without

**leer** – *n.* an unpleasant look

**line** – *n.* the basic unit of a poem; together, lines form stanzas

- line break** – *n.* the place where a line ends
- literal meaning** – *n.* the dictionary definition of a word
- lusty** – *adj.* healthy and strong

## M

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- mason** – *n.* someone who builds things with stone
- melancholy** – *n.* sadness
- melodious** – *adj.* pleasant sounding
- metaphor** – *n.* comparison that does not use *like* or *as*
- moorings** – *n.* the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied
- multitude** – *n.* a large group
- musket** – *adj.* a gun with a long barrel typically carried by members of the military

## N

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- newt** – *n.* an amphibian found in many parts of the world

P

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- patrons** – *n.* people who support something; fans
- phantom** – *n.* a ghost
- plume** – *n.* a feather, either on a bird or used as decoration such as on a woman's hat
- preside** – *v.* rule over or be in charge of

Q

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- quatrain** – *n.* four-line stanza
- quilt rack** – *n.* used for hanging quilts and blankets once they are folded

R

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- refuse** – *n.* matter thrown away or rejected as worthless; trash
- renaissance** – *n.* a time period when many people are interested in big ideas and in creating art, music, and literature
- repetition** – *v.* saying the same letters, sounds, or words over and over again; often used to add emphasis or to make a poem sound pleasant
- robust** – *adj.* healthy and strong

S

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|                                 |                                                              |
|---------------------------------|--------------------------------------------------------------|
| <b>sentinel</b> – <i>n.</i>     | a soldier or guard whose job is to stand and keep watch      |
| <b>simile</b> – <i>n.</i>       | comparison using the words <i>like</i> or <i>as</i>          |
| <b>slant rhyme</b> – <i>n.</i>  | words that share only the final consonant sound              |
| <b>sombre</b> – <i>adj.</i>     | dark or dull in color or tone; gloomy                        |
| <b>spectral</b> – <i>adj.</i>   | like a ghost                                                 |
| <b>spur</b> – <i>v.</i>         | urge (a horse) forward by digging one's heels into its sides |
| <b>stall</b> – <i>n.</i>        | a room in a stable assigned to an animal or animals          |
| <b>stanza</b> – <i>n.</i>       | a section of a poem; consists of a line or group of lines    |
| <b>stanza break</b> – <i>n.</i> | the blank space that divides two stanzas from one another    |
| <b>stealthy</b> – <i>adj.</i>   | behaving in a cautious manner, so as not to be seen or heard |
| <b>steed</b> – <i>n.</i>        | horse, usually ridden by an important person or warrior      |
| <b>stern</b> – <i>adj.</i>      | strict or harsh                                              |
| <b>stricken</b> – <i>adj.</i>   | upset                                                        |

## T

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**teem (teeming) - v.** to be full of or swarming with

**tempest - n.** a violent windy storm

**tone - n.** the attitude of a piece of writing, expressed through the style of writing and the words the author uses

**tranquil - adj.** free from disturbance; calm

## V

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**varied - adj.** different from each other or diverse

**visage - n.** face or the expression on it

## W

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**waltz - n.** a kind of dance

## Y

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**yearn - v.** to have an intense feeling of longing for someone (or something)





Creative Space

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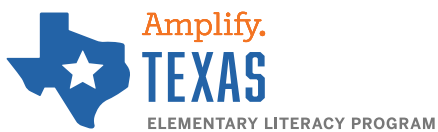
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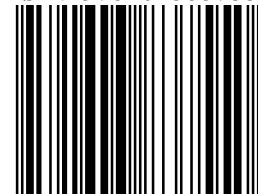
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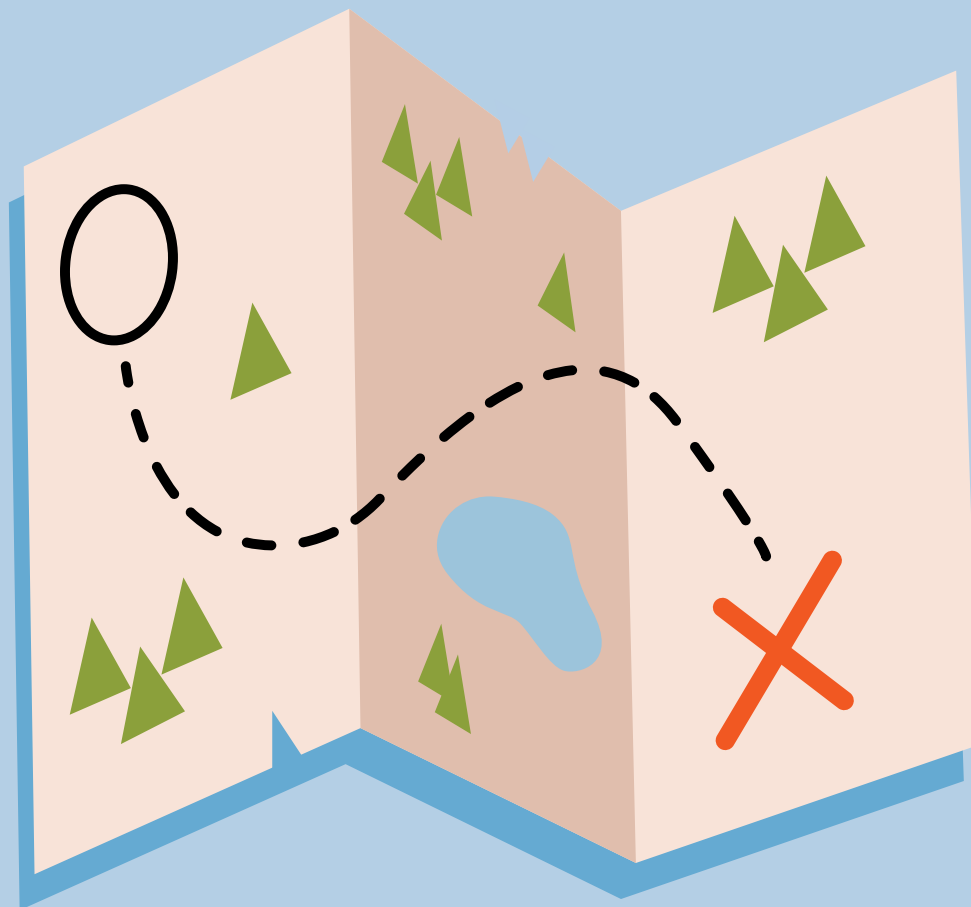


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**Grade 4**

**Unit 5** | Teacher Guide

***Treasure Island: X Marks the Spot***



Grade 4

Unit 5

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***Treasure Island:***  
X Marks the Spot

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**Teacher Guide**

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# Introduction

## TREASURE ISLAND: X MARKS THE SPOT

This introduction includes the necessary background information to teach the *Treasure Island* unit. This unit contains 19 daily lessons as well as four Pausing Point days that may be used for differentiated instruction. Each entire lesson will require a total of 90 minutes. Lesson 15 is devoted to a unit assessment. It is recommended that you spend no more than 23 days total on this unit.

## WHY THE TREASURE ISLAND UNIT IS IMPORTANT

This unit examines the fiction genre through a classic novel, *Treasure Island*. Students will focus on character development, setting, and plot, as well as literary devices, while reading an abridged version of Robert Louis Stevenson’s popular adventure story. It is important for students in the upper elementary grades to read longer works of fiction and trace the development of plot, characters, and literary elements over the course of a novel; this unit will provide students that opportunity. In addition, this text presents an opportunity for students to learn about the adventure story as a unique subgenre of fiction. Students will also be exposed to other relevant aspects of the text, such as geography, pirates, and sailing.

The texts that students will be reading and discussing in this unit also provide opportunities for students to build content knowledge and draw connections to the social studies subject area but does not explicitly teach the Texas Essential Knowledge and Skills standards for Social Studies. At times throughout the unit, you may wish to build on class discussions to support students in making cross-curricular connections to the strand of Social studies skills from the social studies discipline.

## **Prior Knowledge**

Students who have received instruction in the program in Grades K–3 and up to this point in Grade 4 will already have pertinent background knowledge for this unit. These students may have gained relevant background knowledge during the following domains and units:

### **Kings and Queens (Grade K)**

#### **Stories (Grade K)**

- Explain that stories that are made-up and come from a writer’s imagination are called fiction.
- Identify the beginning, middle, and end of a given story.
- Identify the sequence of events in a given story.
- Identify the characters of a given story.
- Identify the plot of a given story.
- Identify the setting of a given story.
- Identify the characteristics of subgenres of fiction.

#### **Fables and Stories (Grade 1)**

- Identify character, plot, and setting as basic story elements.
- Describe the characters, plot, and setting of a specific fable or story.

#### **The War of 1812 (Grade 2)**

#### **Early Explorations of North America (Grade 3)**

- Identify motivating factors that led to the exploration of the Americas in different expeditions.
- Explain why kings and queens in Europe were interested in exploring the Atlantic and the area to the west of Europe.

#### **Colonial America (Grade 3)**

#### **The Viking Age (Grade 3)**

#### **Classic Tales: *The Wind in the Willows* (Grade 3)**

- Identify from which character’s perspective the story is being experienced.
- Identify common themes as demonstrated through the characters.
- Demonstrate understanding of literary terms, such as author, characters, setting, plot, dialogue, personification, point of view, perspective, biography, autobiography, theme, narrator, and narration.

#### **American Revolution (Grade 4)**



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## READER

The Reader for this unit, *Treasure Island*, includes complex text and prepares students in Grade 4 for the increased vocabulary and syntax demands aligned texts will present in later grades. This is an abridged version of the original novel written by Robert Louis Stevenson and published in 1883. *Treasure Island* chronicles the adventures of the young narrator, Jim Hawkins, who discovers a treasure map when an old pirate stays at his family's inn. After joining forces with a doctor and a squire, Jim travels in search of treasure on a distant island. The novel vividly portrays a host of challenges, including encounters with dangerous pirates and a mutiny on the ship. Jim uses his wits to outsmart the pirates in this tale of greed, adventure, duplicity, and bravery.

The Reader also includes two selections that may be used for enrichment. Although the Teacher Guide does not include lessons for these enrichment selections, the Activity Book includes activity pages students may complete independently. Please use these selections at your discretion, considering students' needs and the time available in your school day. You may wish to have students read "The Voyage" after they have read Chapters 3 and/or 4 in the Reader, as the selection includes text from the original *Treasure Island* that corresponds to the events covered in these chapters. You may also wish to have students read "Blackbeard" after they have read Chapter 2 in the Reader, as the selection is about the infamous pirate, who is referenced in that chapter.

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## WRITING

In the writing lessons, students will engage in an extended writing project, while continuing to practice the various stages of the writing process. They will begin by drafting a character sketch and then will write, publish, and share an original adventure story. While working on the adventure story, students will focus on character development, dialogue, verb choice, and revision methods.

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## FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available on the program's digital components site. This component was created to accompany materials for Grades 4 and 5. It consists of selections from a variety of genres, including poetry, folklore, fables, and other selections. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). There are sufficient selections so you may, if desired, use one selection per week. For more information on implementation, please consult the supplement.

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## TEACHER RESOURCES

At the back of this Teacher Guide, you will find a section titled "Teacher Resources." In this section, you will find the following:

- Core Connections Schooner Diagram
- Glossary for *Treasure Island*
- Pronunciation Guide for *Treasure Island*
- Adventure Story Rubric
- Adventure Story Editing Checklist
- Resources for the Enrichment Selections in *Treasure Island*
- Activity Book Answer Key

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## DIGITAL COMPONENTS

In the Advance Preparation section of each lesson, you will be instructed to create various posters, charts, or graphic organizers for use during the lesson. Many of these items, along with other images such as maps or diagrams, are also available on the program's digital components site.



## 1

# The Old Seadog

## PRIMARY FOCUS OF LESSON

### Core Connections

Students will identify relevant geographical points, historical events, and key ship terms to prepare for reading the adventure story *Treasure Island*.

✚ **TEKS 4.1.A; TEKS 4.8.D**

### Reading

Students will identify the narrator and setting of the story and describe important characters introduced in the first chapter.

✚ **TEKS 4.3.B; TEKS 4.6.A; TEKS 4.6.B; TEKS 4.6.F;**  
**TEKS 4.7.E; TEKS 4.8.B; TEKS 4.10.D**

## FORMATIVE ASSESSMENT

### Activity Page 1.1

**What Does a Pirate Look Like?** Based on the description provided by the teacher, students draw a pirate from the 1700s. ✚ **TEKS 4.1.A; TEKS 4.7.E**

### Activity Page 1.3

**Character Chart** As new information about characters is introduced in the story, students complete the character chart. ✚ **TEKS 4.7.E; TEKS 4.8.B**

### Activity Page 1.4

**Excerpt from “The Old Seadog and the Black Spot”** Students read the excerpt and then answer the questions that follow in complete sentences. ✚ **TEKS 4.6.F; TEKS 4.8.B; TEKS 4.10.D**

✚ **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot; **TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 4.6.A** Establish purpose for reading assigned and self-selected texts; **TEKS 4.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

## LESSON AT A GLANCE

|                                   | Grouping    | Time    | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-----------------------------------|-------------|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Core Connections (45 min.)</b> |             |         |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Review Geography and History      | Whole Group | 10 min. | <ul style="list-style-type: none"> <li><input type="checkbox"/> Activity Pages 1.1, SR.1 and SR.2</li> <li><input type="checkbox"/> Partial World Map (Digital Components)</li> <li><input type="checkbox"/> Core Connections Timeline (Digital Components)</li> <li><input type="checkbox"/> Core Connections Schooner Diagram (Digital Components)</li> <li><input type="checkbox"/> Purpose for Reading (Digital Components)</li> </ul> |
| Introduce Pirates and Piracy      | Whole Group | 25 min. |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Introduce Nautical Terms          | Whole Group | 10 min. |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>Reading (45 min.)</b>          |             |         |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Introduce the Reader              | Whole Group | 5 min.  | <ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Treasure Island</i></li> <li><input type="checkbox"/> Activity Pages 1.2–1.5</li> <li><input type="checkbox"/> Character Chart (Digital Components)</li> </ul>                                                                                                                                                                                                          |
| Introduce the Chapter             | Whole Group | 5 min.  |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Read Chapter 1                    | Whole Group | 20 min. |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Chapter Discussion                | Whole Group | 10 min. |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Word Work: <i>Driving</i>         | Whole Group | 5 min.  |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>Take-Home Material</b>         |             |         |                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Reading                           |             |         | <ul style="list-style-type: none"> <li><input type="checkbox"/> Activity Pages 1.4 and 1.5</li> <li><input type="checkbox"/> Fluency Supplement selection (optional)</li> </ul>                                                                                                                                                                                                                                                            |

## ACADEMIC VOCABULARY

**analogy, n.** a comparison of two things that are alike in some way

**excerpt, n.** a passage from or part of a larger text

**figurative language, n.** words or groups of words that mean something different from the normal meanings of the words (e.g., metaphors, similes, personification)

**inference, n.** a conclusion or opinion based on evidence

**portray, v.** to describe, show, or play the part of something or someone

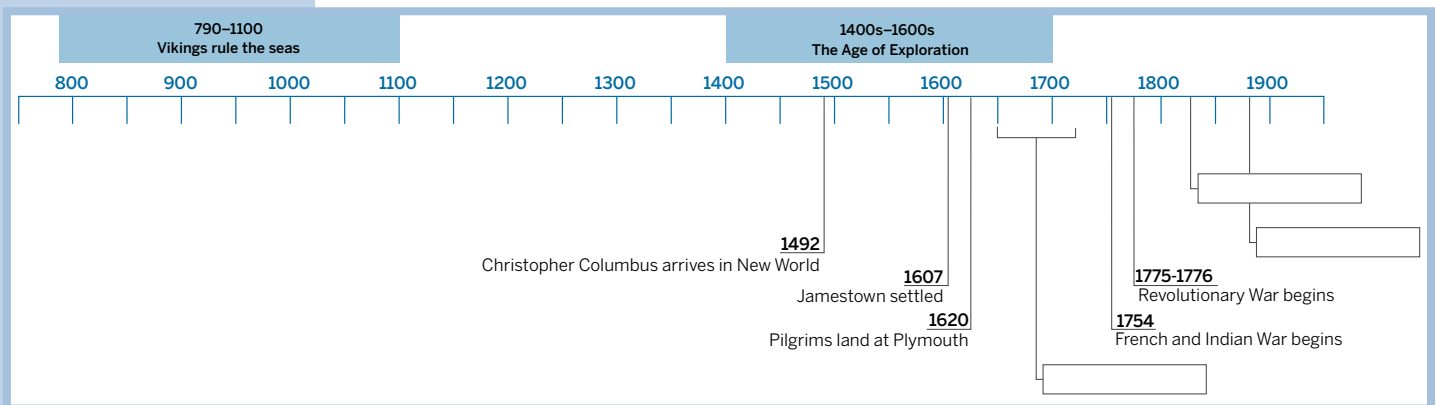
### Spanish Cognates for Academic Vocabulary in *Treasure Island*

- analogía
- lenguaje figurado
- inferencia

## ADVANCE PREPARATION

### Core Connections

- Display a world map. Alternatively, you may access a digital version of a partial world map in the digital components for this unit.
- Prepare and display the Core Connections Timeline found in Teacher Resources. Alternatively, you may access a digital version in the digital components for this unit.



- Plan to assign students to small groups so they may draw a pirate together.
- Display the Core Connections Schooner Diagram found in Teacher Resources. Alternatively, you may access a digital version in the digital components for this unit.

## Reading

- Prepare to display the Purpose for Reading provided in the digital components on the board or using a digital projection for this and subsequent reading segments throughout this unit.
- Prepare and display a Character Chart on the board/chart paper. Alternatively, you may access a digital version in the digital components for this unit. This chart will be on display throughout the unit. Students will use Activity Page 1.3, which matches this chart, for the duration of this unit.

| Chapter(s) | Character                   | Key Details |
|------------|-----------------------------|-------------|
|            | Billy Bones (Captain)       |             |
|            | Black Dog                   |             |
|            | Jim Hawkins                 |             |
|            | Dr. Livesey                 |             |
|            | Pew                         |             |
|            | Squire Trelawney            |             |
|            | Long John Silver (Barbecue) |             |
|            | Captain Smollett            |             |
|            | Ben Gunn                    |             |
|            | George Merry                |             |

## Fluency (optional)

- Choose and make sufficient copies of a text selection from the online Fluency Supplement to distribute and review with students for additional fluency practice. If you choose to do a fluency assessment, you will assess students in Lesson 5.

## Lesson 1: The Old Seadog

# Core Connections




**Primary Focus:** Students will identify relevant geographical points, historical events, and key ship terms to prepare for reading the adventure story *Treasure Island*.

 **TEKS 4.1.A; TEKS 4.8.D**

### REVIEW GEOGRAPHY AND HISTORY (10 MIN.)

- Tell students they will begin a literary unit called *Treasure Island: X Marks the Spot*; the Reader for this unit is called *Treasure Island*. Explain that before reading the first chapter of the Reader, you will discuss some things they may already know, as well as some important new information, that will help them understand what they will learn in this unit.
- Explain that *Treasure Island* is a literary text in the subgenre of adventure stories. It is a specific type of adventure story—a romance. This kind of romance is not about love, but about the brave feats, or acts, of heroes, such as knights or explorers, who strive for noble goals. Romance also refers to a kind of writing that focuses on mysterious characters, faraway places, exaggerated heroes, and adventure.
- Tell students that *Treasure Island* was written by Robert Louis Stevenson. Robert Louis Stevenson was born in Edinburgh, Scotland. Refer to the world map you prepared in advance and point out the location of Scotland on the map.
- Explain that Robert Louis Stevenson was sick for much of his life. He traveled frequently as an adult, looking for a place with a climate that was good for his health. At different times in his life, he lived in England, Scotland, and the Samoan Islands in the South Pacific. He also visited France, Germany, Switzerland, and the United States. Stevenson's traveling experience is reflected in the imaginative settings of *Treasure Island*.
- Explain that the beginning of *Treasure Island* is set near Bristol, England. Point out the location of England on the map.
- Tell students that *Treasure Island* also mentions the Spanish Main, which were the Spanish-claimed lands along the northern coast of South America and in the Caribbean. Locate this area of South America and the Caribbean on the map.
- Ask students how the settings of *Treasure Island* might influence the plot of the story. (Answers may vary.)

 **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot.



- Tell students that *Treasure Island* was published in 1883. Although the novel was written in 1883, the action of *Treasure Island* takes place in the 1700s. In other words, Stevenson imagined the story happening over a hundred years earlier.
- Refer to the Core Connections Timeline you prepared in advance. Record two new items on the Core Connections Timeline: 1883: Robert Louis Stevenson publishes *Treasure Island*; 1700s: setting of *Treasure Island*.
- Explain that in the 1700s, England was one of the most powerful countries in the world.
- Based on the information on the Core Connections Timeline, have students tell what other events they have learned about that occurred during the 1700s. (the French and Indian War; the American Revolution)
- Tell students that during the late 1400s and throughout the 1500s and 1600s, rulers of European countries sent explorers to new lands, or the New World, to claim land and riches for their homelands. People were also sent to various parts of the world to conduct trade. Students may remember this from learning about kings and queens, Christopher Columbus and other explorers, and colonial America.
- Point out the following related historical events on the Core Connections Timeline: the Age of Exploration, in which European countries engaged in exploration, colonization, and trade; Christopher Columbus's arrival in the New World; the settling of Jamestown; the Pilgrims' landing at Plymouth.
- Have students ask questions that they have so far. You may wish to record the questions on chart paper to return to as the unit progresses.

### INTRODUCE PIRATES AND PIRACY (25 MIN.)

- Explain that *Treasure Island* features pirates. Pirates are people who use violence to attack and rob ships at sea.
- Remind students that the Vikings, whom they learned about in Grade 3, were pirates who ruled the seas over a thousand years ago.
- Point to the information about Vikings on the Core Connections Timeline. Explain that while the Viking Age ended around 1100 CE, the seas have always been a place of adventure, exploration, and danger.
- Explain that piracy became especially problematic in the 1500s, 1600s, and 1700s. Remind students that the 1700s is the period during which *Treasure Island* takes place.
- Tell students that during that time, there were many ships at sea because of a rise in trade and exploration.



### Check for Understanding

Ask students why they think piracy was a frequent occurrence during a time of trade and exploration. Prompt students to consider what types of goods and riches could be found on such ships and consider why pirates would be interested in the contents of these ships.

- » Pirates would attack merchant ships in search of gold, goods, and supplies.

- Explain that pirates would attack ships as they sailed in the Atlantic Ocean. Areas where piracy was common included the East Coast of the American colonies and states, and the Caribbean. As needed, point out these areas on the map.
- Tell students piracy was a significant problem because European goods were stolen and sailors were killed. Pirates, like Blackbeard, were fierce, dangerous criminals who threatened the wealth and lives of people all over Europe, particularly British sailors. Piracy became so prevalent that the British Parliament passed laws to try to resolve the problem.
- Explain that as European navies grew in size and power in the 1700s and 1800s, Europeans were able to gain the upper hand, and piracy declined dramatically after the 1830s. Record one new item on the Core Connections Timeline: “1830s: Piracy largely disappears.”
- Explain that literature often reflects trends in history and culture. *Treasure Island* was written after piracy had largely declined, but it takes place during the “Golden Age of Piracy” (1650–1720) and reflects a fascination with a disappearing part of history. Record one new item on the Core Connections Timeline: “1650–1720: Golden Age of Piracy.”
- Tell students that there have been many different books and movies portraying pirates during the Golden Age of Piracy. Ask students to share any books or movies they have seen that portray pirates. Students may be familiar, for example, with the *Pirates of the Caribbean* films. Ask students to describe pirates based on what they may have already read in books or seen in films. (Answers may vary.)
- Point out that modern-day pirates still exist and are active in some parts of the world today, for example attacking large ships off the coast of Africa. Students may be familiar with the story of Richard Phillips, captain of the ship *Maersk Alabama* when it was seized by Somali pirates off the coast of Africa in 2009.

- Explain that books and movies often give very vivid depictions of pirates, but there are not enough eyewitness accounts of interactions with pirates for us to be absolutely sure what they really looked like.
- Ask students to turn and talk with a peer and name some of the stereotypical features of pirates.
  - Some pirates may have worn eye patches, for example, to keep one eye prepared for darkness at all times, so if they needed to duck below deck, they could switch the patch to the other eye and see in the dark instantly.
  - Pirates are often described in books and movies as having exotic, or very unusual, pets, such as monkeys or parrots. Explain that we don't know for sure whether pirates actually kept these animals, but if they did, it is unlikely that they were pets. Instead, they were exotic souvenirs or loot from their travels to be sold upon return home.
  - Images of pirates often include a hook or peg leg. Piracy was a dangerous job. Injuries were frequent and could have included the loss of a limb. In those cases a hook or peg leg might have been used to replace the lost hand or leg and could have helped a wounded pirate.
- Have students turn to Activity Page 1.1. Working in small groups, have students draw what they think a pirate may have looked like during the 1700s based on the information you have given them.
- Once students have had time to draw, bring the whole group back together to discuss the drawings. Have students explain why they included certain characteristics and relate their drawings back to the information they've learned about pirates.
- Have students ask any additional questions that they may have. Add them the questions chart if one was created.

### Activity Page 1.1



### INTRODUCE NAUTICAL TERMS (10 MIN.)

- Tell students that *Treasure Island* focuses on a sailing adventure. Many of the book's characters have experience and knowledge dealing with ships. There are various nautical terms and references to areas of ships throughout the story. To help them prepare for reading the book, tell students you will define and explain some key terms.
- Explain that pirates traveled by ship. Ships were obtained in various ways, including through theft. A common type of vessel, or ship, used by pirates of the 1700s was the *schooner*.



Reading  
for Information  
Reading/Viewing Closely

**Beginning**

Have students point to the areas on the diagram as you name them, such as the terms *fore*, *aft*, and *starboard*.

**Intermediate**

Provide sentence frames for naming areas of the ship in the diagram, such as “The left side of the ship is called \_\_\_\_.” (port)

**Advanced/  
Advanced High**

Have students orally produce complete sentences that include the name and location of areas of the ship in the diagram, such as “The mast is on the top of the ship.”

**ELPS 1.C; ELPS 1.E;**

**ELPS 4.D**

Activity Pages  
SR.1, SR.2



- Refer to the displayed Core Connections Schooner Diagram and explain that this diagram shows the type of 1700s-era schooner that was commonly sailed by merchants and pirates of the time on the high seas, or ocean.
- Tell students that you will explain some of the important aspects of the ship.
- First tell students that specific directional terms describe the different areas of a ship. Explain the following directional terms and point out the related areas on the Core Connections Schooner Diagram:
  - Fore: toward the bow, or front, of the ship
  - Aft: toward the stern, or back, of the ship
  - Starboard: toward the right-hand side of the ship (when one is facing the front of the ship)
  - Port: toward the left-hand side of the ship (when one is facing the front of the ship)
- Next, tell students that there are different levels of a ship.
- Tell students that the top level of a ship includes the *masts* and *sails*. Explain that masts are tall poles that hold the sails. Point out the two masts on the diagram. Explain that sails are pieces of fabric used to catch wind as a way to move a ship through the water. Point out the sails on the diagram.
- Tell students that the main level includes the main deck. This is the open-air area of a ship that is the surface, or floor, of the ship. This open-air area might have different levels. It’s where the people on the ship usually work. Point out the main deck on the diagram.
- Tell students that the lower level often includes a storage area called a *hold*, a kitchen, called a *galley*, and living quarters for the people working on the ship. Point out the section that is below deck on the diagram.
- Note that, while students cannot see the different areas below deck on the diagram, they can get an idea of what they looked like by turning to pages 108 and 109 of *Treasure Island*.
- Have students turn to the back of the Activity Book to Activity Page SR.1. Point out that students can refer to this activity page throughout the unit as they read *Treasure Island*. Students can also find the same diagram in the back of the Reader.
- Have students turn to Activity Page SR.2 and explain that it includes the terms and definitions discussed in this lesson, as well as additional terms and definitions that students may encounter as they read *Treasure Island*. Tell students they can also refer to this chart throughout the unit.
- Have students ask any additional questions that they may have. Add them to the questions chart if one was created.

## Lesson 1: The Old Seadog

# Reading



**Primary Focus:** Students will identify the narrator and describe important characters introduced in the first chapter.

✦ **TEKS 4.3.B; TEKS 4.6.A; TEKS 4.6.B; TEKS 4.6.F; TEKS 4.7.E; TEKS 4.8.B; TEKS 4.10.D**

### INTRODUCE THE READER (5 MIN.)

- Ensure that each student has a copy of the Reader, *Treasure Island*.
- Read the title of the Reader with students and explain that this Reader is a literary adventure story. Students will learn more about what makes something an adventure story later in this unit.
- Remind students *Treasure Island* is a work of fiction by Robert Louis Stevenson. The word *fiction* describes a story about events that are not real but that instead come from the author's imagination.
- Tell students that the story was first published as a book in 1883. The author decided to write the story after creating a map of an imaginary island with his 12-year-old stepson.
- Explain that the version of the story students will read is *abridged*, meaning it has been shortened and edited without alterations to the theme, style, or plot of the original novel.
- Have students turn to the table of contents. Either read several chapter titles from the table of contents aloud or have students read them. Ask students to describe the information they gather by reading the chapter titles in this table of contents.
- Give students a few moments to flip through the Reader and comment on the images they see.
- Ask students to share any questions or comments they have about the Reader. Encourage them to think about their questions as they read.

### INTRODUCE THE CHAPTER (5 MIN.)

- Tell students you will read aloud Chapter 1, "The Old Seadog and the Black Spot." They should follow along in their Reader as you read.

✦ **TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 4.6.A** Establish purpose for reading assigned and self-selected texts; **TEKS 4.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

Student Reader:  
*Treasure Island*



- Have students turn to the table of contents, locate the chapter, and turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *squire*.
- Have them find the word on page 2 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter. Tell students to read the word aloud to themselves or a neighbor when they find it.
- Explain that a squire is an English gentleman who owns a large estate or piece of land. Remind students that the glossary in the back of the Reader contains definitions for all vocabulary words.
- Have students reference Activity Page 1.2 while you read each word. Ask students to repeat each word. Then, read its meaning.

### Activity Page 1.2



### Vocabulary

**squire, n.** an English gentleman who owns a large estate or piece of land (2)

**bearings, n.** the location or position of something based on information from a compass (2)

**sabre, n.** a heavy sword with a sharp, curved edge (2)

**cove, n.** a small area along a coast sheltered by hills or mountains (2)

**company, n.** 1. visitors or guests; 2. companionship; 3. a ship's crew and officers (2)

**spyglass, n.** a small telescope used to see things in the distance (3)

**seafaring, adj.** working, traveling, or living on the sea (3)

**stroke, n.** a sudden loss of feeling or consciousness brought on by a lack of oxygen in the brain caused by a broken or blocked blood vessel (6)

**magistrate, n.** a local government official who has some of the powers of a judge (magistrates) (7)

**loot, n.** things that have been stolen (7)

**mutiny, n.** a rebellion or uprising against those in charge on a ship (7)

### Vocabulary Chart for Lesson 1: The Old Seadog

| Vocabulary Type                        | Tier 3<br>Domain-Specific Words                                                                                                                                                                                                | Tier 2<br>General Academic Words |
|----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
| Core Vocabulary                        | squire<br>bearings<br>sabre<br>cove<br>spyglass<br>seafaring<br>stroke<br>magistrate<br>loot<br>mutiny                                                                                                                         | company                          |
| Multiple-Meaning Core Vocabulary Words | squire<br>bearings<br>stroke                                                                                                                                                                                                   | company                          |
| SAYINGS AND PHRASES                    |                                                                                                                                                                                                                                |                                  |
| Sayings and Phrases                    | worked through that<br>keep my eyes peeled for/keep an eye out for<br>talk square<br>have [put] the black spot on me<br>there's worse than him after me<br>send all hands<br>keep your wits about you<br>share with you equals |                                  |

- Have a student read aloud the Purpose for Reading that you prepared in advance.
- Remind students that readers establish a purpose for reading to gain specific information from the text.



## Chapter 1 The Old Seadog and the Black Spot

**Squire** Trelawney, Dr. Livesey, and the other gentlemen have asked me to record the story of Treasure Island, keeping nothing back but the **bearings** because there is still treasure there. Therefore, I take up my pen and go back to the time when my family ran the Admiral Benbow Inn, and the old seaman with the **sabre** cut on his cheek came to stay with us.

I remember the old seaman plodding to the inn door, dragging an enormous sea chest behind him. He was a tall, nut-brown man with gnarled hands and black, broken nails. He rapped on the wooden door and called for a drink. He drank it slowly, savoring the taste as he looked out at the rugged clifftop.

“This is a handy **cove**,” he said. “Much **company**?”

“Not much,” I said.

“Well, then,” he said, “this is the perfect place for me. I’ll stay here for a while. I’m a plain and simple man,” he continued. “Bacon and eggs

2

### READ CHAPTER 1 (20 MIN.)

- Read the chapter aloud, as students follow along in their Readers. As you read, stop to read and discuss the corresponding guided reading supports.
- Read the title at the top of page 2, explaining that *seadog* is another word for someone who has a lot of experience sailing ships.
- Read page 2 and the top of page 3 aloud (ending with “‘Tell me when I’ve worked through that,’ he said, looking fierce”).



are all I need. You can call me Captain.” Then, as if by magic, he threw down four gold pieces. “Tell me when I’ve worked through that,” he said, looking fierce.

During the daytime, in sunshine or in driving rain, the old captain hung ’round the cove, keeping watch with a brass **spyglass**. In the evenings, he sat beside a roaring fire. We soon learned to let him be, lost as he was in his own private thoughts.

Every day he would ask if any **seafaring** men had gone by on the road. At first we thought he wanted company of his own kind, but we eventually realized he wanted to avoid them. It wasn’t long before I understood the reason for this odd behavior. He took me aside one day and promised me a penny on the first of every month if I would keep my eyes peeled for a seafaring man with one leg.

“Let me know the moment he appears!” he growled.

How the man with one leg haunted my dreams! On nights when the wind shook the house and the surf roared in the cove, I would see him in a thousand forms. Sometimes his leg would be cut off at the knee. Sometimes it would be cut off at the thigh. In my nightmares, the man with one leg chased me, calling out my name and hopping along on his good leg. He was always just a matter of inches behind me. I paid pretty dear for my monthly penny in the shape of those terrible dreams.

Often, in the evenings, the old captain would sing a wild sea song and force the inn guests to sing the chorus. On these occasions, it seemed as if the house was quaking as the words echoed within its walls. The old seaman’s stories about bloodthirsty pirates, ferocious storms at sea, and wild deeds on the Spanish Main terrified our guests. He must have lived among some of the most wicked men ever to sail the seas.

3

**Inferential.** Make an inference about why the captain says, “This is the perfect place for me” and justify your inference with evidence from the text.

- » Answers may vary, but should include evidence from the text. The captain might think the inn is perfect because he is looking for a quiet place to stay. It is possible he doesn’t want to be bothered by other people or he might be hiding from someone. One could draw these inferences because the captain declares the inn the perfect place for him after the narrator replies they don’t have much company there.

## Support

Remind students that the setting is where and when the story takes place.

## Support

Explain that the captain gives the narrator money as payment up front in exchange for food and lodging at the inn. When the captain says, “Tell me when I’ve worked through that,” he is saying that he wants the narrator to tell him once he has spent all of his money.

## Support

Remind students that Spanish Main is the name for the Spanish-claimed lands along the coast of South America and in the Caribbean. Refer to the world map on display from the Core Connections lesson as needed.

- Read the rest of page 3 aloud.

**Literal.** What details can you gather about the narrator so far?

- » Answers may vary, but should include that the story is told in first person by someone whose family ran the Admiral Benbow Inn; the story is being told by this person at the request of Squire Trelawney, Dr. Livesey, and other gentlemen, who have not been introduced yet; the narrator is interacting with a captain who has come to stay at the inn.

**Literal.** What details can you gather about the setting so far?

- » Answers may vary, but should include that the story is set sometime in the past; the story begins at the Admiral Benbow Inn.

**Evaluative.** What questions do you have about the narrator or the setting so far?

He stayed for several months and never offered us any further payment. Whenever my father mentioned his bill, the captain would raise his voice and stare ominously at him until he retreated. I am sure the terror in which my father lived greatly hastened his death.

One morning, while the captain was out walking and taking in the salty sea air, another seafaring man arrived. I was setting the breakfast table when the door opened and the man stepped in. He was a pale, rascally looking creature, and I noticed he was missing two fingers.

“Is this here table for my mate Bill?” he asked, pointing to a table that had indeed been set for our secretive guest. It was not a straightforward question, and he uttered those words with more than a hint of sarcasm.

I told him the table was for a man who called himself the captain.

“Has he got a nasty scar on one cheek?” he inquired.

“Yes,” I replied.

“Well, that would be my mate Bill. Is he here?” he continued.

“He’s out taking a stroll,” I explained.

The stranger announced that he would wait for his mate to return. Then he stood inside the door, peering out like a hungry cat waiting for a mouse. After a while, the captain strode in.

“Bill!” shouted the stranger.

The captain spun around. He had the look of a man who had seen a ghost.

“Black Dog!” he gasped.

4

- Read pages 4 and 5 aloud.



### Check for Understanding

Ask students to provide a meaning for the word *ominously* based on how it is used in the text. If students cannot reach the correct definition, explain that *ominously* is an adverb meaning “giving a sign something bad will happen.” Then explain that this could be determined using evidence from the text, such as “the captain would raise his voice and stare,” “until he retreated,” “the terror in which my father lived greatly hastened his death.”

### Challenge

Ask students to identify the simile on page 4 (“like a hungry cat waiting for a mouse”) then explain what this simile suggests about how the stranger feels about the captain.

“And who else?” returned the other. “Black Dog’s come to see his old shipmate Billy Bones.”

“Now look here,” hissed the captain. “You’ve managed to run me down. What’s your business?”

“I’ll have a drink,” said Black Dog. “Then we’ll sit down and talk square, like old mates.”

They sat down, and for a long time I could hear nothing but low mumbling. Gradually their voices grew louder until the interaction became a cacophony of unpleasant exchanges. This was followed by an explosion of crashing sounds—the chair and table went over, a clash of steel followed, and then a cry of pain. The next instant I saw Black Dog in full flight, and the captain in hot pursuit, both men with sabres drawn. Blood streamed from Black Dog’s left shoulder. At the door, the captain aimed one last tremendous blow, which would certainly have struck Black Dog had it not been intercepted by the inn’s signboard.

Black Dog, in spite of his wound, disappeared over the hill in half a minute. The captain stood staring like a bewildered man. At last he turned, staggered, gasped for breath, and grabbed the door with one hand.

“Jim!” he croaked. “Water!”

I ran to fetch him water, but as I fumbled with the jug, I heard a loud crash. Running back, I saw the captain lying on the floor. Immediately I heard my mother’s footsteps on the stairs. Moments later she was standing beside me. Together, we gently raised the captain’s head. It was clear that he needed a doctor, so we sent for Dr. Livesey. Then, as carefully as we could, we moved the captain into the parlor.

5

## Support

The seafaring man comes looking for a man named Bill with a nasty scar on one cheek. The seafaring man also calls the man Billy Bones. The narrator notes that the man who came to stay at the inn has a sabre cut on his cheek and asked to be called Captain.

**Inferential.** Who is Billy Bones?

- » the captain



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### Check for Understanding

---

Ask students to provide a meaning for the word *cacophony* based on how it is used in the text. If students cannot reach the correct definition, explain that *cacophony* is a noun meaning “a mixture of harsh, unpleasant sounds.” This could be determined from evidence in the text, such as “gradually their voices grew louder,” “unpleasant exchanges,” and the fact that the two men begin to fight.

---

**Evaluative.** What kind of relationship do you think the captain and Black Dog have? How do you know?

- » Answers may vary, but may include that they do not have a good relationship, even though they are old shipmates. The captain looks like he has seen a ghost when he hears Black Dog call out his name, likely because the captain is not expecting to hear Black Dog’s voice. Black Dog may have been the one the captain was on the lookout for and trying to avoid during his stay at the inn. The captain hisses at Black Dog when asking why he has come to find him (“run [him] down”). The fact that the two men sit down and talk for a long time, with their voices gradually getting louder, and then eventually fight with each other, indicates they do not have a good relationship.

**Inferential.** Who is narrating the story and how do you know?

- » Jim is narrating the story. We know because the captain says, “Jim! Water!” and then the narrator says, “I ran to fetch him water.”

Shortly after Dr. Livesey arrived, the captain opened his eyes and looked about.

“Where’s Black Dog?” he mumbled.

“There’s no Black Dog here,” the doctor said. “You’ve had a **stroke**. Now lie back and rest.”

Dr. Livesey drew some blood, and the old sailor fell asleep.

“He needs to rest for at least a week,” said the doctor emphatically. “Another stroke will surely kill him.”

Later, when the captain woke up, his first words were, “Black Dog!”

“Jim,” he moaned, “you know I’ve been good to you. I’m pretty low and deserted by all. You’ll help me, won’t you?”

“But the doctor—” I began.

“Doctors! What do they know?” he growled. “What does that doctor know about seafaring men like me?”

Somewhat reluctantly, I agreed to help him. When I offered him water, he greedily gulped it down.

“Aye,” said he, “that’s better. Now, then, did that doctor say how long I’m supposed to lie here wasting time?”

“A week, at least,” I said.

“Thunder!” he cried. “Out of the question! They’d have the black spot on me by then.”

He attempted to sit up but fell back, weak and helpless on the bed. Then, after further contemplation, he spoke to me again.

6

- Read pages 6 and 7 aloud.

**Inferential.** Casual language is often used to portray character. When the pirates speak to each other in *Treasure Island*, some of the dialogue includes shortened forms of words, slang, and incorrect grammar. An example of this is when Bill says, “He’s a bad ‘un, but there’s worse than him after me.” What does this casual language portray about the characters?

- » Answers may vary, but may include that this language shows that the pirates are not very well-educated, they are rough around the edges, or they say things quickly without thinking first.

“Jim,” he said, “you saw Black Dog? He’s a bad ’un, but there’s worse than him after me. I hope I may get away from them yet. If I can’t, and if they put the black spot on me, it’s my old sea chest they’re after. You go and see that doctor and tell him to send all hands—**magistrates** and such—to the Admiral Benbow. Tell him Captain Flint’s men are here—or all that’s left of the old crew. I was Flint’s first mate, and I’m the only one who knows the place where he hid his **loot**. But don’t tell the doctor unless they get me with the black spot, or you see Black Dog again—”

At that moment, he paused before continuing, “Or a seafaring man with one leg. Keep an eye out for him above all!” he concluded.

“But what is the black spot, Captain?” I asked.

“That’s a summons, mate. **Mutiny!** Keep your wits about you, Jim, and I’ll share with you equals, upon my honor,” he continued.

His voice grew weaker as he said this, and soon he fell into a heavy sleep. I should have told the story to the doctor, but my poor father died quite suddenly that evening, which naturally put all other matters aside.

The day after my father’s funeral, I was standing at the door full of sad thoughts when I saw a blind man slowly walking up the road. He wore a green mask over his eyes, and he tapped the ground with a stick. He was hunched, as if from age, and wore a hooded sea cloak.

As he drew near, he called out, “Will anyone inform a poor blind man who has lost his sight in the defense of England—God bless King George—where he may now be?”

“You are at the Admiral Benbow Inn,” I explained.

“I hear a young voice,” said he. “Will you lend me your hand and lead me in?”

7

**Inferential.** How might you rephrase the sentence to be proper English?

- » Answers may vary, but the sentence could say, “He’s a bad person, but there are worse people coming after me.”

**Inferential.** Why is the captain trying to get away from Black Dog and other seafaring men?

- » The captain is trying to get away because, besides wanting his sea chest, the men want to find Captain Flint’s treasure, and only he knows where it is hidden.

I held out my hand, and the blind man gripped it like a vise. I struggled to escape, but he pulled me close.

“Now, boy,” the blind man said through gritted teeth, “take me to the captain.”

“But—” I protested.

“Take me in NOW!” he commanded. He gave my arm a twist that made me cry out in agony.

I’ve never heard a voice so utterly cruel and cold as that man’s. I obeyed him without further hesitation. We walked together toward the room where the captain was resting.

“When I’m in view, cry out, ‘Here’s a friend for you, Bill!’” he instructed me. As I opened the door, I repeated his words in a trembling voice.

The captain attempted to rise, but he was too weak. Then I saw the blind man slip something into the captain’s palm.



8

## Support

A vise is a tool with flat parts that open and close to hold something very firmly. Here the blind man grips the narrator’s hand very firmly.

- Read page 8 aloud.

**Support.** Who is Bill?

- » The captain, or Billy Bones.

**Inferential.** What do you think the blind man gives to the captain?

- » Answers may vary, but students may deduce that it is the “black spot” (i.e., the note or piece of paper indicating a mutiny) the captain dreaded.



“Now that’s done,” said the blind man. With incredible nimbleness, he scurried out of the inn and back along the road. I could hear his stick tapping as he hurried away.

The captain gazed at the piece of paper the blind man had given him.

“Ten o’clock!” he cried. “That’s six hours from now. We’ll do them yet!” With that, he lurched forward and managed to get to his feet. Then, quite suddenly, he reeled about and put one hand to his throat. For a moment or two, I watched him as he swayed from side to side before crashing to the floor. I hurried to assist him, but it was too late.

My mother descended the stairs and saw the old seaman lying on the floor. I explained to her as best I could what had just happened. After much discussion, we decided we should open the captain’s sea chest and take the money he owed us. First, we had to retrieve the key from the captain.

The captain lay on his back with his eyes open and one arm outstretched. By his hand was the slip of paper, marked with the anticipated black spot. Scrawled on it was the message, “You have till ten tonight.”

I searched the dead man’s pockets, but could not discover the key to the chest.

“Perhaps it’s ’round his neck,” suggested my mother anxiously. I opened up his shirt, and there it was, hanging from a piece of string.

I cut the string with the old captain’s knife, and then my mother and I raced upstairs intent upon opening the captain’s sea chest.

9

- Read page 9 aloud.

**Inferential.** What is this note and what does it mean?

- » The note is the black spot and it means that the seafaring men are declaring a mutiny against the captain. Based on what Bill told the narrator about the black spot, the note is ordering Bill to appear somewhere or do something before ten that night. If he doesn’t, the rest of the crew plan to declare a mutiny against him. They want his sea chest and to find out where Flint’s treasure is.

**Evaluative.** Why are Jim and his mother in such a hurry to open the captain’s sea chest?

- » The captain told Jim that the other seafaring men are after his sea chest. Jim also knows that the men will be returning at ten that night. Jim and his mother likely want to get to the captain’s sea chest before the men return.

## Support

*Mutiny* means “a rebellion or uprising against those in charge on a ship.”

## Support

Jim and his mother want to open the sea chest to retrieve the money that he owes them.

## CHAPTER DISCUSSION (10 MIN.)

### Activity Page 1.3



#### ENGLISH LANGUAGE LEARNERS



Speaking and Listening  
Exchanging Information and Ideas

#### Beginning

Prompt students to contribute ideas to the chart by asking yes/no questions.

#### Intermediate

Prompt students to contribute ideas to the chart by asking *wh*-questions.

#### Advanced/

#### Advanced High

Prompt students to contribute ideas to the chart and encourage them to build on the ideas of other students.

**ELPS 2.C; ELPS 3.E**

- Have students turn to Activity Page 1.3 and refer to the Character Chart you prepared in advance.
- Explain that the names of important characters from *Treasure Island* are listed on the chart.
- Tell students that after reading each chapter in *Treasure Island*, they will record in the far-right column of the chart key details or information revealed in that chapter about significant characters.
- Tell students they will record the chapter number(s) in the far-left column of the chart to indicate which chapter(s) the information relates to.
- Explain that students will first record information about Billy Bones, Black Dog, and Jim Hawkins, characters introduced in Chapter 1.
- Use the information in the following chart to engage students in a discussion about each of the characters introduced in the chapter. Tell students to draw on specific details in their responses, such as descriptions of appearance, words, or actions from the text. You may wish to elaborate on points in the chart with the following information when discussing Jim Hawkins:
  - Jim Hawkins is the narrator of *Treasure Island*. He seems to be a young boy, as he is described as having a young voice by the blind man. He lives with his parents and helps them run the Admiral Benbow Inn. His father dies during the first chapter. Jim seems somewhat naïve, meaning he lacks experience or realistic judgment. He leads two seafaring men to the captain, even though he knows the captain is trying to hide out from other seafaring men.
- Then record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3. If necessary, tell students to leave space for additional entries in future lessons.

| Chapter(s) | Character             | Key Details                                                                                                                                   |
|------------|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 1          | Billy Bones (Captain) | old seaman with a scar on his face; stays at Admiral Benbow Inn; has a sea chest and knows where other treasure is located; dies in Chapter 1 |
| 1          | Black Dog             | one of Captain Flint's men; missing two fingers; comes to the inn to find Billy Bones and get his treasure                                    |
| 1          | Jim Hawkins           | narrator; young boy; his father dies; helps run the inn; seems naïve                                                                          |

- Tell students that they may add more information about some characters in the chart as they read more of *Treasure Island*.
- Have students take home Activity Page 1.4 to read the excerpt from Chapter 1 and answer the questions that follow. Also have students take home Activity Page 1.5, a copy of the Reader glossary, to use as a reference during this unit.

### WORD WORK: DRIVING (5 MIN.)

1. In the chapter you read, “During the daytime, in sunshine or in driving rain, the old captain hung ’round the cove, keeping watch with a brass spyglass.”
2. Say the word *driving* with me.
3. *Driving* means “violent” or “having great force or speed.”
4. The strong winds and heavy rain of a driving storm made us retreat inside to the basement.
  - What else could be described as driving? Be sure to use the word *driving* in your response. Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “\_\_\_\_\_ could be described as driving because \_\_\_\_\_.”
5. What part of speech is the word *driving*?
  - » adjective

**Note:** Use a Multiple-Meaning Word activity for follow-up.

- Tell students the word *driving* can have multiple meanings. Share the following with students.
  - Meaning 1: **driving, adj.** violent or having great force or speed
  - Meaning 2: **driving, v.** operating a vehicle
  - Meaning 3: **driving, v.** causing a particular reaction or emotional response
- I am going to read several sentences. Listen to the context, or the text surrounding *driving* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning 1, hold up one finger. When you think a sentence is an example of Meaning 2, hold up two fingers. When you think a sentence is an example of Meaning 3, hold up three fingers.

1. My little brother was driving me crazy while I was trying to read.  
» 3
2. The man enjoys driving with his windows down in the springtime.  
» 2
3. The driving sleet and freezing rain made the roads too slippery for safe travel.  
» 1
4. The family made several side trips when they were driving across the country.  
» 2
5. The restaurant's dirty dining area and kitchen are driving customers away.  
» 3

## Lesson 1: The Old Seadog

# Take-Home Material

### READING

- Have students take home Activity Page 1.4 to read and complete for homework. Have students take home Activity Page 1.5 to use as a reference throughout the unit.
- Have students take home a text selection from the Fluency Supplement if you are choosing to provide additional fluency practice.

### Activity Page 1.4



### Activity Page 1.5



## 2

# The Sea Chest

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify the significant events of the chapter and summarize key details of the text. **TEKS 4.6.F; TEKS 4.7.D; TEKS 4.8.D**

### Grammar

Students will accurately use modal auxiliaries and the verb *to be*.  
**TEKS 4.11.D**

### Morphology

Students will identify the meaning of words with the root *bio* and use these words correctly in sentences. **TEKS 4.3.C**

### Writing

Students will select a setting for their original adventure story.  
**TEKS 4.9.A; TEKS 4.11.A**

## FORMATIVE ASSESSMENT

**Activity Page 2.2** **to be Verbs and Modal Auxiliary Verbs** Students fill in the blank with the correct “to be” verb for agreement in the present tense. **TEKS 4.11.D**

**Activity Page 2.3** **Root *bio*** Students write the correct word to complete each sentence. **TEKS 4.3.C**

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.D** Retell, paraphrase or summarize texts in ways that maintain meaning and logical order; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot; **TEKS 4.11.D** Edit drafts using standard English conventions; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*; **TEKS 4.9.A** Demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.

## LESSON AT A GLANCE

|                                       | Grouping    | Time    | Materials                                                                                                                                                                                                             |
|---------------------------------------|-------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>              |             |         |                                                                                                                                                                                                                       |
| Introduce the Chapter                 | Whole Group | 10 min. | <input type="checkbox"/> Answer Key for Activity Page 1.4<br><input type="checkbox"/> Activity Pages 1.4, 2.1                                                                                                         |
| Read Chapter 2                        | Whole Group | 20 min. | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Purpose for Reading (Digital Components)                                                                                                  |
| Chapter Discussion                    | Whole Group | 10 min. |                                                                                                                                                                                                                       |
| Word Work: Ransack                    | Whole Group | 5 min.  |                                                                                                                                                                                                                       |
| <b>Language (30 min.)</b>             |             |         |                                                                                                                                                                                                                       |
| Grammar: Modal Auxiliary Verbs        | Whole Group | 15 min. | <input type="checkbox"/> Subject- <i>to be</i> Verb Agreement Poster (Digital Components)<br><input type="checkbox"/> Modal Auxiliary Verbs Poster (Digital Components)<br><input type="checkbox"/> Activity Page 2.2 |
| Morphology: Introduce Root <i>bio</i> | Whole Group | 15 min. | <input type="checkbox"/> Activity Page 2.3                                                                                                                                                                            |
| <b>Writing (15 min.)</b>              |             |         |                                                                                                                                                                                                                       |
| Introduce an Adventure Story          | Whole Group | 15 min. | <input type="checkbox"/> Features of an Adventure Story Chart (Digital Components)<br><input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Writing Prompt (Digital Components)                 |
| <b>Take-Home Materials</b>            |             |         |                                                                                                                                                                                                                       |
| Grammar/Morphology                    |             |         | <input type="checkbox"/> Activity Pages 2.2, 2.3                                                                                                                                                                      |

## ADVANCE PREPARATION

### Reading

- Post the following question on the board/chart paper for chapter discussion.
  - When authors give details that refer to future events, it is called “foreshadowing.” In this chapter, details suggest there might be some trouble for the voyagers in the future. What clues in the text suggest this?

### Language

#### Grammar

- Prepare and display the following Subject-*to be* Verb Agreement and Modal Auxiliary Verbs Posters. Alternatively, you may access a digital version of each in the digital components for this unit.

| Subject- <i>to be</i> Verb Agreement                                                                                 |                                              |                                |                                                                       |
|----------------------------------------------------------------------------------------------------------------------|----------------------------------------------|--------------------------------|-----------------------------------------------------------------------|
| “ <i>To be</i> ” verbs are linking verbs that link, or connect, the subject to the predicate without showing action. |                                              |                                |                                                                       |
|                                                                                                                      | Subject                                      | Agreement in the Present Tense | Example                                                               |
| Singular                                                                                                             | I                                            | am                             | I <b>am</b> hungry.                                                   |
|                                                                                                                      | you                                          | are                            | You <b>are</b> excited.                                               |
|                                                                                                                      | he, she, it, Jim Hawkins, the girl, treasure | is                             | She <b>is</b> tired.<br>It is cute.<br>The treasure <b>is</b> hidden. |
| Plural                                                                                                               | we                                           | are                            | We <b>are</b> helpful.                                                |
|                                                                                                                      | you                                          | are                            | You <b>are</b> noisy.                                                 |
|                                                                                                                      | they, coins, magistrates                     | are                            | The coins <b>are</b> gold.                                            |



### Modal Auxiliary Verbs


A modal auxiliary verb:

- is a helping verb and cannot stand alone
- never changes form—you do not need to add –s for the third-person singular subject
- is followed by a verb, which also does not change in form  
She **can speak** French.  
It **will rain** tomorrow.

### Modal Auxiliary Verbs Used to Express Ability

| Present      |                                       | Past               |                                      |
|--------------|---------------------------------------|--------------------|--------------------------------------|
| can          | I <b>can</b> read long chapter books. | could              | I <b>could</b> read three years ago. |
| cannot/can't | I <b>can't</b> speak German.          | could not/couldn't | Last summer, I <b>couldn't</b> swim. |

### Modal Auxiliary Verbs Used to Express Possibility

|                                                                                                                                        |                |                                |
|----------------------------------------------------------------------------------------------------------------------------------------|----------------|--------------------------------|
| <b>High Possibility</b><br><br><b>Impossibility</b> | will           | It <b>will</b> rain tomorrow.  |
|                                                                                                                                        | may            | It <b>may</b> rain tomorrow.   |
|                                                                                                                                        | might          | It <b>might</b> rain tomorrow. |
|                                                                                                                                        | will not/won't | It <b>won't</b> rain tomorrow. |

## Writing

- Prepare and display the Features of an Adventure Story Chart. Alternatively, you may access a digital version in the digital components for this unit.

### Features of an Adventure Story

|                     |                                                                                                                     |
|---------------------|---------------------------------------------------------------------------------------------------------------------|
| <b>Character(s)</b> | a memorable hero                                                                                                    |
| <b>Setting(s)</b>   | a faraway, often imagined place                                                                                     |
| <b>Plot</b>         | fast-paced action<br>dangerous elements<br>mystery or quest                                                         |
| <b>Theme</b>        | relates to characteristics demonstrated by characters in the story, such as bravery, trustworthiness, loyalty, etc. |

- Prepare and display the Writing Prompt. Alternatively, you may access a digital version in the digital components for this unit.
  - Imagine a character gets lost in a remote, isolated area like the jungle, the desert, the mountains, the forest, the tundra, or an island. Choose a specific place for the setting of your story. Write a one- to two-page story in which you show how the character survives.
- Use the following questions to guide your thinking and writing:
  - What is the setting like?
- What challenges must the character overcome? What kinds of problems must the character solve?
- What traits and values, or characteristics, does the character display? What thoughts and feelings does the character have?
- What elements of danger are present?
- What people or animals does the character meet?
- Does the character return home?
- How does the story end?

Start Lesson

## Lesson 2: The Sea Chest

# Reading



**Primary Focus:** Students will identify the significant events of the chapter and summarize key details of the text. **TEKS 4.6.F; TEKS 4.7.D; TEKS 4.8.D**

- Using the Answer Key at the back of this Teacher Guide, review student responses to Activity Page 1.4, which was assigned for homework in the previous lesson.

### INTRODUCE THE CHAPTER (10 MIN.)

- Tell students they will read Chapter 2, “The Sea Chest and the Blind Man.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.D** Retell, paraphrase or summarize texts in ways that maintain meaning and logical order; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot.

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in this chapter is *farthing*.
- Have them find the word on page 10 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Using context clues, have students try to figure out the meaning of the word *farthing*. Students should determine that a farthing is some amount of money. Explain to students that a farthing is a coin worth less than a penny, and was formerly part of Great Britain's currency.
- Have students reference Activity Page 2.1 while you read each word and its meaning.

## Vocabulary

**farthing, n.** a coin worth less than a penny formerly used in Great Britain (10)

**gargoyle, n.** a stone carving of a strange figure used as decoration on a building, usually a cathedral or Gothic structure (13)

**ensue, v.** to follow right after another event (ensued) (13)

**impending, adj.** about to occur (14)

**scarper, v.** to flee or run away (14)

**stun, v.** to shock or amaze (stunned) (16)

**buccaneer, n.** a pirate (16)

**bulk, n.** most; the larger part of something (18)

**cache, n.** a hiding place for supplies or treasures (18)

**hummock, n.** a rounded hill or mound (18)

**fathom, n.** a length of about six feet used to measure water depth (*fathoms*) (18)

**cabin boy, n.** someone hired to wait on the passengers and crew of a ship (18)

**ransack, v.** to search thoroughly, causing damage or disorder (*ransacked*) (20)

**schooner, n.** a sailing ship with two or more masts (21)

## Activity Page 2.1



| Vocabulary Chart for Chapter 2, “The Sea Chest and the Blind Man” |                                                                                                     |                                               |
|-------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|-----------------------------------------------|
| Vocabulary Type                                                   | Tier 3 Domain-Specific Words                                                                        | Tier 2 General Academic Words                 |
| Core Vocabulary                                                   | farthing<br>gargoyle<br>scarper<br>buccaneer<br>cache<br>hummock<br>fathom<br>cabin boy<br>schooner | ensue<br>impending<br>stun<br>bulk<br>ransack |
| Multiple-Meaning Core Vocabulary Words                            | fathom                                                                                              | bulk                                          |
|                                                                   |                                                                                                     |                                               |
| Sayings and Phrases                                               | hold your tongue<br>as silent as the grave<br>fortune brought me [what] I required                  |                                               |

**READ CHAPTER 2 (20 MIN.)**

- Have students read page 10 silently.

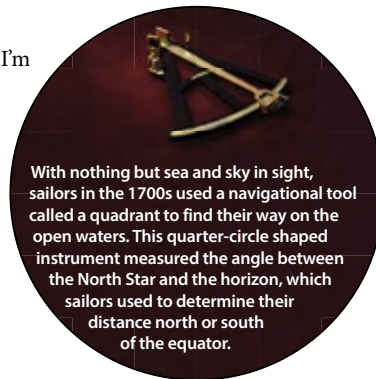


## Chapter 2 The Sea Chest and the Blind Man

A strong, pungent smell of tobacco and tar rose from the interior of the old sea chest as we opened it. On the top was an elegant suit of clothes, never worn. Under that was a tin, a quadrant, tobacco, a bar of silver, West Indian shells, a Spanish watch, several compasses, and two pistols. At the bottom of the chest lay a bundle wrapped in oilcloth and a canvas bag that gave forth the jingle of coins.

“I pride myself on being an honest woman,” my mother said. “I’ll take what I’m owed and not a **farthing** more or less.”

She began to count the money into a bag. As she counted, we heard a familiar sound. It was the tap-tapping of the blind man’s stick upon the frozen road. It drew nearer while we held our breath. Then we heard the blind man’s voice, along with several others’.



With nothing but sea and sky in sight, sailors in the 1700s used a navigational tool called a quadrant to find their way on the open waters. This quarter-circle shaped instrument measured the angle between the North Star and the horizon, which sailors used to determine their distance north or south of the equator.

10

**Literal.** Summarize the action on the first page.

- » Jim and his mother have opened the sea chest and are trying to recover the money they are owed.

**Evaluative.** What do we learn about Jim’s mother’s morals, or beliefs about what is right and wrong?

- » She is honest because she says she will only take the money she is owed, rather than all the contents of the sea chest.

## Support

Who owes Jim’s mother money and for what?

- » Captain Bill owes Jim’s mother money for staying at the inn.



She began to count the money into a bag. As she counted, we heard a familiar sound.

11

## Support

Describe the setting as Jim and his mother dash outside.

- » It is nighttime and dark, with threatening storm clouds, but there is light from the moon peeking out from the clouds.

- Have students read page 12 silently.

**Literal.** As Jim and his mother leave the inn, what do they take with them from the captain's chest?

- » Jim takes a bundle wrapped in oilcloth, and his mother takes the money.

**Evaluative.** How does the description of the natural setting reflect the situation in which Jim and his mother find themselves?

- » Just as the storm clouds appear threatening in the sky, the appearance of the "shadowy figures"—the pirates—threaten the safety of Jim and his mother. Nature helps Jim and his mother. Just as they run from the house, the moon peeps out from behind the clouds, and the moonlight allows them to see the ditch, where they hide safely and listen.

“Mother!” I whispered nervously, “please hurry up!”

“I’ll hold onto what I have so far!” she exclaimed.

“I’ll take this to square the count,” I informed her as I picked up the bundle wrapped in oilcloth. Then we groped our way downstairs, threw open the back door, and ran out into the darkness of night—two desperate souls—unsure of what to do next.

A silvery moon peeped out from behind ominous storm clouds. The moonlight allowed us to glimpse the ditch that lay behind the inn. Without hesitating, we made our way toward it. There we waited, breathing in the cool night air, out of sight but within earshot of the inn.

Before long, a number of shadowy figures appeared.



“Inside!” a chilling voice commanded. It was the blind man.  
“Find him!”

The others scurried forward in the darkness.

A few seconds later we heard a gruff voice call out, “Bill’s dead!”

“Search him!” shrieked the blind man. “Find the key—or you’ll answer to me!”

There was a lengthy pause, and then another cry. “Someone got here before us! The key’s gone!”

“Then find the sea chest and smash it to pieces!” screeched the blind man. The sound of his voice sent a cold shiver running down my spine.

I heard a commotion and the sound of footsteps coming from the upstairs area of the inn. Moments later the window to the captain’s room was flung open. Such force caused the glass to shatter and break. Then a man with a face resembling that of an angry **gargoyle** leaned out of the window into the moonlight.

“Pew!” he shouted. “It’s like I told ya already. Someone’s been here before us! They rifled through Bill’s chest!”

“Is it there?” Pew roared.

“There’s some money,” said the gargoyle-faced man.

“Forget the money!” Pew spat. “Flint’s map, I mean!”

“It’s nowhere to be found, I tell ya.”

“Blast it!” cried the blind man. “It’s that boy! I should have dealt with him earlier. He was here just a few minutes ago—I know it. Scatter, lads, and hunt the rascal down!”

A great to-do **ensued** in our old inn. Furniture was thrown about and beds were stripped. Doors were forcefully kicked in until finally the men came out and declared that I was nowhere to be found.

13

- Have students read page 13 silently.

**Literal.** Describe the scene inside and outside of the inn. What is happening?

- » The blind man, Pew, stays outside the inn, while the others rush inside. As the others search the inn, they call back and forth, talking to Pew. Those inside discover that Bill is dead and the key is missing. Pew orders them to find the sea chest and smash it to pieces. When they locate the sea chest, they find some money, but realize that, because the map is missing, someone else has been there before them.



**Inferential.** Does the blind man, Pew, seem satisfied with finding the money from the chest? Cite evidence from the text to support your answer.

- » No, Pew does not seem satisfied. When told that there is some money, Pew says, “Forget the money!” He is searching for something else: Flint’s map.

**Inferential.** Why does Pew tell the men to search for Jim?

- » He suspects Jim has taken Flint’s map.

## Challenge

Imagery is used on page 14 to describe the pirates. Identify the imagery and explain its significance.

- » “Pew, however, attempted to convince the others to hold their ground and not flee like scalded rats” (paragraph 3). Comparing the men to rats suggests that the men are cowardly. Rats are also pests that scavenge and feed on trash, so this comparison is insulting. The simile *not flee like scalded rats* helps readers visualize the frenzied scene as men run in fear. It sounds like something Pew would yell in anger at his men. He often belittles them to make them follow his orders.

Just then we heard a whistle in the darkness. I guessed it was some sort of signal. The men had left a guard, and he was warning them of **impending** danger.

“There’s Dirk,” one of them pronounced. “We’ll have to **scarper**, and quick, mates!”

Pew, however, attempted to convince the others to hold their ground and not flee like scalded rats.

“The boy can’t have gone far,” he urged desperately. “That rascal was here no more than a few minutes ago. Scatter and look for him, you lily-livered cowards! Oh, if I had my eyes, what I wouldn’t do right now!”

Two of the men obeyed Pew and began to search around the exterior of the inn, but the others stood in the road, unsure of their next move. Pew sensed the men’s confusion.

“Get to it!” he yelled. “If we find what we came for, we’ll all be as rich as kings. Don’t stand there skulking! If you had the pluck of a weevil in a biscuit, you would catch him.”

“Hang it, Pew!” grumbled one of the men. “Don’t you think we should take the money and run?”

“He could be anywhere hereabouts,” moaned another. “Let’s call it a day and run before we get caught!”

Pew’s anger escalated and he began swinging his walking stick. He struck at the others right and left in his blindness. They, in turn, cursed the blind man, threatened him in horrid terms, and tried in vain to catch his stick and take it from him.

This quarrel saved us. For while it was raging, another sound came from the top of the nearby hill—galloping horses. A pistol shot came

14

- Have students read page 14 silently.



from the hedge. That must have been the final signal warning the men of serious danger, for they scattered like rabbits in every direction. In half a minute, only Pew remained.

He tapped up and down the road in a frenzy, calling out to his comrades.

“Johnny!” he shouted. “Black Dog! Dirk! Don’t leave old Pew here without eyes to guide him!”

At that moment, five riders swept down the hill at full gallop. Pew sensed he was in their path and cried out, but it was too late. One of the horses knocked him to the ground, and another trampled over him. Pew made one last gasp and then lay silent on the ground. I saw that the horsemen were actually officers. One of them dismounted and checked on Pew, but there was nothing to be done.

I jumped up out of the ditch, and after conversing with the officers and calming my mother, I made my way to Dr. Livesey’s home.

15

- Have students read page 15 silently.

**Evaluative.** What does Jim mean when he says, “This quarrel saved us”?

- » The quarrel delays and confuses the men, so they don’t search far beyond the exterior of the inn. If the men had not been delayed, they might have found Jim and his mother hiding. During the confusion of the quarrel, there is also the sound of galloping horses. A warning shot is fired to warn the men that they need to flee.

I found Dr. Livesey dining with Squire Trelawney. I told them everything that had happened and showed them the bundle I had retrieved from the sea chest. At first they were **stunned** and rather silent, but eventually they were able to think clearly, and we began to converse.

“Have you heard of this Captain Flint?” Dr. Livesey asked Squire Trelawney.

“Heard of him!” the squire cried. “Of course I have! Why, John Flint was the bloodthirstiest pirate that ever flew the Jolly Roger. In fact, Blackbeard was a child compared to Flint!”

“Well,” said the doctor, “suppose this packet tells us where the old **buccaneer** hid his treasure. What would you do then, may I ask?”

“I would fit out a sailing ship in Bristol,” the squire declared confidently. “I’d take you and Jim Hawkins along, and I would find that treasure, even if I had to search for an entire year!”

With that said, the doctor cut the bundle open. It contained two things: a book and a sealed paper. Printed on the first page of the book were the words: *Billy Bones, his account*. The next twenty pages were filled with dates, sums of money, and little crosses. One line read, “June 12th, 1745, seventy pounds, off Caracas.” Next to this entry were six tiny crosses.



When merchant ship sailors saw the Jolly Roger’s skull and crossbones flying over a pirate ship, they knew they faced a strong set of armed buccaneers. The symbol struck such fear that oftentimes merchant ships immediately surrendered their goods in exchange for their lives. Not all ships flew exactly the same variation, and powerful pirate captains became infamous, identified by their customized flags.

16

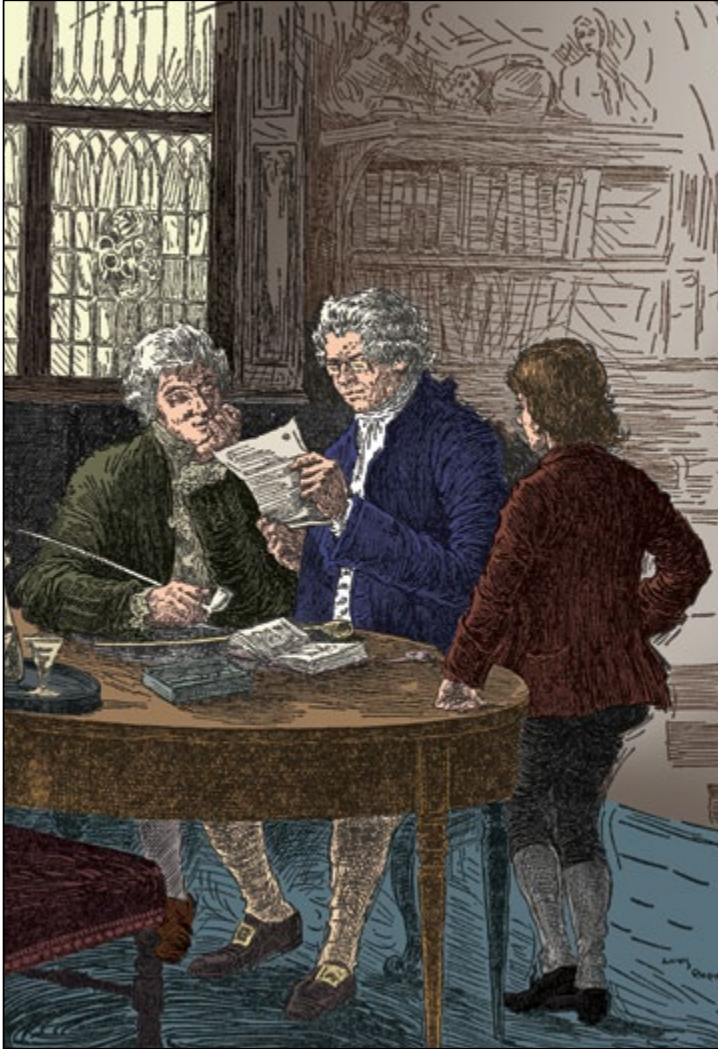
### Pronunciation Table

| Word    | CK Code     |
|---------|-------------|
| Caracas | /kə*rok*us/ |

- Have students read page 16 silently.

**Inferential.** How do Dr. Livesey and Squire Trelawney react when Jim describes the night’s events and shows them what he found in the chest? Support your answer by citing evidence from the text.

- » Both are stunned at first, but the squire immediately declares he will find a ship and crew to search for the buried treasure.



With that said, the doctor cut the bundle open. It contained two things: a book and a sealed paper. **17**

“What does it mean?” I asked.

“This is the old captain’s account book,” said the squire. “This entry tells us that the pirates got seventy pounds of loot after they attacked a ship off the coast of Caracas on the Spanish Main.”

Next, we inspected the sealed paper. The doctor opened it carefully, and a map fell to the floor. It was a map of an island, labeled with latitude and longitude, water depths, names of hills, bays, and inlets, and all the details needed to bring a ship safely to anchorage upon its shores.

It seemed to me that the island was shaped like a portly dragon. From the map, we could see that the island was about nine miles long and five wide. It had two harbors, and there was a large hill in the center marked ‘Spyglass’.

Several things had been added to the map in red ink. There were three crosses—two on the north part of the island and one in the southwest. Next to one of these, written in a small, neat hand, very different from the captain’s, were the words: **Bulk of treasure here.**

On the back of the map, in the same hand, we read:

*Tall tree, Spyglass shoulder, bearing a point to the N. of N.N.E. Skeleton Island E.S.E. and by E. Ten feet. The bar silver is in the north cache. Find it by the trend of the east hummock, ten fathoms south of the crag with the face on it. The arms are in the sand hill, N. point of north inlet cape, bearing E. and a quarter N. —J.F.*

It did not make much sense to me, but the squire was delighted.

“Tomorrow I’ll set off for Bristol,” he effused. “In ten days we’ll have the best ship and crew in England. Hawkins shall come with us as **cabin boy**. You, Livesey, will be the ship’s doctor, and I will be the admiral.

18

## Support

*The Spanish Main* refers to the Spanish-claimed lands along the coast of South America and in the Caribbean.

- Have students read page 18 silently, stopping before the final paragraph.

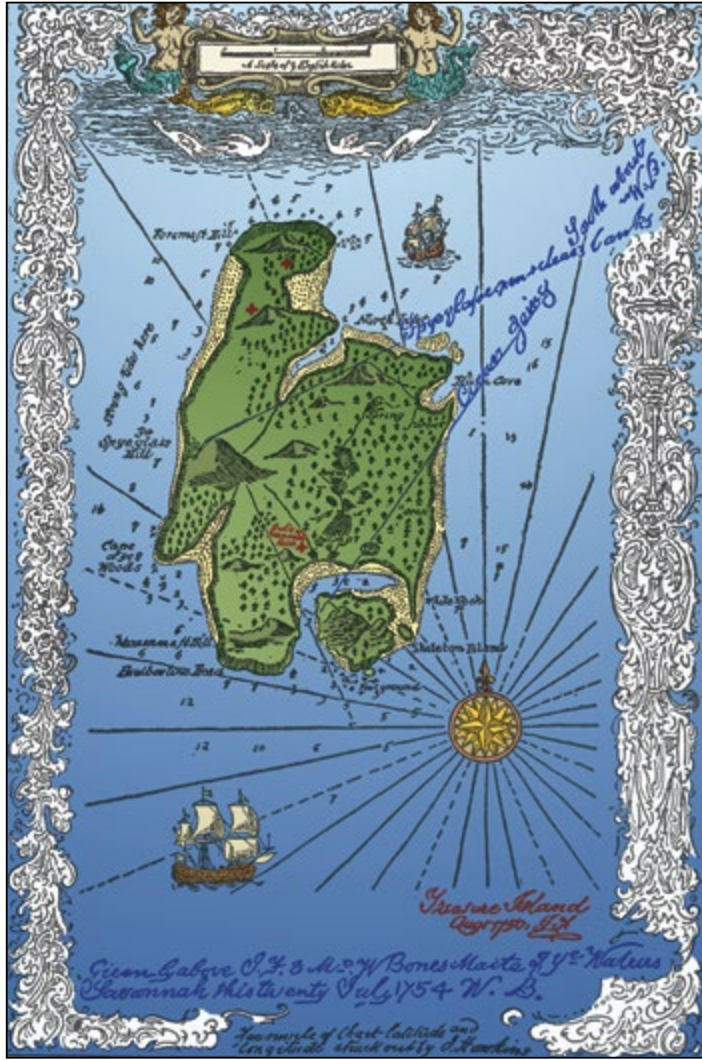
**Literal.** What do Dr. Livesey, Squire Trelawney, and Jim find in the sealed paper?

- » a treasure map

**Inferential.** How do Jim, the doctor, and the squire react to finding the treasure map?

- » Jim is confused because he doesn’t understand the directions on the map. The squire is excited and happy. The reader does not know the doctor’s reaction, as it is not described in the text.

- Have students read the rest of page 18.



Several things had been added to the map in red ink.

19

- Have students read page 19 silently.

We'll have no difficulty in finding the spot, and we'll have money to roll in ever after!"

"I'll accompany you," said the doctor. "And I hope Jim will, too. There's only one man who concerns me."

"Name the dog, sir!" cried the squire.

"You!" replied the doctor. "You cannot hold your tongue. Those fellows who **ransacked** the inn tonight are looking for this map—and for Flint's treasure. We have to be extremely careful. You go to Bristol and take my two loyal servants, Joyce and Hunter, with you. Remember, do not breathe a word of what we've found."

"Quite right!" said the squire. "You can rely on me to be as silent as the grave!"

So the squire, along with Joyce and Hunter, set off for Bristol. I stayed on at the hall with the squire's gamekeeper, old Redruth. After a couple of weeks, Dr. Livesey received a letter from the squire.



20

- Have students read page 20 silently.

**Inferential.** What plan does the squire propose?

- » The squire proposes that he go to Bristol to get a ship and crew, and then they will all set off in search of the treasure. He would be the admiral, Livesey would be the ship's doctor, and Jim would be the cabin boy.

**Inferential.** What is the doctor worried about? How do you know?

- » He is worried that the squire will tell people about the treasure map. In the fourth paragraph, it says, "You!" replied the doctor. "You cannot hold your tongue."





### Check for Understanding

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Have students do a Turn and Talk to briefly discuss their opinion about whether the doctor should be worried using evidence from the text to support their claim. Then, call on some students to share their opinions aloud with the class.

---

Dear Livesey,

The ship lies at anchor, ready for sea. You never saw a sweeter **schooner**. Her name is the Hispaniola. I acquired her through my old friend Blandly.

At first, finding a crew troubled me. I wanted twenty men, and I had difficulty finding half a dozen, but then fortune brought me the man I required. I fell into talk with him on the dock. He keeps a tavern, and I found he knew all the seafaring men in Bristol. It seems he lost his health ashore, and was hoping to secure a position as a cook at sea. He had hobbled down there that morning, he said, to enjoy the salty sea air. I was touched by his story and engaged him on the spot to be the ship's cook. Long John Silver he is called. He has lost a leg in his country's service.

Between Long John Silver and myself we got together a fine company of seamen. Silver even got rid of two men I had already engaged. He explained that they were just the type of men we needed to avoid for an adventure of this importance.

I am in magnificent health and spirits, eating like a bull, sleeping like a tree. Yet I am eager to lift anchor. So do come quickly.

John Trelawney

P.S. My old friend Blandly has agreed to send another ship after us if we don't turn up by the end of August. He found an admirable fellow for captain—a stiff man, but, in all other respects, a treasure. Long John Silver has unearthed a very competent mate.

21

### Pronunciation Table

| Word       | CK Code          |
|------------|------------------|
| Hispaniola | /his*pan*yoe*lə/ |

**Inferential.** Why does the squire hire Long John Silver?

- » He says he was touched by Silver's story. The squire also has trouble finding enough men to join the crew, so he hires Silver because Silver knows a lot of people who are willing to come on the trip.

**Inferential.** Why does Trelawney ask his friend, Blandly, to send another ship?

- » Trelawney is afraid something may go wrong, so he asks Blandly to search for them if they don't return from their voyage in a reasonable amount of time.



**Beginning**

Pair student with a strong partner for Think-Pair-Share discussion. Ask yes/no questions of student during whole-group discussion.

**Intermediate**

Pair student with a capable partner for Think-Pair-Share discussion. Ask *wh*-questions of student during whole-group discussion.

**Advanced/  
Advanced High**

Provide student with a verbal/nonverbal cue before asking them to contribute to the whole-group discussion.

**ELPS 3.E**

**CHAPTER DISCUSSION (10 MIN.)**

- Think-Pair-Share. Use the question below to discuss the chapter. Have students discuss their ideas with a partner and then share as a whole group.
1. **Inferential.** When authors give details that refer to future events, it is called “foreshadowing.” In this chapter, details suggest there might be some trouble for the voyagers in the future. What clues in the text suggest this?
    - » Answers may vary, but should include that the doctor worries the squire will reveal too much about the map; that Long John Silver gets rid of two men Dr. Livesey had hired; that Dr. Livesey asks Blandly to prepare a ship to rescue them if necessary.

**WORD WORK: RANSACK (5 MIN.)**

1. In the chapter you read, “Those fellows who ransacked the inn tonight are looking for this map—and for Flint’s treasure.”
2. Say the word *ransack* with me.
3. To *ransack* means “to search thoroughly, causing damage or disorder.”
4. The robbers ransacked the apartment looking for jewelry.
  - What are some other examples of things being ransacked? Be sure to use the word *ransack* in your response. Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “They ransacked . . . looking for . . .”
5. What part of speech is the word *ransack*?
  - » verb

**Note:** Use a Synonyms activity for follow-up.

What does the word *ransack* mean?

What are some words that are synonyms of, or words that have a similar meaning to, *ransack*? Prompt students to provide words like *search*, *plunder*, *hunt*, *scour*, *rummage*, and *loot*.

Pair students up, and with a partner, have them create a sentence for each of the synonyms of *ransack*.

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## Lesson 2: The Sea Chest

# Language



### GRAMMAR: MODAL AUXILIARY VERBS (15 MIN.)


**Primary Focus:** Students will accurately use modal auxiliaries and the verb to be.

 **TEKS 4.11.D**

- Tell students that today they will review *to be* verbs and modal auxiliary verbs. Remind students that they learned these during the American Revolution unit.
- Refer to the Subject-*to be* Verb Agreement Poster and Modal Auxiliary Verbs Poster you prepared in advance. Present the Subject-*to be* Verb Agreement Poster in the following manner:
  - Remind students that *to be* verbs are linking verbs that link, or connect, the subject to the predicate without showing action.

**Note:** The copula *be*—the *to be* verb—and the third-person singular inflection pose problems for English-learners at all levels. Thus, detailed treatment is given to the present-tense forms of the *to be* verb.

- Have a student read each singular subject, its *to be* verb agreement in the present tense, and the corresponding example sentence.
- Have a student read each plural subject, its *to be* verb agreement in the present tense, and the corresponding example sentence.
- Have a student create one sentence orally that correctly uses a *to be* verb either in the singular or plural form.
- Present the Modal Auxiliary Verbs Poster in the following manner:
  - Remind students that modal auxiliary verbs are helping verbs. A modal auxiliary verb cannot stand alone and does not change form. A modal auxiliary verb is followed by a verb that does not change form either.
  - Have a student read the modal auxiliary verbs used to express ability in present tense and the corresponding example sentences.
  - Have another student read the modal auxiliary verbs used to express ability in past tense and the corresponding example sentences.
  - Have a student create one sentence orally that correctly uses a modal auxiliary verb to express ability either in present or past tense.

 **TEKS 4.11.D** Edit drafts using standard English conventions.

## Activity Page 2.2



### ENGLISH LANGUAGE LEARNERS



#### Language Using Verbs and Verb Phrases

##### Beginning

Provide direct teacher support to student when completing Activity Page 2.2. Provide a word bank of *to be* verbs.

##### Intermediate

Provide small-group teacher support to student when completing Activity Page 2.2. Provide a word bank of *to be* verbs.

##### Advanced/ Advanced High

Provide teacher support as needed to student when completing Activity Page 2.2.

**ELPS 2.C; ELPS 3.C;**

**ELPS 4.F; ELPS 5.D**

- Have a student read the modal auxiliary verbs used to express possibility.
- Have a student create one sentence orally that correctly uses a modal auxiliary verb to express possibility.
- As time allows, have students turn to Activity Page 2.2. Tell students they will practice using *to be* verbs and modal auxiliary verbs.
- Direct students to the first section of the activity page and read the directions aloud. Do the same for the remaining sections.
- Have students complete Activity Page 2.2 for homework, or, if you feel they need more assistance, complete the activity page as a teacher-guided or partner activity.

## MORPHOLOGY: INTRODUCE ROOT “BIO” (15 MIN.)

**Primary Focus:** Students will identify the meaning of words with the root *bio* and use these words correctly in sentences. **TEKS 4.3.C**

- Tell students today they will learn about the Greek root *bio*.
- Remind students that a root is a main element of a word that forms the base of its meaning.
- Write the Greek root *bio* on the Roots Poster displayed in the classroom from the previous lesson and explain that it is pronounced /bie\*oe/.
- Explain that *bio* means “life.” Add the meaning to the poster as well.
- Tell students that words with the root *bio* can be nouns, verbs, or adjectives.
- Write *biology* on the board/chart paper. Briefly discuss the part of speech and the meaning of the word. Then use it in a sentence. (*Biology* is a noun. It means “the study of life.” *When we learn about biology, we learn about how plants and animals live.*)



### Check for Understanding

Have students provide sentences using the word *biology* on index cards or stick notes. (Answers may vary.) Identify students in need of additional support and re-teach in a small group.

**TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*.

- Write *biography* on the board/chart paper. Briefly discuss the part of speech and the meaning of the word. Then use it in a sentence. (*Biography* is a noun. It means “a history of a person’s life.” *I enjoyed reading Robert Louis Stevenson’s biography.*)



### Check for Understanding

Have students provide sentences using the word *biography* on index cards or stick notes. (Answers may vary.) Identify students in need of additional support and re-teach in a small group.

- Continue in this manner for the remaining *bio* words, using the following chart as a guide.

| Affixed Word  | Meaning                                                                                                                                                                                                             | Example Sentence                                                                                                                                                              |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| biodegradable | (adjective) able to be broken down naturally                                                                                                                                                                        | Instead of putting them in the trash, I put <u>biodegradable</u> things like apple cores and banana peels in my compost pile to create mulch.                                 |
| autobiography | (noun) a history of a person’s own life                                                                                                                                                                             | The soccer player wrote an <u>autobiography</u> about his life.                                                                                                               |
| symbiotic     | (adjective) having a dependent relationship that usually has positive benefits to both involved; sometimes only one of those in the relationship benefits while the other may have a neutral or negative experience | Honey bees and flowers have a <u>symbiotic</u> relationship; the bees get pollen from flowers to feed their young, and the flowers get pollinated so more flowers will bloom. |
| biosphere     | (noun) the part of the world where life can be sustained                                                                                                                                                            | Earth’s <u>biosphere</u> includes the sky where birds fly, the ocean where sea animals swim, and the land where people and other animals live.                                |

- Have students turn to Activity Page 2.3. Briefly review the directions. Complete the first two sentences together as a class. Have students complete the rest of Activity Page 2.3 for homework, or if you feel they need more assistance, complete the entire activity page as a teacher-guided activity.



### ENGLISH LANGUAGE LEARNERS

Language Reading/Viewing Closely

#### Beginning

Provide direct teacher support to student when completing Activity Page 2.3. Review definitions of all word bank words.

#### Intermediate

Provide small-group teacher support to student when completing Activity Page 2.3. Clarify meaning of unknown words and phrases.

#### Advanced/Advanced High

Provide teacher support as needed to student when completing Activity Page 2.3. Clarify meaning of unknown words and phrases.

**ELPS 4.F**

### Activity Page 2.3



## Lesson 2: The Sea Chest

# Writing



**Primary Focus:** Students will select a setting for their original adventure story.


 **TEKS 4.9.A; TEKS 4.11.A**

### INTRODUCE AN ADVENTURE STORY (15 MIN.)

- Explain that there are many types of stories, including fairy tales, personal narratives, science fiction stories, biographies, mysteries, and adventure stories.
- Explain that *Treasure Island* is an adventure story.
- Direct students' attention to the Features of an Adventure Story Chart you prepared in advance. Review the features with students by having different students read the features aloud.

| Features of an Adventure Story |                                                                                                                     |
|--------------------------------|---------------------------------------------------------------------------------------------------------------------|
| <b>Character(s)</b>            | a memorable hero                                                                                                    |
| <b>Setting(s)</b>              | faraway, often imagined place                                                                                       |
| <b>Plot</b>                    | fast-paced action<br>dangerous elements<br>mystery or quest                                                         |
| <b>Theme</b>                   | relates to characteristics demonstrated by characters in the story, such as bravery, trustworthiness, loyalty, etc. |

- Explain that adventure stories have a memorable hero, who may go on a quest or solve a mystery.
- Explain that adventure stories usually have a unique setting. Remind students that the setting is where and when the story takes place.
- Have students identify the setting of *Treasure Island* as it is described in the first chapter. (Admiral Benbow Inn)

 **TEKS 4.9.A** Demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping.



- Explain that adventure stories often describe a particular setting, like an inn, but they rarely give a date or a specific place. In *Treasure Island*, the inn could be anywhere in England, and Treasure Island could be anywhere in the Atlantic Ocean. Adventure stories' settings are both specific (an inn) and general (lack a date or the general geographic location).
- Explain that adventure stories often take place in a faraway place and time. They require readers to use their imaginations.



### Check for Understanding

Ask students to think of other Adventure Stories they have read in the past and identify the setting of these stories. If students have a difficult time generating ideas, they may turn and talk with a peer, or you may provide students with some examples (e.g. *Hatchet*, by Gary Paulsen, takes place in the Canadian mountains).

- Ask students to think about the first two chapters of *Treasure Island*. Ask whether there seems to be more focus and attention paid to the plot or the personal feelings of the characters. (the plot)
- Ask students to provide evidence from the text that shows the action-based plot is more important than the characters' feelings. (The narrator focuses on the events or action in the story. He rarely tells us how he feels, although sometimes we can guess how he feels from his actions. For example, Jim describes how the old captain receives the black spot and how he and his mother hide in the ditch as the pirates ransack the inn; but he does not detail his feelings about the events.)
- Have students name some of the dangerous elements in *Treasure Island*. (threatening visitors at the inn, violent fights, treasure-seeking pirates)
- Explain that adventure stories usually involve a quest, mystery, or task that must be accomplished by the hero of the story.
- Have students identify the mystery that must be solved in *Treasure Island*, based on the first two chapters. (searching for and finding the buried treasure)
- Tell students that adventure stories often share common themes, which include bravery, duty, trustworthiness, loyalty, and curiosity. Ask students if they have noticed any of these themes so far in *Treasure Island*. (For example, curiosity could be a theme in *Treasure Island*, as many of the characters seem very curious about the buried treasure and its location.)



### Beginning

Provide student with a bank of settings that could be used for an adventure story. Clarify the meaning of unknown words and phrases and support student in selecting and describing a setting.

### Intermediate

Provide student access to a graphic organizer for brainstorming settings and details for their adventure story.

### Advanced/ Advanced High

Discuss with student their ideas about settings for the adventure story. Provide additional support as needed.

**ELPS 1.C; ELPS 1.E;**

**ELPS 5.B**

Activity Pages  
2.2, 2.3



- Tell students they will write their own original adventure story over the course of this unit.
- Explain that, while students will use *Treasure Island* as a model, they will not write a pirate story, but will instead write another type of adventure story.
- Display the Writing Prompt you prepared in advance and read it aloud.
- As time permits, have students brainstorm the setting for their adventure story using the prompt. Encourage students to continue thinking about a setting for their adventure story on their own.

End Lesson

## Lesson 2: The Sea Chest

# Take-Home Material

### GRAMMAR/MORPHOLOGY

- Have students complete Activity Pages 2.2 and 2.3 for homework.



## 3

# Characters in Adventure Stories

## PRIMARY FOCUS OF LESSON

### Reading

Students will identify key details in the chapter and demonstrate understanding of figurative language in the story.

✚ **TEKS 4.2.A.iii; TEKS 4.2.A.vi; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.B; TEKS 4.10.D**

### Writing

Students will use descriptive details to create a character for their adventure stories. **TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

### Activity Page 3.1

**“The Sea Chest and the Blind Man”** As partners read Chapter 2, “The Sea Chest and the Blind Man,” students answer comprehension questions.

✚ **TEKS 4.7.C; TEKS 4.8.B; TEKS 4.10.D**

### Activity Page 3.2

**Plan a Character Sketch** Complete a character sketch using descriptive language. **TEKS 4.11.A; TEKS 4.12.A**

✚ **TEKS 4.2.A** Demonstrate and apply phonetic knowledge by (iii)decoding words using advanced knowledge of syllable division patterns such as VV; (vi) identifying and reading high-frequency words from a research-based list; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                          | Grouping    | Time    | Materials                                                                                                                                                                                                                                                                 |
|--------------------------|-------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b> |             |         |                                                                                                                                                                                                                                                                           |
| Review the Chapter       | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3, 3.1<br><input type="checkbox"/> Purpose for Reading (Digital Components)                                                                                                  |
| Read Chapter 2           | Partner     | 25 min. |                                                                                                                                                                                                                                                                           |
| Chapter Discussion       | Whole Group | 10 min. |                                                                                                                                                                                                                                                                           |
| Word Work: <i>Stun</i>   | Whole Group | 5 min.  |                                                                                                                                                                                                                                                                           |
| <b>Writing (45 min.)</b> |             |         |                                                                                                                                                                                                                                                                           |
| Choose a Setting         | Whole Group | 15 min. | <input type="checkbox"/> Features of an Adventure Story Chart (Digital Components)<br><input type="checkbox"/> Writing Prompt (Digital Components)<br><input type="checkbox"/> Activity Page 3.2<br><input type="checkbox"/> Character Sketch Poster (Digital Components) |
| Plan a Character Sketch  | Whole Group | 30 min. |                                                                                                                                                                                                                                                                           |

## ADVANCE PREPARATION

### Reading

- Display Character Chart featured on Activity Page 1.3.

### Writing

- Display the Features of an Adventure Story Chart from Lesson 2.
- Display the Writing Prompt from Lesson 2.
- Prepare and display the following Character Sketch Poster. Alternatively, you may access a digital version in the digital components for this unit.

| Quotations from Text                                                                                                                                | Inferences                                                                               |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| "the old seaman with the sabre cut on his cheek" (2)                                                                                                | Billy is easily recognizable and has lived a dangerous life.                             |
| "I remember the old seaman plodding to the inn door, dragging an enormous sea chest behind him." (2)                                                | Billy is a mysterious old sailor.                                                        |
| "tall, nut-brown man with gnarled hands and black, broken nails" (2)                                                                                | Billy seems frightening and rough.                                                       |
| "Tell me when I've worked through that,' he said, looking fierce." (3)                                                                              | Billy frightens and intimidates Jim and his father.                                      |
| "He took me aside one day and promised me a penny on the first of every month if I would keep my eyes peeled for a seafaring man with one leg." (3) | This suggests Billy is in danger and is hiding out.                                      |
| "The old seaman's stories about blood-thirsty pirates, ferocious storms at sea, and wild deeds on the Spanish Main terrified our guests." (3)       | Billy's stories scare his listeners and suggest he has led a dangerous, mysterious life. |

### Grammar/Morphology

- Collect Activity Pages 2.2 and 2.3 to review and grade as there are no grammar or morphology lessons today.

## Lesson 3: Characters in Adventure Stories

## Reading



**Primary Focus:** Students will identify key details in the chapter and demonstrate understanding of figurative language in the story.

✦ **TEKS 4.2.A.iii; TEKS 4.2.A.vi; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.B; TEKS 4.10.D**

### REVIEW THE CHAPTER (5 MIN.)

- Tell students they will reread Chapter 2, “The Sea Chest and the Blind Man.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Read the following vocabulary words aloud and ask students to repeat them. Demonstrate how to break down the words by syllables.

### Vocabulary

**farthing, n.** a coin worth less than a penny formerly used in Great Britain (10)

**gargoyle, n.** a stone carving of a strange figure used as decoration on a building, usually a cathedral or Gothic structure (13)

**ensue, v.** to follow right after another event (ensued) (13)

**impending, adj.** about to occur (14)

**scarper, v.** to flee or run away (14)

**stun, v.** to shock or amaze (stunned) (16)

**buccaneer, n.** a pirate (16)

**bulk, n.** most; the larger part of something (18)

**cache, n.** a hiding place for supplies or treasures (18)

**hummock, n.** a rounded hill or mound (18)

**fathom, n.** a length of about six feet used to measure water depth (fathoms) (18)

**cabin boy, n.** someone hired to wait on the passengers and crew of a ship (18)

**ransack, v.** to search thoroughly, causing damage or disorder (ransacked) (20)

**schooner, n.** a sailing ship with two or more masts (21)

- Remind students they can look up a word in the glossary if they forget its meaning.

✦ **TEKS 4.2.A** Demonstrate and apply phonetic knowledge by (iii) decoding words using advanced knowledge of syllable division patterns such as VV; (vi) identifying and reading high-frequency words from a research-based list; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.



Reading Literature  
Reading/Viewing Closely

**Beginning**

Pair each student with a strong partner for partner reading and completion of Activity Page 3.1.

**Intermediate**

Pair each student with a capable partner for partner reading and completion of Activity Page 3.1.

**Advanced/**

**Advanced High**

Offer each student the choice of reading the chapter and completing Activity Page 3.1 independently or with a partner.

**ELPS 4.G**

Activity Page 3.1



Activity Page 1.3



**READ CHAPTER 2 (25 MIN.)**

**Note:** At this point in the school year, some or all of your students are likely ready for the challenge of reading the entire chapter independently to themselves, especially since this lesson is a reread of the chapter read as a whole group during the previous lesson. We encourage you to differentiate, assigning students either to read independently or with partners, based on their needs.

- Pair students to read and discuss the chapter. Alternatively, some or all students may work independently.
- Have students complete Activity Page 3.1 with their partners while they read. Likewise, you may want to ask some or all students to complete Activity Page 3.1 independently, which can then be used as a formative assessment to determine how well each student understood what was read.



**Check for Understanding**

Circulate through the classroom as students read and complete Activity Page 3.1. Offer guidance and support to students as needed.

**CHAPTER DISCUSSION (10 MIN.)**

**TEKS 4.7.C**

- Collect Activity Page 3.1 to review and grade at a later time.
- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
- Remind students that this chart is being used throughout the unit to record key details and information revealed in each chapter about significant characters.
- Explain that students will record information about Dr. Livesey, Squire Trelawney, Pew, and Long John Silver, characters first introduced in Chapter 2. Students will also take additional notes on Jim Hawkins.
- Use the information in the following chart to engage students in a discussion about each of the characters introduced in the chapter. Tell students to draw on specific details in their responses, such as descriptions of appearance, words, or actions in the text.
- Then record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3. If necessary, tell students to leave space for additional entries in future lessons.

**TEKS 4.7.C** Use text evidence to support an appropriate response.



| Chapter(s) | Character                   | Key Details                                                                                                                                               |
|------------|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1, 2       | Jim Hawkins                 | narrator; young boy; helps family run the inn; his father dies; seems naïve; <i>cabin boy on the Hispaniola</i>                                           |
| 2          | Pew                         | <i>blind man; gives Billy Bones the black spot; leads the men to ransack the inn to search for the treasure; part of Captain Flint's crew with Silver</i> |
| 2          | Dr. Livesey                 | <i>doctor; cares for Billy Bones when he has a stroke; helps plan trip to find treasure; will be the ship's doctor</i>                                    |
| 2          | Squire Trelawney            | <i>friend of Dr. Livesey; helps plan trip to find treasure; goes to Bristol to find ship and crew; appoints himself as admiral of the Hispaniola</i>      |
| 2          | Long John Silver (Barbecue) | <i>hired as a cook on the Hispaniola; helps recruit crew for the voyage; missing a leg</i>                                                                |

### WORD WORK: STUN (5 MIN.)

1. In the chapter you read, "At first they were stunned and rather silent, but eventually they were able to think clearly, and we began to converse."
2. Say the word *stun* with me.
3. *Stun* means to shock or amaze.
4. The scientist was stunned to learn he had won a research award.
5. What are some other examples of someone being stunned? Be sure to use the word *stunned* in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "\_\_\_\_\_ was stunned when \_\_\_\_\_."
6. What part of speech is the word *stun*?
  - » verb

**Note:** Use a Discussion activity for follow-up.

- Have students speak with their partners about a time when they, or someone they know, was stunned. Remind students to use the word *stun* in complete sentences as they discuss this with their partners.

### Lesson 3: Characters in Adventure Stories

# Writing



**Primary Focus:** Students will use descriptive details to create a character for their adventure stories. **TEKS 4.11.A; TEKS 4.12.A**

## CHOOSE A SETTING (15 MIN.)

- Remind students that they will write an original adventure story. Tell them that today they will choose a setting and write a character sketch.
- Review the features of an adventure story using the displayed Features of an Adventure Story Chart.



### Check for Understanding

Have students explain how the setting in an adventure story is both specific and general. Revisit the meaning of both specific and general settings for the whole group if needed. (Adventure stories take place in a particular place like an inn or on an island, but the location of that particular inn or island is usually unknown.)

- Tell students that to prepare to write their adventure story, they will first choose a setting. Choosing a setting first will help them in creating a plan for their main character using a character sketch.
- Refer to the displayed Writing Prompt. Have one student read it aloud.
- Have students turn to Activity Page 3.2. Have another student read the first question on the “Setting” chart aloud.
- If there was not sufficient time in the previous lesson for students to brainstorm settings, have them do so quickly now. Write possible settings on the board/chart paper (jungle, deserted island, a mountaintop, under the ocean, the Arctic, another planet, a space station, an underground civilization, a different period in history, etc.).

### Activity Page 3.2



**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

- Choose one setting from the list and ask students what types of characters might populate a story about that location. (For example, if the jungle is the setting, students might list animals, such as a snake, monkey, or tiger, as possible characters.)
- Tell students to select a setting that they would like to use for their adventure story, keeping in mind that the setting will help determine the kind of characters they will create. Remind them that their character will be stranded in this location.
- Have students write the setting they will use for their adventure story in the first row on Activity Page 3.2. Tell students to use descriptive language and be as specific as possible in describing the setting.
- Then, have students read the second question on the “Setting” chart and write the kinds of characters that might appear in the setting they selected for their adventure story.

### PLAN A CHARACTER SKETCH (30 MIN.)

- Display the Character Sketch Poster you prepared in advance.
- Have students take turns reading the quotations and inferences on the poster. Engage students in a brief discussion about some of the inferences, discussing how the quotation led to that inference, paying particular attention to the examples of descriptive language.
- Have students identify important details about Billy Bones that are listed in the Character Sketch Poster (he is unique and mysterious; he is an old man with a sabre cut scar on his cheek; his demeanor, appearance, and behavior are frightening to those around him).
- Explain that the information in the chart is a character sketch about Billy Bones. It explains the kind of character he is.
- Direct students’ attention back to Activity Page 3.2. Tell them to complete the “My Character” chart on the activity page to create a character sketch about the main character for their adventure story.
- Tell students to be as specific as possible when they describe their character.
- Remind students to use descriptive language to show rather than tell. Explain that to show rather than tell means using descriptive language to make writing more interesting and detailed.



**ENGLISH  
LANGUAGE  
LEARNERS**

Writing  
Writing

#### **Beginning**

Provide each student with direct teacher support, asking yes/no questions to complete character sketch.

#### **Intermediate**

Provide each student with small-group teacher support, asking *wh*-questions to complete character sketch.

#### **Advanced/ Advanced High**

Discuss with each student their ideas about a character for the adventure story. Provide additional support as needed.

**ELPS 5.B**

## Support

Have students answer fewer questions in the “My Character” chart on the activity page.

## Challenge

Ask students to come up with their own questions and answer them to provide more detailed information about the character.



## Check for Understanding

Circulate and check in with students, ensuring they are planning appropriately for the character sketch. Provide support as needed.

- As time permits, have students share some of their answers from Activity Page 3.2. Also, have them discuss the Writing Prompt, asking how their answers about setting and character relate to it.
- Collect Activity Page 3.2 to review and monitor student progress. Students will refer to Activity Page 3.2 in Lessons 4 and 5 to add descriptive details about characters and again in Lesson 8 to plan and draft their introduction.

End Lesson



## 4

# A Real Adventure

## PRIMARY FOCUS OF LESSON

### Reading

Students will summarize the upcoming voyage and describe the character of Long John Silver in depth. **TEKS 4.3.B; TEKS 4.6.F; TEKS 4.6.G; TEKS 4.7.E; TEKS 4.8.B**

### Grammar

Students will use the relative pronouns *who*, *whom*, and *whose* correctly in sentences. **TEKS 4.11.D.vii**

Students will correctly use the frequently confused words *there*, *their*, and *they're*. **TEKS 4.2.B.ii; TEKS 4.3.D**

### Morphology

Students will use words with the root *bio* in sentences. **TEKS 4.3.C**

### Writing

Students will use descriptive details to write about a character. **TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Activity Page 4.2** **The Real Adventure Begins** Students read the chapter and answer comprehension questions.

**TEKS 4.6.F; TEKS 4.6.G; TEKS 4.8.B**

**Activity Page 4.3** **Relative Pronouns** Students combine each pair of sentences into one sentence, using the appropriate

relative pronoun. **TEKS 4.11.D**

**Activity Page 4.4** **Root *bio*** Students select the correct word to complete

sentences. **TEKS 4.3.C**

**TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.D.vii** Edit drafts using standard English conventions, including pronouns, including reflexive cases; **TEKS 4.2.B.ii** Demonstrate and apply spelling knowledge by spelling homophones; **TEKS 4.3.D** Identify, use, and explain the meaning of homophones such as *reign/rain*; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                                                     | Grouping    | Time    | Materials                                                                                                                                                                                 |
|---------------------------------------------------------------------|-------------|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (40 min.)</b>                                            |             |         |                                                                                                                                                                                           |
| Introduce the Chapter                                               | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3, 4.1, 4.2, SR.1, SR.2<br><input type="checkbox"/> Purpose for Reading (Digital Components) |
| Read Chapter 3                                                      | Small Group | 20 min. |                                                                                                                                                                                           |
| Chapter Discussion                                                  | Whole Group | 10 min. |                                                                                                                                                                                           |
| Word Work: <i>Brim</i>                                              | Whole Group | 5 min.  |                                                                                                                                                                                           |
| <b>Language (35 min.)</b>                                           |             |         |                                                                                                                                                                                           |
| Grammar: Relative Pronouns for People and Frequently Confused Words | Whole Group | 25 min. | <input type="checkbox"/> Relative Pronouns Poster (Digital Components)<br><input type="checkbox"/> Activity Page 4.3                                                                      |
| Morphology: Practice Root <i>bio</i>                                | Whole Group | 10 min. | <input type="checkbox"/> Activity Page 4.4<br><input type="checkbox"/> index cards                                                                                                        |
| <b>Writing (15 min.)</b>                                            |             |         |                                                                                                                                                                                           |
| Write Descriptive Details                                           | Small Group | 15 min. | <input type="checkbox"/> Activity Page 3.2                                                                                                                                                |
| <b>Take-Home Materials</b>                                          |             |         |                                                                                                                                                                                           |
| Grammar                                                             |             |         | <input type="checkbox"/> Activity Page 4.3                                                                                                                                                |

## ADVANCE PREPARATION

### Reading

- Post the following questions for the Lesson Wrap-Up discussion:
  - Why do you think the chapter is titled “The Real Adventure Begins”?
  - How does Jim’s view of Long John Silver vary from the beginning to the end of the chapter?

### Grammar

- Prepare and display the following Relative Pronouns Poster. Alternatively, you may access a digital version in the digital components for this unit. Cover or omit the Things/Ideas column for this lesson. This portion will be introduced in Lesson 6.

| Relative Pronouns                                                                                              |              |
|----------------------------------------------------------------------------------------------------------------|--------------|
| A <b>relative pronoun</b> refers to or replaces a noun or a pronoun and joins sections of a sentence together. |              |
| People                                                                                                         | Things/Ideas |
| who                                                                                                            | that         |
| whom                                                                                                           | which        |
| whose                                                                                                          | whose        |

- Write the following examples on the board/chart paper:
  - I met my new neighbor.
  - My new neighbor just moved here from France.
  - I like my piano teacher.
  - I have known my piano teacher for years.
  - My friend’s dog ran away.
  - My friend was really upset.

### Morphology

- Plan to put students in pairs to complete Activity Page 4.4.

### Writing

- Write the following sentence on the board/chart paper:
  - The girl had brown hair.



- Plan to divide students into small groups to practice using descriptive details. Balance groups so students of different abilities are together. This will help all students generate ideas for their characters.
- Plan to hand back Activity Page 3.2 for use in this lesson.

Start Lesson

## Lesson 4: A Real Adventure

# Reading



**Primary Focus:** Students will summarize the upcoming voyage and describe the character of Long John Silver in depth.

**TEKS 4.3.B; TEKS 4.6.F; TEKS 4.6.G; TEKS 4.7.E; TEKS 4.8.B**

### INTRODUCE THE CHAPTER (5 MIN.)

- Tell students they will read Chapter 3, “The Real Adventure Begins.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Have a student read the chapter title aloud.
- Tell students they may want to refer to pages 108 and 109 of the Reader, as well as Activity Pages SR.1 and SR.2, if they have questions about particular ship references or words related to parts of a ship while reading the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *coach*.
- Have them find the word on page 22 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain to students that the word *coach* has multiple meanings. Have students read paragraph 1 on page 22 to determine the meaning of the word *coach* (a horse-drawn carriage). Clarify definition as needed.
- Remind students that definitions for all bolded vocabulary words can be found in the Glossary at the back of the Reader.
- Have students reference Activity Page 4.1 while you read each word and its meaning.

### Vocabulary

**coach, n.** a horse-drawn carriage with four wheels (22)

**TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

Activity Pages  
SR.1, SR.2



Activity Page 4.1



**quay, n.** a dock; an area at the edge of a waterway where ships land, load, and unload (22)

**shroud, v.** to cover or conceal (shrouded) (22)

**captivate, v.** to fascinate or capture one’s attention (captivated) (22)

**deduce, v.** to figure out or draw a conclusion (deduced) (24)

**brim, v.** to become full or overflowing (brimming) (24)

**scoundrel, n.** a wicked or disreputable person (26)

**nautical, adj.** relating to the sea or sailors (26)

**berth, n.** an area below deck where crew members would sleep (berths) (29)

| Vocabulary Chart for Chapter 3, “The Real Adventure Begins” |                                                                                                                                              |                                                    |
|-------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| Vocabulary Type                                             | Tier 3 Domain-Specific Words                                                                                                                 | Tier 2 General Academic Words                      |
| Core Vocabulary                                             | coach<br>quay<br>nautical<br>berth                                                                                                           | shroud<br>captivate<br>deduce<br>brim<br>scoundrel |
| Multiple-Meaning Core Vocabulary Words                      | coach                                                                                                                                        | brim                                               |
| Sayings and Phrases                                         | smart as paint<br>paid me a compliment<br>all hands on deck<br>paid us a visit<br>do my duty<br>pieces of eight<br>a man to be reckoned with |                                                    |

### Establish Small Groups

- Before reading the chapter, divide students into two groups using the following guidelines:
  - Small Group 1: Students will complete Activity Page 4.2 with your support while they read.
  - Small Group 2: You may want to ask some or all students to complete Activity Page 4.2 independently, which can then be used as a formative assessment to determine how well each student understood what was read. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 4.2 correctly.

#### Activity Page 4.2





### Chapter 3 The Real Adventure Begins

I said farewell to my beloved mother and the dear Admiral Benbow, and then joined up with Redruth, the squire's gamekeeper. We purchased our seats for the **coach** to Bristol. It picked us up around dusk and we arrived in Bristol as the sun was rising like a shimmering peach above the city.

Squire Trelawney was residing at an inn near the water. Along the **quay** lay ships of all sizes and nations. In one, sailors were singing as they worked in the morning fog that **shrouded** the quay. In another, men, high up in the rigging, were hanging by threads that seemed no sturdier than those of a spider's web. An overwhelming smell of tar and salt filled the air. I spotted old sailors with pigtails, and rings in their ears. It was all new to me, and I was **captivated**.

We went to see the squire. He was dressed like a naval officer, in a new suit.

"There you are!" he cried. "The doctor arrived last night. Now our ship's company is complete. We'll set sail early in the morning, at first light!"

22

#### READ CHAPTER 3 (20 MIN.)

- The following guided reading supports are intended for use with Small Group 1.

| Pronunciation Table |         |
|---------------------|---------|
| Word                | CK Code |
| quay                | /kee/   |

- Have students preview question 1 on Activity Page 4.2 and then select one student to read page 22 aloud.

**Literal.** What new things does Jim see at the quay?

- » He sees ships from all over the world and sailors working on the ships, including some men high up in the rigging. He also sees sailors with their hair in pigtails and rings in their ears.

**Inferential.** How does Jim feel about the sights at the quay?

- » Jim is excited.

**Literal.** What words or phrases help you make that inference?

- » Jim says, "I was captivated." The word *captivated* means "fascinated."

- Have students record the answer(s) to question 1 on Activity Page 4.2.



I said farewell to my beloved mother and the dear Admiral Benbow.

23

## Support

Why does Jim go to Bristol?

- » Jim travels to Bristol to join the crew and ship waiting to take them on their search for the buried treasure.

The squire handed me a note to carry to Long John Silver. I made my way along the crowded quay, full of people and loaded carts, until I found the tavern.

It was brighter and cleaner than I expected. The windows glistened and the floor was cleanly sanded. The customers were seafaring men talking loudly and enthusiastically among one another.



As I was waiting, a man emerged from a side room. I **deduced** he must be Long John Silver. His left leg was missing, and he walked with the aid of a crutch. He managed the crutch with wonderful skill, hopping about on it like a sprightly bird. Silver was tall and strong, with a face as big as a ham, yet **brimming** with intelligence. He whistled as he moved among the tables and had a merry word or a slap on the shoulder for each of his guests.

From the first mention of John Silver in the squire's letter, I had feared that he might be the very one-legged sailor I had watched out for at the Admiral Benbow. But one look at the man was enough to convince me I had nothing to fear. I had seen the captain, I had seen Black Dog, and I had seen Pew. I thought I knew what a buccaneer looked like, and they were quite different from this clean and likeable landlord.

24

- Have students preview question 2A on Activity Page 4.2 and then read pages 24 and 25 silently.

“Mr. Silver, sir?” I asked hesitantly.

“Yes, lad,” said he. When Silver saw I had a letter from the squire, he seemed startled. “Oh!” he said, quite loudly. “You must be our new cabin boy!”

Just then, one of the customers rose suddenly and ducked out the door. Although the man made a hurried exit, I had time enough to catch a glimpse of his face. It was the man who had visited the captain at the Admiral Benbow—the man with the two missing fingers.

“Someone stop him!” I cried out. “He’s Black Dog!”

Two of the men sitting near the door leaped up and chased after the eight-fingered man.



“Someone stop him!” I cried out. “He’s Black Dog!”

25

**Inferential.** What is Jim’s first impression of Long John Silver?

- » Jim seems relieved. He says that Long John Silver doesn’t look like a buccaneer, but rather a likeable, clean landlord. He seems to have a positive first impression of Long John Silver.

**Support.** How does Jim describe Long John Silver?

- » Jim describes him as tall and strong, able to move around easily in spite of having only one leg. He says that Long John Silver is intelligent, also noting that he talked in a friendly way to each of the tavern guests.
- Have students record the answer(s) to Part A of question 2 on Activity Page 4.2.

“What was that you said, boy?” John Silver asked. “Black what?”

“Black Dog,” I replied. “Didn’t Mr. Trelawney tell you about the buccaneers? Black Dog was one of them.”

“Was he indeed?” cried Silver. “Black Dog, did ya say? The name’s not familiar, yet I think I’ve seen him. He used to come here with a blind beggar.”

“Yes!” I said. “That would be old Pew!”

“Yes!” cried Silver, his voice rising as all kinds of thoughts clearly flooded his mind. “Pew! That were his name alright. Well, never fear, my men will run him down.”

However, the moment I saw Black Dog in Silver’s tavern, I sensed something was wrong. Why was he there, and was Silver telling the truth when he said he did not know him? I watched Silver closely, but he continued to create the impression that he was an honest man.

The two men came back, out of breath, and confessed that they had lost Black Dog in a crowd by the quay. Silver scolded them and shook his head in a display of disappointment.

“Well, Hawkins,” said Silver, “we had better go and tell the squire about this, eh? Here this **scoundrel** is sitting in my house, right in front of me. We wouldn’t want the squire to get the wrong idea now, would we?”

As we walked along the quay, Silver proved himself a most interesting companion. We even stopped beside a large sailing ship, as he pointed out its different parts and the proper terms for each one. He taught me **nautical** terms such as *fore* and *aft*, *starboard* and *port*. He showed me the fore-castle at the front of the ship and the quarterdeck toward the back. He pointed out the mainmast in the middle and the

26

- Have students preview question 2B and 3 on Activity Page 4.2 and then read pages 26 and 27 silently.



crow's nest on top. The crow's nest was the spot where sailors went to keep a lookout. He explained that the cables sailors use to raise a sail are called halyards. He had me repeat these phrases till I could recite them perfectly. I knew he was the best possible shipmate for a novice sailor like me.

When we got to the inn, Silver gave Mr. Trelawney and Dr. Livesey an account of all that had happened.

"I won't stand for scoundrels of that sort in my tavern," he said. "But there was not much chance of me catching him myself, with this old timber I hobble on. So I sent two of my mates after him. Thought they might catch him, but in the end he slipped away. And that's what happened, isn't it Hawkins?"

"It is," I said.

The doctor and the squire were sorry that Black Dog had escaped, but they agreed there was nothing else to be done.

Then Silver paid me a compliment: "This is a fine lad you've signed up," he said. "A good fellow—and smart as paint!"

I was pleased by this compliment, and I smiled as Silver hobbled away.

"All hands on deck by four this afternoon!" the squire shouted after him.

"Aye, aye, sir!" cried Silver.

"Well," said Dr. Livesey to the squire. "As a rule, I don't put much faith in your discoveries, but this John Silver suits me."

"Yes," said the squire. "He's quite a remarkable man."

27

**Evaluative.** What might suggest that Jim's positive first impression of Long John Silver may be wrong?

- » Jim sees Black Dog in Long John Silver's tavern. This suggests that Long John Silver might be connected to the pirates that ransacked the Admiral Benbow Inn in Chapter 1. This could mean that Long John Silver isn't as honest and good as Jim first thinks.
- Have students record the answer(s) to Part B of question 2 on Activity Page 4.2.

**Evaluative.** What does Jim think of Long John Silver after seeing Black Dog in Silver's tavern?

- » Answers may vary, but should include that Jim seems to have mixed feelings, sensing that something isn't quite right because Black Dog was in Silver's tavern. On the other hand, he concludes Silver is an honest man when he sees Silver scold the men for not catching Black Dog; Silver also tells Squire Trelawney what happened rather than keeping it a secret. Jim also mentions that Long John Silver takes the time during their walk to stop and teach Jim the proper terms for parts of a sailing ship. He says later that he is pleased by Silver paying him a compliment in front of the doctor and squire.
- Have students record the answer(s) to question 3 on Activity Page 4.2.

Later, we boarded the ship while the supplies were being loaded. As soon as we were on board, the captain paid us a visit.

“Well, Captain Smollett,” said the squire. “How are you? All’s well with you, I hope?”



“I am well, sir,” said the captain. “But I must tell you I have a bad feeling about this voyage, and I don’t care for some of the seamen you’ve hired.”

The squire was extremely offended by this remark.

“Perhaps you do not like your employer, either?” replied the squire, but here Dr. Livesey cut in.

“Hold on, Trelawney,” said Dr. Livesey. “Let’s hear what Captain Smollett has to say.”

Captain Smollett addressed the doctor: “I was engaged, sir, to sail this ship where that gentleman should bid me. Now I find that every seaman on board knows more than I do. I hear that we are going after treasure. I don’t like to involve myself in secret treasure voyages,

**28**

- Have students preview question 4 on Activity Page 4.2 and then read pages 28 and 29 silently.

especially when the secret is no longer secret. Why, even a parrot seems to know our business.”

“Do you mean Silver’s parrot?” asked the squire.

“Gentlemen, do you understand what you’re getting into?” came the captain’s reply.

“We most certainly do!” said the squire.

“Please explain,” said Dr. Livesey, “what is it that you don’t like about the crew?”

“I should have been able to pick them myself,” explained Captain Smollett. “I do not approve of your officer. He’s a good seaman, but he’s too friendly, familiar if you like, with the crew. And another thing—the men are putting the guns and powder in the forehold. I don’t like that. Why not put them under the cabin and give your own people the **berths?**”

“Is there anything else?” asked the squire.

“Yes,” said the captain. “I’ve heard the exact latitude and longitude of our island location. I’ve heard you have a map of the island. I’ve even heard this map shows the exact location of treasure—as all good treasure maps should do!”

“Egad!” cried the squire. “I did not tell a soul about any of this!”

“Gentlemen,” continued the captain, “I don’t know who has this map, but I ask that it be kept somewhere secret—even from me. If you won’t do that much, I would ask you to let me resign.”

“I see,” said the doctor. “You are afraid the men may mutiny.”

29

## Support

The captain threatens to resign, or quit, unless Squire Trelawney does one thing.

What is that one thing?

- » keep the location of the treasure map a secret

## Evaluative. Why is Captain Smollett upset?

- » Answers may vary, but may include that Captain Smollett is upset because he thinks treasure voyages are dangerous, especially when everyone seems to know about the map and the location of the treasure; he doesn’t trust the crew and is worried about the location of the guns and powder; he is concerned because he was not able to select the crew himself and is afraid the men may mutiny.
- Have students record the answer(s) to question 4 on Activity Page 4.2.

“Sir,” said Captain Smollett. “They may be honest men, for all I know, but I am responsible for the ship’s safety and the life of every man aboard. I’m concerned, and I ask you to be cautious or let me resign. That’s all.”

Trelawney grumbled, but eventually he agreed.

“I will do as you wish,” he said, sighing deeply. “But it grieves me that you do not trust me.”

“As you please, sir,” said Captain Smollett. “You’ll find I do my duty.” And with that, he left.

“Trelawney,” said the doctor, “I believe you have at least two good men on board—that man and John Silver.”

“Silver, perhaps,” cried the squire, still in a huff, “but I believe Captain Smollett to be difficult and downright rude.”

“Well,” said the doctor, “we shall see.”

Early the next morning we lifted anchor and set sail. The *Hispaniola* began her voyage to Treasure Island.

The *Hispaniola* proved to be a good ship. The captain and crew were very capable. I was especially fond of Long John Silver, or Barbecue, as some of the men called him. He was always glad to see me in the ship’s galley, which he kept as clean as a pin. The old sea cook even introduced me to his pet parrot.

“This is Cap’n Flint,” he told me. “Named for the famous buccaneer. And she predicts success for our voyage. Don’t you, Cap’n?”

I wondered at this choice of name.

30

- Have students preview question 5 on Activity Page 4.2 and then read page 30 silently.

**Inferential.** What is the doctor’s opinion of Captain Smollett? What is the squire’s opinion of the captain?

- » The doctor thinks highly of Captain Smollett and says that he thinks the captain is a good man. The squire thinks that the captain is difficult and rude.



Early the next morning we lifted anchor and set sail. The *Hispaniola* began her voyage to Treasure Island.

31

**Evaluative.** What do you think Jim means when he says he wonders about Silver's choice of name for his parrot, Captain Flint?

- » Answers may vary, but may include that Jim might think it is odd that Long John Silver's parrot is named after the pirate Captain Flint. Billy Bones was Captain Flint's first mate, and the journey to Treasure Island is to find Captain Flint's buried treasure. Earlier in the story, Squire Trelawney describes Flint as "the bloodthirstiest pirate that ever flew the Jolly Roger." Naming a parrot after a known pirate is not necessarily something that an average person would do. The choice of name may also suggest Long John Silver has a connection to Captain Flint and the treasure.
- Have students record the answer(s) to question 5 on Activity Page 4.2.

Then the parrot squawked, “Pieces of eight! Pieces of eight!”

“That bird is maybe two hundred years old,” said Silver. “If anybody’s seen more wickedness, it must be the devil himself. She sailed with Cap’n England, the pirate. I reckon that’s how she learned about pieces of eight.”

Silver gave the bird a lump of sugar and smiled in a way that made me think he was either the best of men—or the worst of men.



32

- Have students preview question 6 on Activity Page 4.2 and then read pages 32 and 33 silently.

All the crewmen respected and obeyed Silver. He had a way of talking to everybody and doing each one some particular service.

“He’s no common man, Barbecue,” Israel Hands, one of the crew, told me. “He can speak like a book when he wants, and he’s brave—a lion’s nothing alongside him. I’ve seen him, unarmed, grapple four men and knock their heads together!”

I had no doubt that Silver was a man to be reckoned with.



33

## Support

Pieces of eight are silver coins common in the 1600s and 1700s.

**Inferential.** What does Jim mean when he says that Silver “smiled in a way that made me think he was either the best of men—or the worst of men”?

- » Jim still doesn’t know whether or not to trust Silver.
- Have students record the answer(s) to question 6 on Activity Page 4.2.

**Challenge.** What effect is created by making Long John Silver such a mysterious character and not revealing whether he is truly good or bad?

- » In doing so, the reader—and Jim—keeps guessing. It creates suspense in the story and makes Long John Silver interesting.



## CHAPTER DISCUSSION (10 MIN.)

- Bring the class back together as a group and use the following questions to discuss the chapter:

1. **Evaluative.** Why do you think the chapter is titled “The Real Adventure Begins”?
    - » Answers may vary, but should include that Jim leaves home, experiences a new city, and meets Long John Silver. The crew and the plans for the voyage are finalized in this chapter as well, and they set sail on their adventure.
  2. **Evaluative.** *Think-Pair-Share.* How does Jim’s view of Long John Silver vary from the beginning to the end of the chapter?
    - » Although Jim is a little skeptical in the beginning, he likes and trusts Long John Silver because he tries to catch Black Dog and he tells the squire about Black Dog’s escape. Long John Silver also compliments Jim and spends time teaching him nautical terms. By the end of the chapter, Jim is skeptical again, wondering whether Long John Silver is really a good or bad person.
- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
  - Remind students that this chart is being used throughout the unit to record key details and information revealed in each chapter about significant characters.
  - Explain that students will record information about Captain Smollett, a character first introduced in Chapter 3. Students will also take additional notes on Long John Silver.
  - Use the information in the following chart to engage students in a discussion about each of the characters introduced in the chapter and additional information about Long John Silver. Tell students to draw on specific details in their responses, such as descriptions of appearance, words, or actions in the text.
  - Then record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3.



**ENGLISH  
LANGUAGE  
LEARNERS**

Reading Literature  
Reading/Viewing Closely

### Beginning

Pair each student with a strong partner for Think-Pair-Share. Ask yes/no questions of each student during share out.

### Intermediate

Pair each student with a capable partner for Think-Pair-Share. Ask *wh*-questions of each student during share out.

### Advanced/

### Advanced High

Allow students the opportunity to share out an idea at the beginning of the whole-group discussion.

**ELPS 3.E; ELPS 4.G**

## Activity Page 1.3



| Chapter(s) | Character                   | Key Details                                                                                                                                                                                            |
|------------|-----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3          | Captain Smollett            | <i>captain of the Hispaniola; doesn't like or trust Silver; doesn't like the doctor's choice of crew or voyage; has a bad feeling about the trip and tells the men to keep the treasure map hidden</i> |
| 2, 3       | Long John Silver (Barbecue) | <i>hired as a cook on the Hispaniola; helps recruit crew for the voyage; missing a leg; owns Spyglass Tavern; teaches Jim nautical terms; has a pet parrot named Captain Flint</i>                     |



### WORD WORK: BRIM (5 MIN.)

TEKS 4.3.B

- In the chapter you read, "Silver was tall and strong, with a face as big as a ham, yet brimming with intelligence."
- Say the word *brim* with me.
- Brim* means to become full or overflowing.
- After winning her tennis match, Caroline was brimming with confidence.
- What are some other examples of someone or something brimming?
  - Be sure to use the word *brimming* in your response. Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "\_\_\_\_\_ was brimming with \_\_\_\_\_ because \_\_\_\_\_."
- What part of speech is the word *brim*?
  - » verb

**Note:** Use a Multiple-Meaning Word activity for follow-up.

- Tell students the word *brim* is a word with multiple meanings. Share the following with students:
  - Meaning 1: brim (verb)—to become full or overflowing
  - Meaning 2: brim (noun)—the top edge of something
  - Meaning 3: brim (noun)—an edge that sticks out



**TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.

- Tell students: I am going to read several sentences. Listen to the context in the sentence for clues as to which meaning is being used. When you think a sentence is an example of Meaning 1, hold up one finger. When you think a sentence is an example of Meaning 2, hold up two fingers. When you think a sentence is an example of Meaning 3, hold up three fingers.

1. He pulled down the brim of his hat to keep the sun off his face.

» 3

2. She seemed to be brimming with courage.

» 1

3. He filled the cup to the brim.

» 2

4. When her father received an award, he was brimming with pride.

» 1

5. My baseball cap has a red brim.

» 3

6. The water spilled over the brim of the bucket.

» 2

## Lesson 4: A Real Adventure

# Language



### GRAMMAR: RELATIVE PRONOUNS FOR PEOPLE AND FREQUENTLY CONFUSED WORDS (25 MIN.)

**Primary Focus:** Students will use the relative pronouns *who*, *whom*, and *whose* correctly in sentences. **TEKS 4.11.D.vii**

Students will correctly use the frequently confused words *there*, *their*, and *they're*.

**TEKS 4.2.B.ii; TEKS 4.3.D**

### Relative Pronouns

- Tell students that today they will begin learning about relative pronouns.
- Remind students that a pronoun is a part of speech that replaces a noun. Every pronoun always refers to a specific noun.

**TEKS 4.11.D.vii** Edit drafts using standard English conventions, including pronouns, including reflexive cases; **TEKS 4.2.B.ii** Demonstrate and apply spelling knowledge by spelling homophones; **TEKS 4.3.D** Identify, use, and explain the meaning of homophones such as reign/rain.

- Briefly review pronouns that students are already familiar with by asking what pronouns they would use to replace the following nouns. As students volunteer answers for each example, ask the remaining students to signal their agreement with a thumbs-up or thumbs-down. Re-teach to the whole group as necessary based upon student response.
  - The ball bounced down the sidewalk. (it)
  - The men took the train. (they)
  - My family and I went to the movies. (we)
  - Rachel is in my class. (she/they)
  - Juan likes video games. (he/they)
- Refer to the Relative Pronouns Poster you prepared in advance, telling students that they will learn about a new type of pronoun today.
- Explain that relative pronouns refer to or replace nouns or pronouns. What is special about relative pronouns is that they join clauses, or sections of a sentence, together.
- Explain that there are two main categories of relative pronouns. The first main category is People. The relative pronouns in this category refer to or replace nouns like *she*, *he*, *they*, *teacher*, *friend*, *aunt*, and so on. The relative pronouns that refer to or replace people nouns are *who*, *whom*, and *whose*.
- Refer to the first pair of sentences you prepared in advance. Have a student read the sentences. Ask students what these two sentences have in common. (Both have the phrase “my new neighbor.”)
  - I met my new neighbor.
  - My new neighbor just moved here from France.
- Model combining the two sentences into one sentence by writing the following on the board/chart paper:
  - I met my new neighbor who just moved here from France.
- Explain that the relative pronoun in this sentence is *who*. Underline *who* in the sentence. Ask students which noun *who* refers to in the sentence. (neighbor) *Who* is used in this sentence because the relative pronoun refers to or replaces the subject of the sentence. *Neighbor* is the subject, so the relative pronoun is *who*.
- Refer to the second pair of sentences you prepared in advance. Have a student read the sentences. Ask students what these two sentences have in common. (Both have the phrase “my piano teacher.”)
  - I like my piano teacher.
  - I have known my piano teacher for years.

- Combine the two sentences into one sentence by writing the following on the board/chart paper:
  - I like my piano teacher, whom I have known for years.
- Have students analyze the sentence by identifying the subject of the sentence (I) and the object of the sentence (teacher). Because *teacher* is the object of the sentence, the relative pronoun is *whom*.

**Support.** A helpful way to decide whether to use *who* or *whom* in a sentence is to think of the sentence in the form of a question. If the answer to the question is *she, he, we, or they* (all of which are subjects), use the relative pronoun *who*. If the answer to the question is *her, him, us, or them* (all of which are objects), use the relative pronoun *whom*. For example, who/whom always likes to be on time? The answer would be “she does” (or he does, we do, etc.). Because the answer is *she*, *who* is the correct relative pronoun. Who/whom should I call to answer my question? You should call him (or her, them, etc.). Because the answer is *him*, *whom* is the correct relative pronoun.

- Ask students which relative pronoun appears in this sentence. (*whom*) Underline *whom* in the sentence. Ask students which noun *whom* refers to in the sentence. (*teacher*) *Whom* is used in this sentence because the relative pronoun refers to or replaces the object of the sentence. Instead of it doing something (subject), something is being done to it (object).
- Explain that when talking, people use the relative pronoun *who* much more than *whom*. When talking to a friend instead of writing, someone might say, “I like my piano teacher, who I have known for years.” Using *who* instead of *whom* when talking is acceptable; it’s okay when talking to be more relaxed and informal about whether to follow every grammar rule. It is different when writing. Writing is more formal or official, so it is important to follow grammar rules. When writing, be careful to use *whom* when referring to the object of a sentence and *who* when referring to the subject of a sentence.
- Refer to the third pair of sentences you prepared in advance. Have a student read the sentences. Ask students what these two sentences have in common. (Both have the phrase “my friend.”)
  - My friend’s dog ran away.
  - My friend was really upset.
- Combine the two sentences into one sentence by writing the following on the board/chart paper:
  - My friend whose dog ran away was really upset.

### Challenge

Point out the comma in this sentence. Explain that “whom I have known for years” is not needed to understand the meaning of the sentence, so it is set off by a comma.

## Challenge

Point out that there are no commas setting apart “whose dog ran away.” Explain that this phrase is needed to understand the sentence and should not be set apart from the rest of the sentence.

## Activity Page 4.3



**ENGLISH  
LANGUAGE  
LEARNERS**



Language  
Condensing Ideas

### Beginning

Provide direct teacher support, asking yes/no questions to complete Activity Page 4.3.

### Intermediate

Provide small-group support, asking *wh*-questions to complete Activity Page 4.3.

### Advanced/ Advanced High

Preview instructions for Activity Page 4.3 and ensure student understanding of the task.

Review the meaning of *who*, *whom*, and *whose*.

**ELPS 3.C; ELPS 4.F;**

**ELPS 5.D; ELPS 5.E;**

**ELPS 5.F**

- Ask students which relative pronoun appears in this sentence. (whose) Underline *whose* in the sentence. Ask students what *whose* refers to in the sentence. (friend) *Whose* is used in this sentence because it indicates possession—the dog belongs to the friend.
- Have students turn to Activity Page 4.3. Read the directions aloud and go over the chart with students.
- Have students complete Activity Page 4.3 for homework, or if you feel they need more assistance, complete the activity page as a teacher-guided activity.

## 🗺️ **There, Their, and They're** **TEKS 4.2.B.ii; TEKS 4.3.D**

- Tell the students that homophones are words that sound the same but have different meanings and spellings.
- Write the following sentence on the board:
  - » They're storing their camping gear over there.
- Have a student read the sentence aloud and ask the class to identify the homophones in the sentence.
  - » *they're, their, and there*
- Circle *they're* in the sentence. Tell students that it is a contraction and write a few more contractions on the board (e.g., *I'm, she's*).
- Ask students what two words each of the contractions combine and have them use the contractions in sentences.
- Ask students what two words are combined in the contraction *they're*.
  - » *They and are.*
- Tell students that *they're* is only used as a contraction of *they* and *are*. To figure out if *they're* is the correct homophone to use in a sentence, they should substitute *they are* and see if the sentence makes sense.
- Circle the word *their* and tell them it is a pronoun that shows ownership or possession, just like the words *my* and *your*.
- Ask students for sentences using the pronouns *my, your, and their*.
- Tell students that in order to figure out if *their* is the correct homophone to use in a sentence, they should ask themselves if they want to show ownership or possession. If so, they should use the word *their*.
- Circle the word *there*. Tell students that the word is often used to designate that someone or something is in or at a certain place.
- Ask students for sentences using the word *there*.

🗺️ **TEKS 4.2.B.ii** Demonstrate and apply spelling knowledge by spelling homophones; **TEKS 4.3.D** Identify, use, and explain the meaning of homophones such as *reign/rain*.

- Write the following on the board:
  1. they're
  2. their
  3. there
- Tell students that you are going to read them sentences that are missing a word. After each sentence, they should raise one finger if the missing word is *they're*, two fingers if the missing word is *their*, and three fingers if the missing word is *there*.
- Read the following sentences aloud slowly. After each one, have a student explain why they raised one, two, or three fingers.
  - I'm only going to clean out the garage if [fill-in-the-blank] helping.
  - Twice a week, Pedro and Gus brought [fill-in-the-blank] lunch to school.
  - Wait for me over [fill-in-the-blank].
  - Matt and Amber searched for [fill-in-the-blank] runaway goat.
  - I left my book bag over [fill-in-the-blank].
  - [fill-in-the-blank] staying after school for rehearsal.
- As an exit slip, have student write a sentence using at least two of the three homophones *there*, *their*, and *they're*.

## MORPHOLOGY: PRACTICE ROOT "BIO" (10 MIN.)

**Primary Focus:** Students will use words with the root *bio* in sentences.

### TEKS 4.3.C

- Have students label two index cards—one with the letter "A" and one with the letter "B." Explain that you will give students two word choices, each of which features the root *bio*. Then, you will read a statement and students must decide which word the statement demonstrates.
  - (A) Biology or (B) biography? We learned about the similarities and differences between how house cats and lions live and develop. (biology)
  - (A) Biodegradable or (B) symbiotic? We try to get as many all-natural items as we can so they break down when we have to throw them away. (biodegradable)
  - (A) Autobiography or (B) biosphere? Some animals live in the ocean whereas others live on land. (biosphere)

**TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*.

## Challenge

Ask students to think of two colors that are homophones and to write a sentence that uses one of the colors and its homophone.

» blue, blew; red, read



**ENGLISH  
LANGUAGE  
LEARNERS**

Language  
Reading/Viewing Closely

## Beginning

Pair each student with a strong partner for completion of Activity Page 4.4. Provide students with two familiar words with the root *bio* for Challenge activity.

## Intermediate

Pair each student with a capable partner for completion of Activity Page 4.4. Clarify the meaning of any unknown words with the root *bio*.

## Advanced/ Advanced High

Clarify the meaning of any unknown words with the root *bio* on Activity Page 4.4.

## ELPS 4.F



- Depending on how students answer the above questions, you may decide to re-teach in whole group or to a small group as necessary.
- Have students turn to Activity Page 4.4. Read the directions and have students work in pairs to complete it.
- As time allows, have a few partner pairs share their sentences aloud.
- Collect Activity Page 4.4 to review and grade at a later time.

## Lesson 4: A Real Adventure

# Writing




**Primary Focus:** Students will use descriptive details to write about a character.

 **TEKS 4.11.A; TEKS 4.12.A**

### WRITE DESCRIPTIVE DETAILS (15 MIN.)

- Tell students that characters come alive to readers through descriptive language and specific details. Remind students they have used descriptive writing in earlier units.
- Explain that the more specific and descriptive their writing is, the more interesting their character will be.
- Tell them to use all five senses in their writing to write about how their character looks and sounds, as well as what the character sees, hears, smells, and touches.
- Have one student read the sentence you prepared in advance aloud.
  - The girl had brown hair.
- Ask students to revise the sentence using descriptive language, especially the five senses, to add more details. Share their descriptions first with a partner, then with the whole group. As students answer aloud, write their words or phrases on the board/chart paper. Alternatively, you may have a student record the answers. If necessary, guide students by asking some of the following questions. Sample answers are provided as a guide.
  - How long is her hair? (Her hair is short.)
  - How does her hair feel? (It feels coarse and rough, as if she went swimming and didn't wash the chlorine out.)
  - What kind of brown is her hair? Is it light brown, dark brown, blondish brown? (Her hair is blondish brown, as if she has been out in the sun all summer.)

 **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



- What does her hair color remind you of? (Her hair is dark brown like the mane of a racehorse.)
- Divide students into small groups.
- Have students turn to Activity Page 3.2 and share their answers to the question “What does your character look like?” with the group.
- Encourage students to help each other use descriptive language and specific details to make each character come alive. Have students revise their answers to the question “What does your character look like?” using descriptive language discussed in the group.



### Check for Understanding

Circulate and check in with students, ensuring they are sharing and revising appropriately. Provide support as needed.

- As time permits, have each group choose one descriptive detail about someone’s character to share with the class.
- Have students keep Activity Page 3.2 for use in future lessons.

End Lesson

## Lesson 4: A Real Adventure

# Take-Home Materials

### GRAMMAR

- Have students complete Activity Page 4.3 for homework.

## Activity Page 3.2



**ENGLISH  
LANGUAGE  
LEARNERS**

### Writing Writing

#### Beginning

Prompt students to elaborate on descriptive details of character using yes/no questions.

#### Intermediate

Prompt students to elaborate on descriptive details of character using *wh-* questions.

#### Advanced/

#### Advanced High

Prompt students to elaborate on descriptive details of character asking questions that touch upon each of the five senses.

**ELPS 5.B; ELPS 5.G**

### Challenge

Ask students to share and revise their answers to additional questions on Activity Page 3.2.

## Activity Page 4.3



## 5

# Interpreting Figurative Language

## PRIMARY FOCUS OF LESSON

### Reading

Students will determine or clarify the meaning of descriptive words and phrases and identify figurative language that helps create a memorable plot and interesting characters.

✚ **TEKS 4.3.A; TEKS 4.6.B; TEKS 4.6.F; TEKS 4.7.F; TEKS 4.10.D**

### Writing

Students will compose one to two paragraphs about a character using

✚ descriptive details. **TEKS 4.12.A**

## FORMATIVE ASSESSMENT

### Activity Page 5.1

**“The Real Adventure Begins”** Students define content vocabulary and identify synonyms and antonyms as well as develop sentences for vocabulary words.

✚ **TEKS 4.3.A; TEKS 4.7.F**

✚ **TEKS 4.3.A** Use print or digital resources to determine meaning, syllabication, and pronunciation; **TEKS 4.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.F** Respond using newly acquired vocabulary as appropriate; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                             | Grouping    | Time    | Materials                                                                                                                                                                                                        |
|-----------------------------|-------------|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>    |             |         |                                                                                                                                                                                                                  |
| Review the Chapter          | Whole Group | 5 min.  | <input type="checkbox"/> Board/chart paper<br><input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity page 5.1<br><input type="checkbox"/> Purpose for Reading (Digital Components) |
| Close Reading Chapter 3     | Whole Group | 25 min. |                                                                                                                                                                                                                  |
| Chapter Discussion          | Whole Group | 10 min. |                                                                                                                                                                                                                  |
| Word Work: <i>Captivate</i> | Whole Group | 5 min.  |                                                                                                                                                                                                                  |
| <b>Writing (45 min.)</b>    |             |         |                                                                                                                                                                                                                  |
| Draft a Character Sketch    | Whole Group | 35 min. | <input type="checkbox"/> Activity Page 3.2<br><input type="checkbox"/> writing journals                                                                                                                          |
| Lesson Wrap-Up              | Whole Group | 10 min. |                                                                                                                                                                                                                  |
| <b>Take-Home Material</b>   |             |         |                                                                                                                                                                                                                  |
| Reading                     |             |         | <input type="checkbox"/> Activity Page 5.1                                                                                                                                                                       |

## ADVANCE PREPARATION

### Reading

- Write the following discussion questions on the board/chart paper:
  - A simile is a comparison of two things, usually using like or as. Identify a simile on this page.
  - Hyperbole is figurative language that describes something in a highly exaggerated way, or as better or worse than it really is. Identify an example of hyperbole on this page.
  - The idiom “a man to be reckoned with” means someone is influential, strong, or powerful and difficult to deal with. What does it mean when Jim thinks Silver is a man to be reckoned with?

### Writing

- Ensure that students have a writing journal or paper to write on for their character writing.
- Plan to divide students into pairs. You may also wish to partner students ready for an additional challenge with students who require extra support.

### Fluency (optional)

- If students were assigned a selection from the Fluency Supplement, determine which students will read the selection aloud and when.

### Grammar

- Collect Activity Page 4.3 to review and grade as there is no grammar lesson today.

## Lesson 5: Interpreting Figurative Language

# Reading



**Primary Focus:** Students will determine or clarify the meaning of descriptive words and phrases and identify figurative language that helps create a memorable plot and interesting characters. **TEKS 4.3.A; TEKS 4.6.B; TEKS 4.6.F; TEKS 4.7.F; TEKS 4.10.D**

## REVIEW THE CHAPTER (5 MIN.) **TEKS 4.6.B**

- Tell students they will reread Chapter 3, “The Real Adventure Begins.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Encourage students to think of questions they have from their first read of Chapter 3. Discuss a few of those questions as a group.

**TEKS 4.3.A** Use print or digital resources to determine meaning, syllabication, and pronunciation; **TEKS 4.6.B** Generate questions about text before, during, and after reading to deepen understanding and gain information; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.F** Respond using newly acquired vocabulary as appropriate; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.



### Chapter 3 The Real Adventure Begins

I said farewell to my beloved mother and the dear Admiral Benbow, and then joined up with Redruth, the squire's gamekeeper. We purchased our seats for the **coach** to Bristol. It picked us up around dusk and we arrived in Bristol as the sun was rising like a shimmering peach above the city.

Squire Trelawney was residing at an inn near the water. Along the **quay** lay ships of all sizes and nations. In one, sailors were singing as they worked in the morning fog that **shrouded** the quay. In another, men, high up in the rigging, were hanging by threads that seemed no sturdier than those of a spider's web. An overwhelming smell of tar and salt filled the air. I spotted old sailors with pigtails, and rings in their ears. It was all new to me, and I was **captivated**.

We went to see the squire. He was dressed like a naval officer, in a new suit.

"There you are!" he cried. "The doctor arrived last night. Now our ship's company is complete. We'll set sail early in the morning, at first light!"

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#### CLOSE READING CHAPTER 3 (25 MIN.)

- Read the title of the chapter as a class, "The Real Adventure Begins." As you read portions of the chapter, pause to explain or clarify the text at each point indicated.
- Have one student read the second paragraph aloud.

**Inferential.** A *simile* is a literary device that compares two different things, usually using *like* or *as*. In the last sentence of the first paragraph, a simile is used to describe the sunrise Jim sees as he arrives in Bristol. What is the simile and what does it mean?

- » The simile is "as the sun was rising like a shimmering peach above the city." It means as the sun rose, it looked like a peach lit up and shining in a way that the light appears to be moving a little bit.

**Inferential.** What effect does this simile have?

- » It creates vivid imagery in the reader's mind about what Jim saw as he arrived in Bristol and what seeing the sunrise might have been like.

**Inferential.** What effect does the comparison of the rigging to a spider's web have?

- » It shows that the ropes look weak and thin, as though they cannot support the weight of the men climbing on them. The image also suggests that the rigging looks beautiful, making intricate patterns like spider webs above the ships. Such language paints a picture for the reader and illustrates how captivated Jim is by the quay.

## Support

Rigging is the series of ropes used on a ship to hold up the masts and control the sails.

The squire handed me a note to carry to Long John Silver. I made my way along the crowded quay, full of people and loaded carts, until I found the tavern.

It was brighter and cleaner than I expected. The windows glistened and the floor was cleanly sanded. The customers were seafaring men talking loudly and enthusiastically among one another.



As I was waiting, a man emerged from a side room. I **deduced** he must be Long John Silver. His left leg was missing, and he walked with the aid of a crutch. He managed the crutch with wonderful skill, hopping about on it like a sprightly bird. Silver was tall and strong, with a face as big as a ham, yet **brimming** with intelligence. He whistled as he moved among the tables and had a merry word or a slap on the shoulder for each of his guests.

From the first mention of John Silver in the squire's letter, I had feared that he might be the very one-legged sailor I had watched out for at the Admiral Benbow. But one look at the man was enough to convince me I had nothing to fear. I had seen the captain, I had seen Black Dog, and I had seen Pew. I thought I knew what a buccaneer looked like, and they were quite different from this clean and likeable landlord.

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- Have students read the third paragraph silently.

**Inferential.** What does the word *emerged* mean in the first sentence of the paragraph? Explain how you know using evidence from the text.

» came out or appeared



**Inferential.** A simile is a literary device that compares two different things, usually using *like* or *as*. A simile in this paragraph is, "He managed the crutch with wonderful skill, hopping about on it like a sprightly bird." What is compared in the simile in this paragraph and why?

- » The simile compares Long John Silver to a sprightly bird. This could be because Long John Silver only has one leg and uses a crutch to walk, which makes his movements jerky, like hopping. Birds also make a series of quick, small movements when they move that look like hopping. The simile also suggests Long John Silver uses the crutch surprisingly well. Although his movements are different, they look natural for him.

“Mr. Silver, sir?” I asked hesitantly.

“Yes, lad,” said he. When Silver saw I had a letter from the squire, he seemed startled. “Oh!” he said, quite loudly. “You must be our new cabin boy!”

Just then, one of the customers rose suddenly and ducked out the door. Although the man made a hurried exit, I had time enough to catch a glimpse of his face. It was the man who had visited the captain at the Admiral Benbow—the man with the two missing fingers.

“Someone stop him!” I cried out. “He’s Black Dog!”

Two of the men sitting near the door leaped up and chased after the eight-fingered man.



“Someone stop him!” I cried out. “He’s Black Dog!”

25

- Have students read page 25 silently.

**Evaluative.** When Long John Silver notices Jim has a letter from the squire, why do you think he talks to Jim “quite loudly”?

- » Answers may vary, but may include that Silver wants the people in the tavern to hear him announce that Jim is the new cabin boy for the ship. This may be a signal to Black Dog to flee, suggesting Silver and Black Dog are actually acquaintances or friends, even though Silver later says he doesn’t know him. Even though Jim doesn’t seem to suspect anything yet, the reader might be suspicious of Silver’s motives and honesty.

- Have students read page 27 silently, beginning with “When we got to the inn . . .”

**Inferential.** When Long John Silver calls Jim “smart as paint,” what do you think he means?

- » Answers may vary, but may include that Long John Silver means that Jim is smart or clever. Explain that this is also a play on the fact that smart has two meanings that are commonly accepted in Great Britain. Not only does smart mean intelligent in Great Britain, it also means fashionable or well-groomed. “Smart as paint” could mean as clean and fresh-looking as a new coat of paint. This is a playful use of words, saying that Jim is as clever as a new coat of paint is fresh.

**Evaluative.** Why might Jim be so pleased with Long John Silver’s compliment? What does it portray about each character’s personality?

- » Answers may vary, but may include that Jim wants Long John Silver’s approval and, therefore, responds well to his flattery. Jim is young and wants to be successful in his new job as cabin boy. He may also miss his father and be looking for attention from an adult. Long John Silver likes to flatter those around him (he gives everyone a merry word or a slap on the shoulder in the tavern). It is possible that Silver compliments Jim to gain Jim’s trust and loyalty.

Later, we boarded the ship while the supplies were being loaded. As soon as we were on board, the captain paid us a visit.

“Well, Captain Smollett,” said the squire. “How are you? All’s well with you, I hope?”



“I am well, sir,” said the captain. “But I must tell you I have a bad feeling about this voyage, and I don’t care for some of the seamen you’ve hired.”

The squire was extremely offended by this remark.

“Perhaps you do not like your employer, either?” replied the squire, but here Dr. Livesey cut in.

“Hold on, Trelawney,” said Dr. Livesey. “Let’s hear what Captain Smollett has to say.”

Captain Smollett addressed the doctor: “I was engaged, sir, to sail this ship where that gentleman should bid me. Now I find that every seaman on board knows more than I do. I hear that we are going after treasure. I don’t like to involve myself in secret treasure voyages,

28

- Have students read page 28 silently.

**Inferential.** Why does the squire ask Captain Smollett, “Perhaps you do not like your employer, either?”

- » Answers may vary, but may include that the squire feels insulted and defensive. The captain has criticized the crew the squire hired for the ship. Squire Trelawney is Captain Smollett’s employer, so the squire is implying that the captain does not like him either. This remark shows the squire’s anger toward the captain. The squire could be telling the captain to remember his place, reminding the captain that he was hired by the squire, not the other way around. The squire could also be threatening the captain, implying that he could just as easily get rid of him.
- » Have students think of any questions they have about the story after reading. Encourage a few students to share their thinking.

## CHAPTER DISCUSSION (10 MIN.)

- Have a student read page 33 aloud.
- Use the following questions to understand the language and Long John Silver's character in more depth.

1. **Literal.** A *simile* is a comparison of two things, usually using *like* or *as*. Identify a simile on this page.

- » He can speak like a book when he wants.

**Inferential.** What does this *simile* mean?

- » It means Silver is well-spoken and intelligent.

2. **Literal.** *Hyperbole* is figurative language that describes something in a highly exaggerated way, or as better or worse than it really is.

- Identify an example of hyperbole on this page.

- » "... he's brave—a lion's nothing alongside him."

**Inferential.** What does the hyperbole portray about Silver's character?

- » It emphasizes points about Silver's character. Hands compares Silver to a lion, saying he is braver than a beast and able to win fights against four men at a time, a feat even more amazing considering Silver only has one leg.

3. **Inferential.** The idiom *a man to be reckoned with* means someone is influential, strong, or powerful and difficult to deal with. What does it mean when Jim thinks Silver is a man to be reckoned with?

- » Jim suspects Silver is not the honest man he appears to be. Even though he is hired as the ship's cook, Jim thinks he has the potential to be difficult to deal with and to have a powerful influence on events.

- Tell students they will take home Activity Page 5.1 to read and complete for homework. Explain that the Activity Page provides activities related to the vocabulary in the text. Remind students that they can use the context of the sentences to help them understand vocabulary. They can also make use of print and digital resources to help them find the meanings of words.

## Challenge

Ask students to compose another simile that could describe Silver's intelligence.

## Activity Page 5.1





**Beginning**

Ensure student understands the meaning of all five vocabulary words on Activity Page 5.1 and guide students to select among activities 1–4 for homework.

**Intermediate**

Ensure student understands the meaning of all five vocabulary words on Activity Page 5.1 and guide students to select among activities 1–4 and 6 for homework.

**Advanced/**

**Advanced High**

Ensure student understands the meaning of all five vocabulary words and the six possible activities on Activity Page 5.1.

**ELPS 1.F; ELPS 2.G;**

**ELPS 4.C**

**WORD WORK: CAPTIVATE (5 MIN.)**

1. In the chapter you read, “It was all new to me, and I was captivated.”
2. Say the word *captivate* with me.
3. *Captivate* means to fascinate or capture one’s attention.
4. My 6-year-old brother was captivated by the talking parrot.
5. What are some other examples of things that captivate you? Be sure to use the word *captivate* in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “\_\_\_\_\_ captivated me.”
6. What part of speech is the word *captivate*?
  - » verb

**Note:** Use a Synonyms activity for follow-up.

What are some words that are synonyms, or words that have a similar meaning, of *captivate*?

  - Prompt students to provide words like *charm*, *fascinate*, *mesmerize*, *attract*, *enthral*, *spellbind*, or *intrigue*. With a partner, create a sentence for each of the synonyms of *captivate* they provide.

## Lesson 5: Interpreting Figurative Language

# Writing



**Primary Focus:** Students will compose one to two paragraphs about a character using descriptive details. **TEKS 4.12.A**

### DRAFT A CHARACTER SKETCH (35 MIN.)

- Direct students' attention to Activity Page 3.2.
- Have students name some of the features that make a character memorable, drawing information from the questions in the "My Character" chart on the activity page. (Features may include physical attributes, such as hair color, eye color, scars, and height, catch phrases, an interesting name, special talent, job, hobby, or mannerisms.)
- Tell students they will write one or two paragraphs about their character to use in their adventure story.
- Remind students they should describe the features that make their character unique and memorable. They should use descriptive language and specific details to make the character come alive.
- Encourage students to use their answers in the "My Character" chart and any feedback provided on Activity Page 3.2 to guide their writing.
- Explain that their paragraph(s) should have a topic sentence, at least six detail sentences, and a concluding sentence. Explain that if students choose to write two paragraphs, they need to consider how to group information about the character in each paragraph so the information is presented logically.



### Check for Understanding

Circulate and check in with students to support them as they write.

### Activity Page 3.2



**ENGLISH  
LANGUAGE  
LEARNERS**

### Writing Writing

#### Beginning

Provide student with direct teacher support and a graphic organizer (e.g., paragraph template) to draft paragraphs.

#### Intermediate

Provide student with small-group teacher support and access to a graphic organizer (e.g., paragraph template) to draft paragraphs.

#### Advanced/ Advanced High

Provide student with access to a graphic organizer (e.g., paragraph template) to draft paragraphs.

**ELPS 1.C; ELPS 5.B**

**TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## Support

Have students focus on only a few specific questions in the “My Character” chart when drafting the paragraph.

## LESSON WRAP-UP (10 MIN.)

- Divide students into pairs and have them exchange writing.
- Explain that students should read their partner’s paragraph(s). As they read, students should underline examples of descriptive language. In addition, students should tell their partner at least one thing they did well, and offer one or two suggestions for revision.
- Tell students they may also suggest a metaphor, analogy, or other literary device their partner could include, or they could suggest their partner include the answer to one of the questions on Activity Page 3.2 that was not present in the writing.
- Tell students to write down the suggested revisions they receive for use in future lessons.



## Lesson 5: Interpreting Figurative Language

# Take-Home Material

### READING

- Have students take home Activity Page 5.1 to read and complete for homework.

Activity Page 5.1



## 6

# The Apple Barrel

## PRIMARY FOCUS OF LESSON

### Reading

Students will cite details from the text when explaining what Jim learns about Long John Silver and when making inferences about Silver's intentions for the voyage. **TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.B**

### Grammar

Students will use the relative pronouns *that*, *which*, and *whose* correctly in sentences. **TEKS 4.11.D.vii**

### Morphology

Students will use the prefixes *im-* and *in-* and the roots *port* and *bio* to understand the meaning of words. **TEKS 4.3.C**

### Spelling

Students will apply grade-level phonics and word-analysis skills to spell targeted words. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

## FORMATIVE ASSESSMENT

### Activity Page 6.2

**“What I Heard in the Apple Barrel”** Students read Chapter 4 and use evidence from the text to answer comprehension questions.

**TEKS 4.6.F; TEKS 4.7.C; TEKS 4.8.B**

### Activity Page 6.3

**Relative Pronouns** Students combine sentences using the appropriate relative pronoun. **TEKS 4.11.D.vii**

### Activity Page 6.4

**Prefixes *im-* and *in-* and Roots *port* and *bio*** Students select the correct word to complete the sentence; student compose sentences using target words. **TEKS 4.3.C**

### Activity Page 6.5

**Spelling Words** Students select from a variety of activities to practice target words. **TEKS 4.2.B.iii**

### Activity Page 6.6

**Practice Spelling Words** Students write targeted words in alphabetical order. **TEKS 4.2.A.i**

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.D.vii** Edit drafts

## LESSON AT A GLANCE

|                                    | Grouping     | Time    | Materials                                                                                                                                                                                 |
|------------------------------------|--------------|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>           |              |         |                                                                                                                                                                                           |
| Introduce the Chapter              | Whole Group  | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3, 6.1, 6.2, SR.1, SR.2<br><input type="checkbox"/> Purpose for Reading (Digital Components) |
| Read Chapter 4                     | Small Groups | 25 min. |                                                                                                                                                                                           |
| Chapter Discussion                 | Whole Group  | 10 min. |                                                                                                                                                                                           |
| Word Work: <i>Predicament</i>      | Whole Group  | 5 min.  |                                                                                                                                                                                           |
| <b>Language (45 min.)</b>          |              |         |                                                                                                                                                                                           |
| Grammar: Relative Pronouns         | Whole Group  | 15 min. | <input type="checkbox"/> Relative Pronouns Poster (Digital Components)<br><input type="checkbox"/> Activity Page 6.3                                                                      |
| Morphology: Prefixes and Roots     | Whole Group  | 15 min. | <input type="checkbox"/> Activity Page 6.4                                                                                                                                                |
| Spelling: Introduce Spelling Words | Whole Group  | 15 min. | <input type="checkbox"/> Activity Pages 6.5, 6.6, SR.3                                                                                                                                    |
| <b>Take-Home Materials</b>         |              |         |                                                                                                                                                                                           |
| Grammar/Morphology/Spelling        |              |         | <input type="checkbox"/> Activity Pages 6.3–6.6<br><input type="checkbox"/> Fluency Supplement Selection (optional)                                                                       |

using standard English conventions, including pronouns, including reflexive cases; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*; **TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

## ADVANCE PREPARATION

### Reading

- Collect Activity Page 5.1 to review and grade at a later time.

### Grammar

- Display the Relative Pronouns Poster you created for Lesson 4. Uncover or add the “Things/Ideas” column. Alternatively, you may access a digital version in the digital components for this unit.

| Relative Pronouns                                                                                       |              |
|---------------------------------------------------------------------------------------------------------|--------------|
| A relative pronoun refers to or replaces a noun or a pronoun and joins sections of a sentence together. |              |
| People                                                                                                  | Things/Ideas |
| who                                                                                                     | that         |
| whom                                                                                                    | which        |
| whose                                                                                                   | whose        |

- Write the following sentences on the board/chart paper:
  - My sister sent me a postcard.
- My sister is visiting Germany.
- Write the following examples on the board/chart paper:
  - She finally found the sweater.
    - The sweater had been lost.
    - The grocery store was open today.
    - The grocery store sells apples.
    - I just started reading the book.
    - The book’s cover has an elaborate design.

### Fluency (optional)

- Choose and make sufficient copies of a text selection from the online Fluency Supplement to distribute and review with students for additional fluency practice. If you choose to do a fluency assessment, you will assess students in Lesson 10.

## Lesson 6: The Apple Barrel

# Reading



**Primary Focus:** Students will cite details from the text when explaining what Jim learns about Long John Silver and when making inferences about Silver’s intentions for the voyage. **TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.B**

### INTRODUCE THE CHAPTER (5 MIN.)

- Tell students they will read Chapter 4, “What I Heard in the Apple Barrel.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Tell students that, while reading the chapter, they may want to refer to pages 108 and 109 of the Reader, as well as Activity Pages SR.1 and SR.2, if they have questions about ship references.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *leagues*.
- Have them find the word on page 34 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that the word *league* has multiple meanings. In this context, the word *league* is a unit of length about 3 miles long.
- Have students reference Activity Page 6.1 while you read each word and its meaning.

### Vocabulary

**league, n.** a unit of length about 3 miles long (*leagues*) (34)

**squall, n.** a sudden, powerful wind with rain, snow, or sleet (*squalls*) (34)

**maroon, v.** to abandon someone on an island (*marooned*) (37)

**duplicity, n.** dishonest behavior meant to trick someone (40)

**predicament, n.** a difficult or dangerous situation (40)

Activity Pages  
SR.1, SR.2, 6.1



**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

### Vocabulary Chart for Chapter 4, “What I Heard in the Apple Barrel”

| Vocabulary Type                           | Tier 3<br>Domain-Specific Words                                                                                                                                                                                                                         | Tier 2<br>General Academic<br>Words |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|
| Core Vocabulary                           | league<br>squall<br>maroon                                                                                                                                                                                                                              | duplicity<br>predicament            |
| Multiple-Meaning Core<br>Vocabulary Words | league<br>squall<br>maroon                                                                                                                                                                                                                              |                                     |
| Sayings and Phrases                       | heavy weather<br>as smart as paint<br>things are startin' [g] to look up<br>here's my hand on it<br>[to be] square [as in “Dick's square”]<br>let her rip<br>wet my pipe<br>come to blows<br>he knew [it] like the palm of his hand<br>in a real pickle |                                     |

### Establish Small Groups

- Before reading the chapter, divide students into two groups using the following guidelines:
  - Small Group 1: Students will complete Activity Page 6.2 with your support while they read.
  - Small Group 2: You may want to ask some or all students to complete Activity Page 6.2 independently, which can then be used as a formative assessment to determine how well each student understood what was read. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 6.2 correctly.

#### Activity Page 6.2





## Chapter 4 What I Heard in the Apple Barrel

A few **leagues** out from Bristol we ran into some **squalls** and heavy weather, but this only confirmed the seaworthiness of the *Hispaniola*.

As we continued our voyage, every man on board the ship appeared to be cheerful. The old sea cook, John Silver, cooked up delicious grub, and the men were given generous portions. Squire Trelawney had even purchased a large barrel of apples, and it was left open so any of us could help ourselves whenever we felt the urge.

Captain Smollett disapproved of the apple barrel. “No good ever came of that sort of thing,” he said to Dr. Livesey.

Some good did come of the apple barrel though, and I will tell you how it came about.

It was the last day of our outward voyage. After sundown, when my work was done and I was on my way back to my berth, it occurred to me that I would like an apple. I went to the barrel and found there were only a few left, so I had to climb into the barrel to get one.

34

### READ CHAPTER 4 (25 MIN.)

- Have students preview questions 1–3 on Activity Page 6.2 and then read pages 34–38 silently.



After sundown, when my work was done and I was on my way back to my berth, it occurred to me that I would like an apple.

**35**



While I was sitting in the barrel, comparing the quality of two apples, several members of the crew arrived. They were talking, and before I had heard a dozen words, my mood changed to one of fear and anxiety. You see, their conversation revealed that the lives of all the honest men aboard the *Hispaniola* depended upon me.

“No, not I,” said Silver. “Flint was cap’n and I was part of the crew. I lost my leg on that voyage, and old Pew lost his eyes. But I got my hands on some money, and it’s all safe in the bank. You see, boys, it’s not earning that does it—it’s saving.”

Another seaman mumbled something I could not hear.

“Look here, mate,” Silver said in reply, “you’re young, but you’re as smart as paint, and I’ll talk to you like a man.”

You can imagine how I felt when I heard those words “smart as paint,” as that was what Silver had said about *me* that day in Bristol! In fact, those were his exact words! I wanted to pounce on him, but he was unaware that I was listening, and he continued to speak.

“Gentlemen of fortune live rough, and they risk death every day,” Silver explained. “But when a cruise is done, they’ve got money in their pockets. Most spend it carelessly, but that’s not the course for me. I put it all away. I’m fifty years old now. Once I get back from this cruise, I’ll set myself up as a gentleman. My missus has gathered up all my money. She’s sold the Spyglass by now, and I’ll meet up with her when I return.”

“Well,” said one of the men named Dick, “I didn’t like this job till I had this talk with you, but now things are startin’ to look up! Here’s my hand on it, John!”

“A brave lad you are!” Silver answered. “And smart, too!”

By this time I understood what was happening. By “gentlemen of fortune,” Silver meant pirates, and he had just convinced another one of the honest men to join the mutiny he was planning.

Silver gave a little whistle and a third man joined them.

“Dick’s square,” said Silver to the newcomer.

“I knew he was no fool!” said the other. “But here’s what I want to know, Barbecue: When will we strike? I’ve had more than enough of Captain Smollett.”

“Listen, Israel,” said Silver. “Keep your eyes peeled till I give the order.”

I concluded that the new arrival must be Israel Hands.

“I don’t say *no*,” Hands growled, “but I say *when*?”

“At the last possible moment, that’s *when*,” replied Silver. “We’ve got a first-rate captain sailing the ship for us, and the squire and the doctor have Flint’s map. We’ll let them find the treasure and haul it onboard. Then we’ll strike.”

“And what will we do with them?” asked Dick.

“Well,” said Silver, “we could leave them on the island, **marooned**—or we could cut ’em down. That’s what Flint would have done—and Billy Bones, too.”

“Billy was the man for that,” added Hands. “Dead men don’t bite; he used to say. If ever a rough man came to port, it was Billy Bones!”

“Rough and ready,” said Silver, “and on this point, I agree with him. When I’m a rich man, back in England and riding in my coach, I don’t

want these men coming home. We'll wait, but when the time comes, let her rip! I claim Trelawney. Dick—" he added, breaking off suddenly, "jump up like a sweet lad, and get me an apple to wet my pipe."

An apple! From the barrel! You can imagine how terrified I was.

I heard Dick getting up. I figured I was as good as dead, but then Hands said, "Nah, let's have something to drink instead."

Dick went to fetch the drinks, and Hands and Silver continued talking.

"That's the last of them," Hands said. "None of the others will join us."

This lifted my spirits, for it meant there were at least a few faithful men onboard.

When Dick returned, he and the others drank a series of toasts.

"Here's to luck!" said Dick.

"Here's to old Flint!" said Hands.

Just then, the lookout up in the crow's nest shouted, "Land ahoy!"

This was followed by a great rush of



38

- The following guided reading supports are intended for use with Small Group 1.

**Inferential.** What new information is revealed by Long John Silver's statement, "Flint was cap'n and I was part of the crew. I lost my leg on that voyage, and old Pew lost his eyes. But I got my hands on some money, and it's all safe in the bank"? (page 36)

- » Long John Silver knows all of the pirates who tried to steal the treasure map from the Admiral Benbow Inn, as described in earlier chapters. He was actually a member of the crew on the original voyage, when the treasure was hidden and buried.

## Support

Remind students that “as smart as paint” is a simile.

- Have students record the answer(s) to question 1 on Activity Page 6.2.

**Evaluative.** Why do you think Jim says he wants to pounce on Silver when he hears Silver say, “you’re as smart as paint” to another crew member? (page 36)

- » Jim wants to pounce on Silver because he is angry when he realizes that Silver is not the honest man Jim believed him to be. Silver had complimented Jim by calling him “smart as paint” when they were in Bristol. This made Jim feel special, which made him like Silver. Now it is obvious to Jim that Silver says things like that just to get people on his side, and he really does not mean what he says. Jim feels tricked and deceived.

- Have students record the answer(s) to question 2 on Activity Page 6.2.

**Inferential.** Why does Jim’s mood turn to fear and anxiety after he overhears the conversation among the crew? (page 36)

- » He discovers that Long John Silver is a dishonest man, and that he is organizing a mutiny. He has convinced other members of the crew to join him. Silver plans to steal the treasure once the captain, the doctor, the squire, and the honest members of the crew bring it on board the ship.

**Evaluative.** Why do you think Silver suddenly breaks off when he is talking about what he will do to other members of the crew once the treasure is found? (page 38)

Have a few students share their thinking with the whole group. Ask students to signal their agreement with the answers given with a thumbs-up/thumbs-down. Redirect students back into the text and clarify as needed.

- » Answers may vary, but may include that perhaps Silver thinks he has already said too much about his plans to steal the treasure and get rid of the other members of the crew. Perhaps he wants to change the topic or distract the others so he doesn’t reveal anything else he is thinking of doing, in case the men he is speaking with tell others about his plans.

- Have students record the answer(s) to question 3 on Activity Page 6.2.

shuffling feet as the mutineers sprinted away. I waited a few seconds, then slipped out of the apple barrel and followed them.

As we drew near the island, Captain Smollett called out, “Men, have any of you ever seen the island ahead?”

“I have, sir,” said Silver. “Once, when I was a ship’s cook, we stopped there for fresh water. Skeleton Island, they calls it. It were a main hideout for pirates once. There are three hills on it, and the big one—the one in the middle there, with its top in the clouds—that’s called the Spyglass, because it’s the perfect place to post a lookout.”

“I have a map here,” said the captain. “Have a look and see if this is the place.”



John Silver’s eyes burned with intensity as he took the map, but I could tell it was not the map I had found in Billy Bones’s chest. It was a copy that did not show the location of Flint’s treasure. Silver carefully concealed his disappointment.

39

- Have students preview question 4 on Activity Page 6.2 and then read the rest of page 38 and page 39 aloud.

**Inferential.** Why does Captain Smollett have a copy of the map that does not show where the treasure is buried?

- » Answers may vary, but should include that Captain Smollett asks early on that the treasure map be hidden from the crew, including himself. The captain suspects some of the crew may be dishonest, so he likely made a copy of the map to protect the actual location of the treasure from people who likely can’t be trusted, including Silver.

- Have students record the answer(s) to question 4 on Activity Page 6.2.

“Yes, sir,” he said. “This is the spot—and I believe the best anchorage is right over here in this little cove.”

I was surprised at the coolness with which Silver declared his knowledge of the island. I had, by this time, such a fear of his cruelty and **duplicity** that I could scarcely conceal a shudder when he called out, “Ahoy there, Jim!” and laid his hand on my shoulder.

“This island is a sweet spot for a lad,” Silver said. “When you want to do a bit of exploring, just ask old John, and I’ll fix up a snack for you to take along.”

After Silver hobbled off, I met with the captain, the doctor, and the squire. I proceeded to tell them everything I had heard. Everyone sat quietly for a few moments until, at last, the squire broke the silence.

“Captain,” he said, “I believe I owe you an apology. You were right, and I was wrong. I await your orders.”

“Well,” said the captain, “I accept your apology, but now I must present to you my opinion of our current **predicament**. I see three or four important points for our consideration. First, we can’t turn back. If I gave orders to go back, Silver and the others would mutiny at once. Second, we have some time—at least until the treasure’s found. Third, we will come to blows sooner or later. What I propose is that we choose a time to fight when they least expect it. I take it we can count on your servants—Hunter, Joyce, and Redruth—Mr. Trelawney?”

“As upon myself,” declared the squire.

“That’s three honest men,” said the captain. “Ourselves make seven, counting Hawkins here. Now, what about the others?”

“I fancy we can also count on the men Trelawney hired,” said the

40

- Have students preview question 5 on Activity Page 6.2 and then read pages 40 and 41 aloud.

**Inferential.** Why does Captain Smollett want Silver to get the dishonest members of the crew under his control?

- » The captain is concerned the men may begin to fight among themselves, overthrow Silver, and mutiny on their own. If Silver can talk them out of beginning the mutiny now, it will give the captain more time and more control.
- Have students record the answer(s) to question 5 on Activity Page 6.2.

doctor. “I mean the men he found by himself before Silver intervened.”

“Nay,” replied the squire. “Hands was mine.”

“Well, gentlemen,” said the captain, “we must determine who can be trusted.”

I felt helpless. There were only seven out of twenty-six who were known to be good—and one of those was me, a young boy.

Silver helped the captain guide the *Hispaniola* to the best anchorage. He knew the passage like the palm of his hand and never hesitated once. Still, there were problems afoot. Discipline had begun to break down. The men were now unfriendly and unwilling to take orders. They seemed to be on the verge of mutiny. Only Silver showed a willingness to obey. When an order was given, he was on his crutch in an instant with a cheery, “Aye, aye, sir!” and, when there was nothing else to do, he sang old sea songs.

The captain called a meeting with our group in his cabin.

“Gentlemen,” he said, “we are in a real pickle here. I believe that if I continue to command this ship, the men will mutiny. If I don’t, Silver will know that something is up. I believe there’s only one thing to do.”

“What’s that?” inquired the squire.

“Leave things to Silver,” the captain replied. “He’s as anxious as we are to cover things up. He doesn’t want the men to mutiny—at least not yet—and I say we give him a chance to talk them out of it. Let’s allow the men to go ashore if they like. Then Silver can talk with them and get them under his control. If they go, you mark my words, Silver will get them back in line. He’ll bring ’em on board again, mild as lambs.”



We all agreed this was the best plan. Loaded pistols were served out to all the sure men. The squire's men—Hunter, Joyce, and Redruth—were taken into our confidence, and received the news with less surprise and better spirits than we anticipated. After the meeting, the captain went on deck and addressed the crew.

“Lads,” said he, “it’s hot, and we’re all tired. As many of you as would like may go ashore for the afternoon. Take the landing boats. I’ll fire a gun to call you back just before sundown.”

The men must have thought they would trip over treasure as soon as they landed, for their spirits seemed to lift in a moment, and they all gave a cheer. The captain whipped out of sight, leaving Silver to arrange the landing party. In a few minutes, the party was assembled. Six of the seamen were to stay on board. The remaining thirteen, including Silver, were to go ashore.

42

- Have students read pages 42 and 43 silently.

**Support.** How does the captain allow Silver to gain control of his men?

- » The captain allows Silver and the men to go ashore for the afternoon. While they are alone on the island, Silver will have time to convince them all to wait to mutiny.



I thought about the numbers: If Silver was leaving six of his men on the *Hispaniola*, it was plain that our party could not take over the ship. At the same time, if he was leaving only six men, those men would not pose too much of a danger to the loyal hands. The captain and the others would be safe—and they would not need my help. I thought it might be more useful for me to go ashore. So, without debating the question any more, I slipped over the side and curled up in the front of the nearest boat.

No one in the boat took any notice of me. When we reached the shore, and the men had wandered off, I came out of my hiding place and began to explore the island.





Speaking and  
Listening  
Offering Opinions

**Beginning**

Ask yes/no and *wh*-questions during whole group discussion. Prompt student to begin answers with the sentence frame “I think . . .”

**Intermediate**

Ask student to agree or disagree with a peer and explain why.

**Advanced/  
Advanced High**

Prompt student to elaborate on or argue against an idea shared by a peer, using evidence from the text to support their claim.

**ELPS 2.H; ELPS 3.E;**

**ELPS 3.F; ELPS 3.I;**

**ELPS 4.J**

Activity Page 1.3



**CHAPTER DISCUSSION (10 MIN.)**

- Bring the class back together as a group and use the following questions to discuss the chapter:
  1. **Evaluative.** Conflict is a literary device often used by authors, in which something stands in the way of the main character achieving their goal. Why might this chapter be an example of conflict?
    - » Jim, the narrator and main character, finds out that many members of the crew are disloyal. They are planning a mutiny. Jim, the squire, the doctor, and the captain now must face the dangerous possibility of a mutiny. They will no longer be able to easily and safely get the treasure and go back home. They have to deal with enemies who are planning to fight them for the treasure.
  2. **Inferential.** At the end of Chapter 3, Jim is unsure about Long John Silver's character, or morals. Is Jim still unsure about Silver at the end of this chapter? How do you know?
    - » No, after he overhears Silver's plan to overthrow the crew and steal the treasure, Jim knows Silver is not honest.
- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
- Remind students that this chart is being used throughout the unit to record key details and information revealed in each chapter about significant characters.
- Explain that students will take additional notes about Jim Hawkins and Long John Silver.
- Use the information in the following chart to engage students in a discussion about additional information for each of the characters. Tell students to draw on specific details in their responses, such as words, descriptions of appearances, or actions in the text.
- Record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3. If necessary, tell students to leave space for additional entries in future lessons.

| Chapter(s) | Character                   | Key Details                                                                                                                                                                                                                                                                  |
|------------|-----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1, 2, 4    | Jim Hawkins                 | narrator; young boy; helps family run the inn; his father dies; seems naïve; cabin boy on the <i>Hispaniola</i> ; overhears pirates planning mutiny and exposes their plan to the doctor and the squire                                                                      |
| 2, 3, 4    | Long John Silver (Barbecue) | hired as a cook on the <i>Hispaniola</i> ; helps recruit crew for the voyage; missing a leg; owns Spyglass Tavern; teaches Jim nautical terms; has a pet parrot named Captain Flint; was a crew member for Captain Flint; is a pirate and plans a mutiny to get the treasure |

### WORD WORK: PREDICAMENT (5 MIN.)

- In the chapter you read, “‘Well,’ said the captain, ‘I accept your apology, but now I must present to you my opinion of our current predicament.’”
- Say the word *predicament* with me.
- Predicament* means “a difficult or dangerous situation.”
- We were in a predicament when we got a flat tire late at night on a dark road.
- What are some other examples of a predicament? Be sure to use the word *predicament* in your response.
  - Ask students to turn to a peer and use the target word in a sentence. Have two or three students share their sentences aloud. Ask all other students if they believe the word was used properly by signaling with a thumbs-up/thumbs-down. If necessary, guide and/or rephrase students’ responses to make complete sentences: “\_\_\_\_\_ is a predicament.”
- What part of speech is the word *predicament*?
  - » noun

**Note:** Use a Making Choices activity for follow-up.

  - I will read several sentences. If the sentence is an example of a predicament, say, “That is a predicament.” If the sentence is not an example of a predicament, say, “That is not a predicament.”

1. The dishonest men want to overthrow the crew.
  - » That is a predicament.
2. The captain can count on the doctor and the squire.
  - » That is not a predicament.
3. Silver plans to leave the honest men on the island, marooned.
  - » That is a predicament.
4. Silver says if they don't leave the men on the island, they could cut 'em down.
  - » That is a predicament.
5. Jim hears the seaman come for an apple from the barrel in which he is hiding.
  - » That is a predicament.

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## Lesson 6: The Apple Barrel

# Language



### GRAMMAR: RELATIVE PRONOUNS (15 MIN.)

**Primary Focus:** Students will use the relative pronouns *that*, *which*, and *whose* correctly in sentences. **TEKS 4.11.D.vii**

- Refer to the Relative Pronouns Poster on display. Remind students that a relative pronoun refers to or replaces a noun or a pronoun. Remind students that a relative pronoun also joins clauses, or sections of a sentence, together.
- Remind students that there are two main categories of relative pronouns.



#### Check for Understanding

Ask students which category they learned about in the previous lesson. (*people*) Ask students to identify the relative pronouns that refer to or replace “people” nouns (*who*, *whom*, and *whose*). Review these categories as needed in a small group or all together.

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**TEKS 4.11.D.vii** Edit drafts using standard English conventions, including pronouns, including reflexive cases.

- Refer to the first pair of sentences you prepared in advance. Have a student read the sentences aloud.
  - My sister sent me a postcard.
    - My sister is visiting Germany.
- Combine the two sentences into one by asking students what the two sentences have in common (*my sister*). Then ask students for ideas on how to combine the sentences. (Answers may vary.)
- Ask which relative pronoun should be used (*who*). Then ask students what the relative pronoun refers to in the sentence (*my sister*). Once complete, the sentence should read: *My sister, who is visiting Germany, sent me a postcard.*
- Explain that the second main category of relative pronouns is “Things/Ideas.” The relative pronouns in this category refer to or replace nouns or pronouns like *dog, park, hat, book, it*, and so on. The relative pronouns that refer to or replace things/ideas nouns are *that, which, and whose*.
- Point out that *whose* refers to both “people” nouns and “things/ideas” nouns.
- Refer to the first pair of example sentences you prepared on the board/chart paper. Have a student read the sentences. Ask students what these two sentences have in common. (*Both have the phrase “the sweater.”*)
  - She finally found the sweater.
    - The sweater had been lost.
- Model combining the two sentences into one sentence by writing the following on the board/chart paper:
  - She finally found the sweater that had been lost.
- Ask students which relative pronoun appears in this sentence (*that*). Underline *that* in the sentence. Ask students what *that* refers to in the sentence (*sweater*). *That* is used in this sentence because it introduces a section of the sentence that is needed to understand the meaning of the sentence.
- Refer to the second pair of example sentences you prepared on the board/chart paper. Have a student read the sentences. Ask students what these two sentences have in common. (*Both have the phrase the grocery store.*)
  - The grocery store was open today.
    - The grocery store sells apples.

## Challenge

Point out the commas in this sentence. Explain that *which sells apples* is not needed to understand the meaning of the sentence, so it is set off from the rest of the sentence by commas.

## Challenge

Point out that there are no commas setting apart whose cover has an elaborate design. Explain that this phrase is needed to understand the meaning of the sentence and should not be set apart from the rest of the sentence with commas.

## Activity Page 6.3



- Combine the two sentences into one sentence by writing the following on the board/chart paper:
  - The grocery store, which sells apples, was open today.
- Explain that the relative pronoun in this sentence is *which*. Underline *which* in the sentence. Ask students what *which* refers to in the sentence. (*store*) *Which* is used in this sentence because it introduces a section of the sentence that is not needed to understand the meaning of the sentence. (*sells apples*)
- Explain that when talking, people often use the relative pronoun *that* interchangeably with *which*. When talking to a friend instead of writing, someone might say, “The grocery store that sells apples was open today.” Using *that* instead of *which* when talking is acceptable; it’s okay when talking to be more relaxed and informal about grammar rules. It is different when writing; writing is more formal or official, so it is important to follow grammar rules. When writing, be careful to use these relative pronouns correctly: *that* is required when introducing a section of a sentence that is needed to understand the meaning; *which* is required when introducing a section of a sentence that is not needed to understand the meaning.
- Refer to the third pair of example sentences you prepared on the board/chart paper. Have a student read the sentences. Ask students what these two sentences have in common. (*Both have the phrase the book.*)
  - I just started reading the book.
  - The book’s cover has an elaborate design.
- Combine the two sentences into one sentence by writing the following on the board/chart paper:
  - I just started reading the book whose cover has an elaborate design.
- Ask students which relative pronoun appears in this sentence (*whose*). Underline *whose* in the sentence. Ask students what *whose* refers to in the sentence (*book*). *Whose* is used in this sentence because it indicates possession—the cover belongs to the book.
- Have students turn to Activity Page 6.3. Read the directions aloud and go over the chart with students.
- Have students complete Activity Page 6.3 for homework, or, if you feel they need more assistance, complete the activity page as a teacher-guided activity.

## MORPHOLOGY: PREFIXES AND ROOTS (15 MIN.)



ENGLISH  
LANGUAGE  
LEARNERS

Language  
Condensing Ideas

### Beginning

Provide direct teacher support, asking yes/no questions to complete Activity Page 6.3.

### Intermediate

Provide small-group support, asking *wh*-questions to complete Activity Page 6.3.

### Advanced/ Advanced High

Preview instructions for Activity Page 6.3 and ensure student understanding of task. Review the meaning of *that*, *which*, and *whose*.

ELPS 2.G; ELPS 3.C;

ELPS 4.C; ELPS 5.E

**Primary Focus:** Students will use the prefixes *im-* and *in-* and the roots *port* and *bio* to understand the meaning of words. **TEKS 4.3.C**

- Tell students that today they will review prefixes and roots covered in previous lessons and units.
- Refer to the Prefixes Poster on display in the classroom and read it. Focus on the prefixes *im-* and *in-*, reminding students that they are of Latin origin. Both mean “not.” Point out that *im-* is pronounced /im/ and *in-* is pronounced /in/.
- Remind students that adding *im-* or *in-* does not change the part of speech of the root word, but it does change the meaning of the root word.
- Write *mature* on the board/chart paper. Briefly discuss the part of speech and meaning of the word. Then use it in a sentence. (*Mature* is an adjective meaning “fully grown, developed, or thought out.” Once the seeds grew into mature plants, we took them out of pots and planted them in the ground.)
- Add the prefix *im-* to *mature*. Have students read the new word; then, discuss the part of speech and the meaning of the word, and use it in a sentence. (*Immature* is an adjective meaning “not fully grown, developed, or thought out.” The fruit they picked was immature and not ripe yet, so it didn’t taste very good.)
- Write *dependent* on the board/chart paper. Briefly discuss the part of speech and meaning of the word. Then use it in a sentence. (*Dependent* is an adjective meaning “relying on someone or something else.” We couldn’t drive, so we were dependent on them for a ride around town.)
- Add the prefix *in-* to *dependent*. Have students read the new word; then, discuss the part of speech and the meaning of the word. Then use it in a sentence. (*Independent* is an adjective meaning “not relying on someone or something else.” When he went on a trip to Germany by himself, he felt very independent.)
- Refer to the Roots Poster on display in the classroom and read it. Focus on the root *port*, reminding students that it is of Latin origin. It means “to carry” and is pronounced /port/.
- Write *important* on the board/chart paper. Briefly discuss the part of speech and meaning of the word. Then use it in a sentence. (*Important* is an adjective meaning “carrying great power, influence, or significance.” Getting an education is important to your future success.)

**TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*.

- Remind students that *bio* is of Greek origin. It means “life” and is pronounced /bie\*oe/.
- Write *biodiversity* on the board. Briefly discuss the part of speech and the meaning of the word. Then use it in a sentence. (*Biodiversity* is a noun meaning “a variety of plant and animal life in a particular place.” A rainforest is an ecosystem with biodiversity because so many different plants and animals live there.)
- Have students engage in a choral response to the questions below. Review meanings of prefixes and roots as needed.

1. What does the prefix *-im* mean?

» not

2. What does the prefix *-in* mean?

» not

3. What does the root *port* mean?

» to carry

4. What does the root *bio* mean?

» life

- Continue in this manner for the remaining words, using the following chart as a guide:

**Note:** You will not write the information in the shaded columns on the board/chart paper, as that information is intended for use during oral instruction. Complete as many examples as time permits.

| Root                   | Meaning                         | Affixed Word | Meaning                                       | Sentence                                                                      |
|------------------------|---------------------------------|--------------|-----------------------------------------------|-------------------------------------------------------------------------------|
| measurable             | (adjective) able to be measured | immeasurable | (adjective) not able to be measured           | When the tornado struck the town, the damage was <u>immeasurable</u> .        |
| audible                | (adjective) able to be heard    | inaudible    | (adjective) not able to be heard              | He whispered so quietly that what he said was <u>inaudible</u> to his friend. |
| Latin root <i>port</i> | to carry                        | porter       | (noun) a person who carries baggage           | The <u>porter</u> helped me carry my bags up to my hotel room.                |
| Greek root <i>bio</i>  | life                            | amphibious   | (adjective) able to live on land and in water | Frogs are <u>amphibious</u> creatures.                                        |



- Have students turn to Activity Page 6.4. Briefly review the directions. Complete the first two sentences together as a class. Have students complete the rest of Activity Page 6.4 for homework, or, if you feel they need more assistance, complete the entire activity page as a teacher-guided activity.

## Activity Page 6.4



**ENGLISH  
LANGUAGE  
LEARNERS**

Language  
Reading/Viewing Closely

### SPELLING: INTRODUCE SPELLING WORDS (15 MIN.)

**Primary Focus:** Students will apply grade-level phonics and word-analysis skills to spell targeted words. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

- Explain that students will practice 10 words related to the content of the Reader, *Treasure Island*. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a dictated sentence related to one or more of these words in Lesson 10.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, then sound out each syllable, naming each letter aloud as you write it. Continue syllable by syllable until the word is spelled correctly. You may wish to use the pronunciation chart to guide students in saying the words.

**Note:** Remember to point out specific spelling patterns in each word and the relationship of these patterns to the sounds and spellings on the Individual Code Chart.

#### Beginning

Review the meaning of all words in the word bank on Activity Page 6.4, highlighting the prefix or root in each word.

#### Intermediate

Review the meaning of all words in the word bank on Activity Page 6.4.

#### Advanced/

#### Advanced High

Clarify meaning of any unknown words in the word bank on Activity Page 6.4.

#### ELPS 4.D

### Spelling Words

- |              |              |
|--------------|--------------|
| 1. captain   | 6. commotion |
| 2. ferocious | 7. buccaneer |
| 3. treasure  | 8. mutiny    |
| 4. voyage    | 9. nautical  |
| 5. fortune   | 10. league   |

**TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.



### Beginning

Provide student with a copy of the table, including word definitions for reference throughout the unit. Review words and definitions 1:1 to ensure understanding of all words.

### Intermediate

Provide student with a copy of the table, including word definitions for reference throughout the unit. Check in with student to ensure understanding of all words.

### Advanced/ Advanced High

Check in with student to ensure understanding of all words.

**ELPS 4.D; ELPS 5.C**

## Pronunciation/Syllabication Chart

- As you introduce and write each word, it may be helpful if you point out particular spelling patterns within each word and show students where these spellings are reflected on the Individual Code Chart. For example, you might note that the word nautical includes a schwa sound (/ə/) in the third syllable of the word (that, the third syllable is pronounced /kəl/, but spelled “cal”) and then point out the “al” spelling for /əl/ that is included on the Individual Code Chart.

| Word      | CK Code       | Syllable Type        |
|-----------|---------------|----------------------|
| captain   | /kəp*tən/     | closed*ə             |
| ferocious | /fə*roe*shəs/ | ə*open*ə             |
| treasure  | /trezsh*er/   | digraph*r-controlled |
| voyage    | /voi*ij/      | digraph*closed       |
| fortune   | /for*chən/    | r-controlled*ə       |
| commotion | /kə*moe*shən/ | ə*open*ə             |
| buccaneer | /buk*ə*neer/  | closed*ə*digraph     |
| mutiny    | /mue*tə*nee/  | open*ə*open          |
| nautical  | /naw*ti*kəl/  | digraph*open*ə       |
| league    | /leeg/        | digraph              |

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence:

**Note:** You will not write the information in the shaded columns on the board/chart paper, as that information is intended for use during oral instruction.

| Spelling Word | Definition                                                                       | Example Sentence                                                                                                        |
|---------------|----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| captain       | (noun) a commander or leader of a ship                                           | The <u>captain</u> gave orders to the crew.                                                                             |
| ferocious     | (adjective) fierce, very dangerous, and violent                                  | Bears can be <u>ferocious</u> , so it is good to keep your distance if you encounter one.                               |
| treasure      | (noun) valuable things, such as money or jewels, that have been stored or hidden | My grandfather said he had <u>treasure</u> buried in the backyard but we haven't been able to find it.                  |
| voyage        | (noun) a trip or journey, especially by sea                                      | We went on a long <u>voyage</u> across the ocean from Japan to America.                                                 |
| fortune       | (noun) wealth; good luck                                                         | It was good <u>fortune</u> that he got a winning lottery ticket.                                                        |
| commotion     | (noun) noisy disorder or confusion                                               | A siren went off in a shopping mall, causing quite a <u>commotion</u> because no one knew what was wrong or what to do. |

- Tell students the word list will remain on display until the assessment, so they can refer to it until then.
- Have students turn to Activity Pages 6.5 and 6.6. Explain that they will take home Activity Page 6.5 to practice spelling the words for homework and complete Activity Page 6.6 for homework.

End Lesson

Activity Pages  
6.5, 6.6



## Lesson 6: The Apple Barrel

# Take-Home Materials

### GRAMMAR/MORPHOLOGY/SPELLING

- Have students take home Activity Pages 6.3 and 6.4 to complete for homework.
- Have students take home Activity Pages 6.5 and 6.6 to practice their spelling words.
- Have students take home a text selection from the Fluency Supplement if you are choosing to provide additional fluency practice.

Activity Pages  
6.3–6.6



## 7

# Planning an Adventure Story

## PRIMARY FOCUS OF LESSON

### Reading

Students will demonstrate understanding of descriptive language and literary devices in the text. **TEKS 4.6.F; TEKS 4.10.D**

### Writing

Students will plan their own adventure story. **TEKS 4.8.C; TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

### Activity Page 7.1

**Brainstorming** Students complete a chart to frame the outline of their adventure stories.

**TEKS 4.8.C; TEKS 4.11.A; TEKS 4.12.A**

### Activity Page 7.2

**Shape of a Story** Students complete a chart to plot the action of their adventure stories.

**TEKS 4.8.C; TEKS 4.11.A; TEKS 4.12.A**

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                             | Grouping    | Time    | Materials                                                                                                                                                                                                                                   |
|-----------------------------|-------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>    |             |         |                                                                                                                                                                                                                                             |
| Review the Chapter          | Whole Group | 10 min. | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Purpose for Reading (Digital Components)                                                                                                                        |
| Close Reading Chapter 4     | Whole Group | 25 min. |                                                                                                                                                                                                                                             |
| Chapter Discussion          | Whole Group | 5 min.  |                                                                                                                                                                                                                                             |
| Word Work: <i>Duplicity</i> | Whole Group | 5 min.  |                                                                                                                                                                                                                                             |
| <b>Writing (45 min.)</b>    |             |         |                                                                                                                                                                                                                                             |
| Introduce Shape of a Story  | Whole Group | 15 min. | <input type="checkbox"/> Shape of a Story Chart (Digital Components)<br><input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Writing Prompt (Digital Components)<br><input type="checkbox"/> Activity Pages 7.1, 7.2 |
| Plan an Adventure Story     | Individual  | 25 min. |                                                                                                                                                                                                                                             |
| Lesson Wrap-Up              | Whole Group | 5 min.  |                                                                                                                                                                                                                                             |
| <b>Take-Home Materials</b>  |             |         |                                                                                                                                                                                                                                             |
| Writing                     |             |         | <input type="checkbox"/> Activity Page 7.2                                                                                                                                                                                                  |

## ADVANCE PREPARATION

### Reading

- Write the following question on the board/chart paper for end-of-chapter discussion:
  - Think-Pair-Share. Why does Jim think it would be more useful for him to go ashore than to stay aboard the ship?

### Writing

- Display the Writing Prompt from Lesson 2. Alternatively, you may access a digital version in the digital components for this unit.
- Prepare and display the Shape of a Story Chart. Alternatively, you may access a digital version in the components for this unit. This chart will remain on display for the remainder of the unit.

### Grammar/Morphology/Spelling

- Collect Activity Pages 6.3, 6.4, and 6.6 to review and grade as there are no grammar, morphology, or spelling lessons today.

## Lesson 7: Planning an Adventure Story

# Reading



**Primary Focus:** Students will demonstrate understanding of descriptive language and literary devices in the text. **TEKS 4.6.F; TEKS 4.10.D**

## REVIEW THE CHAPTER (10 MIN.)

- Have students recall the significant events that happen during Chapter 4, “What I Heard in the Apple Barrel.”
  - » Answers may vary, but should include: As the *Hispaniola* nears the island, Jim overhears a conversation between Silver and some of the other men aboard that proves they cannot be trusted; Silver plans to lead a mutiny and take the treasure once the honest men find it and bring it on board the ship; Jim meets with the captain, the doctor, and the squire to tell them what he heard; they decide to let the dishonest men go ashore upon reaching the island in hopes that this will give Silver an opportunity to convince the men not to mutiny yet; Jim decides to sneak ashore in one of the boats.
- Tell students they will reread and discuss excerpts from Chapter 4, “What I Heard in the Apple Barrel.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

shuffling feet as the mutineers sprinted away. I waited a few seconds, then slipped out of the apple barrel and followed them.

As we drew near the island, Captain Smollett called out, “Men, have any of you ever seen the island ahead?”

“I have, sir,” said Silver. “Once, when I was a ship’s cook, we stopped there for fresh water. Skeleton Island, they calls it. It were a main hideout for pirates once. There are three hills on it, and the big one—the one in the middle there, with its top in the clouds—that’s called the Spyglass, because it’s the perfect place to post a lookout.”

“I have a map here,” said the captain. “Have a look and see if this is the place.”



John Silver’s eyes burned with intensity as he took the map, but I could tell it was not the map I had found in Billy Bones’s chest. It was a copy that did not show the location of Flint’s treasure. Silver carefully concealed his disappointment.

39

#### CLOSE READING CHAPTER 4 (25 MIN.)

- Read the title of the chapter as a class, “What I Heard in the Apple Barrel.” As you read portions of the chapter, pause to explain or clarify the text at each point indicated.
- Have one student read the third paragraph on page 39 aloud.



**Inferential.** Remind students that often, casual language is used to portray characters. When the pirates speak to each other in *Treasure Island*, some of the dialogue includes shortened forms of words, slang, and incorrect grammar. Which sentences use casual language or slang in this paragraph? How can you rephrase these examples using proper English?

- » Answers may vary, but students may select the sentence, “Skeleton Island, they calls it. It were a main hideout for pirates once.” A possible rephrasing could be, “They call it Skeleton Island. It was a main hideout for pirates once.” Or, “It is called Skeleton Island. It was once a main hideout for pirates.”

**Inferential.** What effect does the use of this casual language have here?

- » Answers may vary, but may include that casual language shows the difference between Long John Silver and Captain Smollett in terms of how they speak. It may suggest that the captain is well-educated and a proper gentleman, while Silver is less educated and is rougher around the edges.

“Yes, sir,” he said. “This is the spot—and I believe the best anchorage is right over here in this little cove.”

I was surprised at the coolness with which Silver declared his knowledge of the island. I had, by this time, such a fear of his cruelty and **duplicit**y that I could scarcely conceal a shudder when he called out, “Ahoy there, Jim!” and laid his hand on my shoulder.

“This island is a sweet spot for a lad,” Silver said. “When you want to do a bit of exploring, just ask old John, and I’ll fix up a snack for you to take along.”

After Silver hobbled off, I met with the captain, the doctor, and the squire. I proceeded to tell them everything I had heard. Everyone sat quietly for a few moments until, at last, the squire broke the silence.

“Captain,” he said, “I believe I owe you an apology. You were right, and I was wrong. I await your orders.”

“Well,” said the captain, “I accept your apology, but now I must present to you my opinion of our current **predicament**. I see three or four important points for our consideration. First, we can’t turn back. If I gave orders to go back, Silver and the others would mutiny at once. Second, we have some time—at least until the treasure’s found. Third, we will come to blows sooner or later. What I propose is that we choose a time to fight when they least expect it. I take it we can count on your servants—Hunter, Joyce, and Redruth—Mr. Trelawney?”

“As upon myself,” declared the squire.

“That’s three honest men,” said the captain. “Ourselves make seven, counting Hawkins here. Now, what about the others?”

“I fancy we can also count on the men Trelawney hired,” said the

40

## Support

*Cool* is a multiple-meaning word. It is often used to describe the temperature of something as being a little cold. Here, it means to act in a calm way. Why is Silver acting cool, or in a calm way?

» He doesn’t want the captain to know he is up to something.

- Have one student read the second paragraph on page 40 aloud.

**Inferential.** Why is Jim surprised by the coolness with which Silver declares his knowledge of the island?

- » Jim knows Silver is lying now. He can’t believe Silver could be so calm while lying to the captain.



## Check for Understanding

There is a lot of information in the second sentence of the second paragraph. Let's unpack this sentence so we can understand it all. Ask each question and have students share ideas with a peer. Ask a few students to share their thinking aloud with the whole group. Bring students back into the text to help them answer difficult questions.

**Inferential.** When Jim says, "I had, by this time, such a fear of his cruelty and duplicity . . .," what does he mean?

- » Jim means now that he knows Silver is dangerous and not trustworthy, he is afraid of Silver.

**Inferential.** What does it mean when Jim says, "I could scarcely conceal a shudder"?

- » It means he could barely hide that he shakes with fear when Silver says his name.

**Inferential.** The last part of the sentence says ". . . laid his hand on my shoulder." *Laid* is the past tense of the verb *lay*, which is used here to mean "place" or "put." Why would Jim be afraid when Silver places his hand on Jim's shoulder?

- » Jim knows Silver is a dishonest man and that he is planning to mutiny. Jim is afraid of what Silver might do to him because Jim doesn't trust Silver.

## Support

*Ahoy* is an interjection sailors use to call out to other ships. "Ahoy there!" is a phrase pirates use to say, "Hi there!"

doctor. “I mean the men he found by himself before Silver intervened.”

“Nay,” replied the squire. “Hands was mine.”

“Well, gentlemen,” said the captain, “we must determine who can be trusted.”

I felt helpless. There were only seven out of twenty-six who were known to be good—and one of those was me, a young boy.

Silver helped the captain guide the *Hispaniola* to the best anchorage. He knew the passage like the palm of his hand and never hesitated once. Still, there were problems afoot. Discipline had begun to break down. The men were now unfriendly and unwilling to take orders. They seemed to be on the verge of mutiny. Only Silver showed a willingness to obey. When an order was given, he was on his crutch in an instant with a cheery, “Aye, aye, sir!” and, when there was nothing else to do, he sang old sea songs.

The captain called a meeting with our group in his cabin.

“Gentlemen,” he said, “we are in a real pickle here. I believe that if I continue to command this ship, the men will mutiny. If I don’t, Silver will know that something is up. I believe there’s only one thing to do.”

“What’s that?” inquired the squire.

“Leave things to Silver,” the captain replied. “He’s as anxious as we are to cover things up. He doesn’t want the men to mutiny—at least not yet—and I say we give him a chance to talk them out of it. Let’s allow the men to go ashore if they like. Then Silver can talk with them and get them under his control. If they go, you mark my words, Silver will get them back in line. He’ll bring ‘em on board again, mild as lambs.”

41

- Read aloud the paragraph that begins, “Silver helped the captain . . . .”

**Inferential.** Why does Silver help the captain anchor the *Hispaniola*?

- » He is still acting helpful in hopes that the captain won’t notice he is planning a mutiny.

**Inferential.** What effect does use of the idiom “like the palm of his hand” have, as opposed to the use of “He knew the passage well”?

- » The figurative language is more descriptive and helps convey how well Silver knows the passage; he knows it very well, just like he knows his own hand very well.

- Have students read the rest of page 41 silently.

**Inferential.** *We are in a real pickle* is an idiom that means, “We are in a difficult situation.” How does the vocabulary word *predicament* relate to the meaning of this idiom?

- » *Predicament* means “in a dangerous or difficult situation,” which is very similar to the idiom *we are in a real pickle*.

**Inferential.** In the final paragraph, the simile “He’ll bring ’em on board again, mild as lambs” is used. How does this simile help the reader understand the expected behavior of the men after Silver talks to them?

- » Lambs are very mild animals; if Silver can get the men to be mild as lambs, it means he will calm them down and they will no longer be ready to rebel.

## Support

The idiom *mark my words* means someone is positive that what they just said will happen.



We all agreed this was the best plan. Loaded pistols were served out to all the sure men. The squire's men—Hunter, Joyce, and Redruth—were taken into our confidence, and received the news with less surprise and better spirits than we anticipated. After the meeting, the captain went on deck and addressed the crew.

“Lads,” said he, “it’s hot, and we’re all tired. As many of you as would like may go ashore for the afternoon. Take the landing boats. I’ll fire a gun to call you back just before sundown.”

The men must have thought they would trip over treasure as soon as they landed, for their spirits seemed to lift in a moment, and they all gave a cheer. The captain whipped out of sight, leaving Silver to arrange the landing party. In a few minutes, the party was assembled. Six of the seamen were to stay on board. The remaining thirteen, including Silver, were to go ashore.

42

- Have students read page 42 silently.

**Inferential.** What do you think the phrase “taken into our confidence” means?

- » It means Jim, the squire, captain, and doctor trust the other honest crew members enough to tell them what is going on and trust that they will still be loyal after they learn about what is being planned.

**Inferential.** What does the narrator mean when he says, “the men must have thought they would trip over treasure as soon as they landed”?

- » The narrator means that the men think the treasure will be easy to find and plentiful.

## CHAPTER DISCUSSION (5 MIN.)

- Use the following question to discuss the chapter:
1. **Inferential.** *Think-Pair-Share.* Why does Jim think it would be more useful for him to go ashore than to stay aboard the ship?
    - » He thinks it would be more useful to explore the island and perhaps keep an eye on what Silver and his men are doing. Also, because Silver does not leave very many men behind, Jim is confident that the men left behind on the ship will not try to do anything to the ship or the others on it.

## WORD WORK: DUPLICITY (5 MIN.)

1. In the chapter, you read, “I had, by this time, such a fear of his cruelty and duplicity that I could scarcely conceal a shudder when he called out, ‘Ahoy there, Jim!’ and laid his hand on my shoulder.”
2. Say the word *duplicity* with me.
3. *Duplicity* means “dishonest behavior meant to trick someone.”
4. The spy used his duplicity to learn secrets from the enemies.
5. What are some other examples of duplicity?
  - Be sure to use the word *duplicity* in your response. Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “An example of duplicity is \_\_\_\_\_.”
6. What part of speech is the word *duplicity*?
  - » noun

**Note:** Use a Making Choices activity for follow-up.

- Tell the students: “I will read several sentences. If the sentence I read is an example of duplicity, say, ‘That is duplicity.’ If the sentence I read is not an example of duplicity, say, ‘That is not duplicity.’”
1. The spy sneaked behind enemy lines to get information that helped the army win the war.
    - » That is duplicity.
  2. The children told their parents the truth about what happened when the window broke.
    - » That is not duplicity.



**ENGLISH  
LANGUAGE  
LEARNERS**

Speaking and Listening  
Exchanging  
Information/Ideas

### Beginning

Partner with each student for Think-Pair-Share discussion. Ask students yes/no and *wh-* questions to prompt contributions to whole-group discussion.

### Intermediate

Pair each student with a strong partner for Think-Pair-Share discussion. Invite students to contribute an idea to the whole-group discussion.

### Advanced/

### Advanced High

Pair each student with a capable partner for Think-Pair-Share discussion. Ask students to build upon a peer’s ideas during whole-group discussion.

**ELPS 2.C; ELPS 3.E;**

**ELPS 3.I**

3. Long John Silver lied to the captain about knowing where the island was located.
  - » That is duplicity.
4. My friend always waits for me before walking to the bus.
  - » That is not duplicity.
5. I know I can always count on my brother to help with my homework.
  - » That is not duplicity.

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## Lesson 7: Planning an Adventure Story

# Writing




**Primary Focus:** Students will plan their own adventure story.

 **TEKS 4.8.C; TEKS 4.11.A; TEKS 4.12.A**

### INTRODUCE SHAPE OF A STORY (15 MIN.)

- Tell students that today they will begin planning their adventure story.
- Explain that all stories have a shape or structure. Explain that you will use *Treasure Island* to model how a story is organized.
- Direct students' attention to the Shape of a Story chart you prepared in advance. Ask students what the chart resembles.
  - » a mountain
- Tell students the shape illustrates how suspense increases and decreases in a story. Explain that suspense is a feeling of excitement or nervousness caused by wondering what will happen. Explain that a story starts off flat, with minimal suspense, and gradually increases in suspense until the end, when the problem in the story is resolved.
- Point to the "Introduction" line. Explain that the "Introduction" line is flat because it does not increase suspense. An introduction establishes the setting, introduces the main characters, and captures the reader's attention.
- Explain that, in most stories, the introduction is part of the beginning of the story.

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 **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.





## Check for Understanding

Have students recall what happens in the introduction to *Treasure Island*.

- » Several characters are introduced, including Jim Hawkins (the narrator), Billy Bones, and Black Dog. The setting is established—The Admiral Benbow Inn. The reader’s attention is captured by interesting characters and elements of danger, such as the sea chest and the sudden death of Billy Bones.

- Explain that the second part of a story is the problem or conflict.
- Have students identify the problem or conflict at the beginning of *Treasure Island*.
  - The pirates and the honest men are searching for the same buried treasure. Students may also say the first problem is that Billy Bones is a hunted man.
- Explain that the third part of a story is called Rising Action. Tell students that Rising Action occurs as the story becomes more exciting or the problem worsens.
- Explain that *Treasure Island* is a relatively long story, so there are many points of Rising Action. Shorter stories, like the one they will write, will have fewer points of Rising Action.
- Have students brainstorm some of the events in *Treasure Island* that might be Rising Action. Because students have read only through Chapter 4 at this point, be sure not to give away any plot twists.
  - Events so far: Trelawney goes to Bristol to find a ship and crew; Jim gets to know Long John Silver and wonders if he is trustworthy; Captain Smollett doesn’t trust the crew; the *Hispaniola* sets sail; Jim overhears Long John Silver convincing some members of the crew to mutiny; Jim tells Trelawney and Livesey what he overheard, and they form a plan.
- Explain that because they have not yet read the entire story, students are not yet able to identify parts of the story that align with the rest of the chart.
- Tell students that all stories have a turning point or climax. This occurs when the problem is addressed. It is the most exciting point in the story.

## Support

If students need to brainstorm before working on the shape of the story, have them complete Activity Page 7.1 first. The questions correspond to the different stages of a story, displayed on Activity Page 7.2.

### Activity Pages 7.1, 7.2



**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Writing

### Beginning

Provide each student with direct teacher support, asking yes/no and *wh*-questions, to complete the Brainstorming chart on Activity Page 7.1 and the Shape of a Story graphic on Activity Page 7.2.

### Intermediate

Provide each student with small-group teacher support to complete the Brainstorming chart on Activity Page 7.1.

### Advanced/

### Advanced High

Discuss with each student their ideas about the plot and shape of their adventure story. Provide additional support as needed.

**ELPS 5.B**

- Point out that students have not read far enough to reach the turning point or climax in *Treasure Island*, but they should look for the story's climax in future lessons.
- Explain that the resolution or end is the last part of a story and comes after the turning point or climax; in the end, the problem is resolved and the action calms.

## PLAN AN ADVENTURE STORY (25 MIN.)

- Remind students that they created a character and selected a setting in previous lessons and explain that now they will focus on the action or main events in the story.
- Have students turn to Activity Page 7.2 and begin creating the shape of their adventure story.
- Have students refer to the displayed Writing Prompt and Shape of a Story chart as needed.



### Check for Understanding

Check in with students, ensuring that they understand how to shape a story. Provide feedback for Rising Action examples, such as:

- I like how the Rising Action moments you have chosen are logically sequenced.
- It looks like you have identified a Rising Action moment for your climax. How could you place the moment you have identified at a turning point in the story?

## LESSON WRAP-UP (5 MIN.)

- Ask for student volunteers to share their examples of Rising Action.
- Have students keep Activity Pages 7.1 and 7.2 for use in future lessons.

## Lesson 7: Planning an Adventure Story

# Take-Home Materials

### WRITING

- If students do not finish Activity Page 7.2 during class, have them complete it for homework. They may need to take home Activity Page 7.1 to use as a reference.

Activity Pages  
7.1, 7.2



## 8

# The Man on the Island

## PRIMARY FOCUS OF LESSON

### Reading

Students will summarize significant events that occur in the chapter and distinguish between trustworthy and untrustworthy characters.

✚ **TEKS 4.3.B; TEKS 4.6.F; TEKS 4.7.B; TEKS 4.7.E; TEKS 4.8.B**

### Writing

Students will write an introduction to an adventure story using descriptive

✚ details. **TEKS 4.11.B.ii; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Activity Page 8.2** “The Man on the Island” Students read Chapter 5 and answer comprehension questions.

✚ **TEKS 4.6.F; TEKS 4.7.B; TEKS 4.8.B**

**Activity Page 8.3** **Excerpts from “The Man on the Island”** Students read excerpts from Chapter 5 and answer

✚ comprehension questions. **TEKS 4.6.F; TEKS 4.7.B**



### Writing Studio

If you are using Writing Studio, you may begin Unit 7, Lesson 1 after completing this lesson. If you have not done so already, you may wish to review the Writing Studio materials and their connection to this unit.

✚ **TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                              | Grouping    | Time    | Materials                                                                                                                                                                                                                                                                                                                                                                         |
|------------------------------|-------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>     |             |         |                                                                                                                                                                                                                                                                                                                                                                                   |
| Introduce the Chapter        | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3, 8.1–8.3<br><input type="checkbox"/> Purpose for Reading (Digital Components)                                                                                                                                                                                                      |
| Read Chapter 5               | Small Group | 25 min. |                                                                                                                                                                                                                                                                                                                                                                                   |
| Chapter Discussion           | Whole Group | 10 min. |                                                                                                                                                                                                                                                                                                                                                                                   |
| Word Work: <i>Scout</i>      | Whole Group | 5 min.  |                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Writing (45 min.)</b>     |             |         |                                                                                                                                                                                                                                                                                                                                                                                   |
| Discuss a Model Introduction | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i> excerpt (Digital Components)<br><input type="checkbox"/> Adventure Story Rubric (Digital Components)<br><input type="checkbox"/> Activity Pages 3.2, 7.2, 8.4<br><input type="checkbox"/> Writing Prompt (Digital Components)<br><input type="checkbox"/> completed character sketch<br><input type="checkbox"/> writing journals |
| Plan an Introduction         | Whole Group | 15 min. |                                                                                                                                                                                                                                                                                                                                                                                   |
| Draft an Introduction        | Individual  | 25 min. |                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Take-Home Materials</b>   |             |         |                                                                                                                                                                                                                                                                                                                                                                                   |
| Reading/Writing              |             |         | <input type="checkbox"/> Activity Page 8.3<br><input type="checkbox"/> draft of introduction                                                                                                                                                                                                                                                                                      |

## ADVANCE PREPARATION

### Reading

- Write the following question on the board/chart paper for the end-of-chapter discussion:
  - What significant events occur during this chapter?

### Writing

- Prepare and display the following excerpt from *Treasure Island*. Alternatively, you may access a digital version in the digital components for this unit.

Squire Trelawney, Dr. Livesey, and the other gentlemen have asked me to record the story of Treasure Island, keeping nothing back but the bearings because there is still treasure there. Therefore, I take up my pen and go back to the time when my family ran the Admiral Benbow Inn, and the old seaman with the sabre cut on his cheek came to stay with us.

- Prepare and display the Adventure Story Rubric. Alternatively, you may access a digital version in the digital components for this unit.

|                     | Exemplary                                                         | Strong                                                                     | Developing                                                                                                | Beginning                                          |
|---------------------|-------------------------------------------------------------------|----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <b>Introduction</b> | The main characters are memorable and clearly described.          | The main characters are described, but may need more detail.               | The main characters are described, but details are unclear.                                               | The main characters are not described.             |
|                     | The setting is creative and clearly described.                    | The setting is described, but may need more detail.                        | The setting is described, but details are unclear.                                                        | The setting is not described.                      |
|                     | The hook grabs the reader's attention effectively.                | The hook grabs the reader's attention somewhat effectively.                | The hook does not grab the reader's attention.                                                            | A hook is not included.                            |
| <b>Body</b>         | The story has a clear, interesting problem or conflict.           | The story has a clear problem or conflict.                                 | The story has a problem or conflict, but it is unclear.                                                   | The story does not have a problem or conflict.     |
|                     | The story includes at least three effective Rising Action events. | The story includes three Rising Action events that are somewhat effective. | The story includes fewer than three Rising Action events that are either effective or somewhat effective. | The story does not include Rising Action events.   |
|                     | The story proceeds in a suspenseful, logical sequence.            | The story proceeds in a logical sequence.                                  | The story proceeds in a somewhat logical sequence.                                                        | The story does not proceed in a logical sequence.  |
|                     | The story has a clear, interesting climax or turning point.       | The story has a clear climax or turning point.                             | The story has a climax or turning point, but it is unclear.                                               | The story does not have a climax or turning point. |

|                   |                                                                                               |                                                                                       |                                                          |                                             |
|-------------------|-----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|----------------------------------------------------------|---------------------------------------------|
| <b>Conclusion</b> | The conflict is resolved clearly and creatively.                                              | The conflict is clearly resolved.                                                     | The conflict is not clearly resolved.                    | The conflict is not resolved.               |
| <b>Language</b>   | The story uses figurative language effectively.                                               | The story uses figurative language somewhat effectively.                              | The story uses figurative language, but not effectively. | The story does not use figurative language. |
|                   | The story incorporates several instances of dialogue that sound natural and further the plot. | The story includes some dialogue, but it does not contribute to the plot development. | The story only includes dialogue once.                   | The story does not include any dialogue.    |
|                   | The author shows rather than tells effectively.                                               | The author shows rather than tells somewhat effectively.                              | The author shows rather than tells, but not effectively. | The author does not show rather than tell.  |
|                   | The story develops the characters creatively and effectively.                                 | The story develops the characters effectively.                                        | The story develops characters somewhat effectively.      | The story does not develop the characters.  |

- Display the Writing Prompt from Lesson 2.
- Ensure that students have a writing journal or paper for their introduction draft.

Start Lesson

## Lesson 8: The Man on the Island

# Reading



**Primary Focus:** Students will summarize significant events that occur in the chapter and distinguish between trustworthy and untrustworthy characters.

✚ **TEKS 4.3.B; TEKS 4.6.F; TEKS 4.7.B; TEKS 4.7.E; TEKS 4.8.B**

### INTRODUCE THE CHAPTER (5 MIN.)

- Tell students they will read Chapter 5, “The Man on the Island.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *outlandish*.
- Have them find the word on page 44 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.

✚ **TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.



- Using context clues in paragraph one on page 44 of the Reader have students determine the meaning of the word *outlandish* (odd, unusual, bizarre). Ask students to identify the words in the Reader that help them determine the meaning of the word *outlandish*. **TEKS 4.3.B**
- Remind students that definitions for all bolded vocabulary words can be found in the Glossary at the back of the Reader.
- Have students reference Activity Page 8.1 while you read each word and its meaning.

**Vocabulary**

**outlandish, adj.** odd, unusual, bizarre (44)

**dell, n.** a small, secluded valley with trees and grass (44)

**treacherous, adj.** dangerous or difficult to handle (45)

**shipwreck, v.** to cause a passenger or crew member to experience the destruction of a ship (shipwrecked) (46)

**desolate, adj.** lacking people, plants, animals, and other things that make a place feel welcoming (46)

**Union Jack, n.** the official flag of Great Britain (49)

**stockade, n.** a barrier made of upright posts used for protection or defense (50)

**scout, v.** to explore an area to find information about it (scouted) (50)

| Vocabulary Chart for Chapter 5, “The Man on the Island” |                                                                                                                                                                 |                                                |
|---------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| Vocabulary Type                                         | Tier 3 Domain-Specific Words                                                                                                                                    | Tier 2 General Academic Words                  |
| Core Vocabulary                                         | dell<br>shipwreck<br>Union Jack<br>stockade                                                                                                                     | outlandish<br>treacherous<br>desolate<br>scout |
| Multiple-Meaning Core Vocabulary Words                  |                                                                                                                                                                 | scout                                          |
| Sayings and Phrases                                     | thank your lucky stars<br>cut off on both sides<br>in a pinch<br>fly the Jolly Roger<br>come with a white flag<br>fallen into the blues<br>to get the better of |                                                |

**TEKS 4.3.B** Use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words.



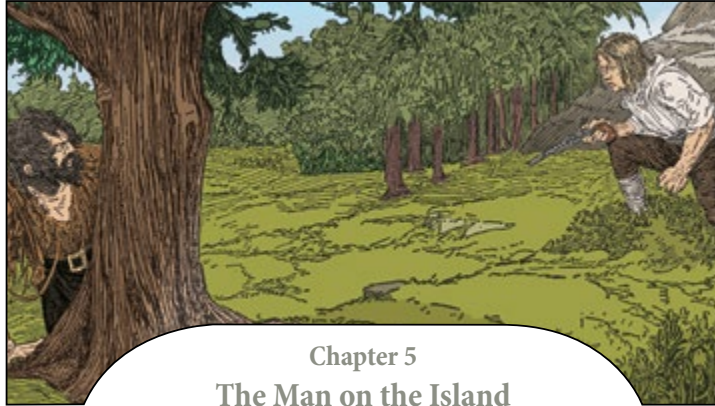
## Establish Small Groups

- Before reading the chapter, divide students into two groups using the following guidelines:
  - Small Group 1: Students will complete Activity Page 8.2 with your support while they read.
  - Small Group 2: You may want to ask some or all students to complete Activity Page 8.2 independently, which can then be used as a formative assessment to determine how well each student understood what was read. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 8.2 correctly.

### Activity Page 8.2

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## Chapter 5 The Man on the Island

At first, Treasure Island seemed a fascinating place. There were marshes full of willows and odd, **outlandish**, swampy plants and trees. Here and there I saw snakes, and one raised his head from a rock and hissed at me with a noise not unlike that of a spinning top. I explored for a while until I wandered into a thicket of live oak trees, which grew along the sand.

Suddenly a wild duck flew up into the air followed by another, and soon, over the whole surface of the marsh, a great cloud of birds hung screaming and circling in the sky above us. I guessed that some of my shipmates must be drawing near. I listened and heard voices, faint but growing louder. I got down on all fours and crawled until I could see down into a little green **dell** beside the marsh, closely set about with trees. There Long John Silver and a seaman named Tom stood face-to-face in conversation. It was clear that Silver was testing Tom, trying to find out if he would join the mutiny.

“I’ll not be led away,” said Tom. “I’d sooner lose my hand. If I forget my duty—”

44

### READ CHAPTER 5 (25 MIN.)

- Have students preview question 1 on Activity Page 8.2 and then read pages 44 and 45 silently.

All of a sudden, he was interrupted. Faraway out in the marsh arose an angry roar, then another. Tom jumped at the sound, like a horse pricked by a rider's spurs, but Silver winked not an eye. He stood resting lightly on his crutch, watching his companion, like a snake about to strike.

"John!" said Tom, "what was that?"

"That?" said Silver, with a **treacherous** smile. "Oh, I reckon that was Alan."

Then Tom seemed to understand everything all at once.

"Alan!" he cried, fearing the worst for his friend. "Well, John Silver, you're no mate of mine, and that's a fact! I'll have no part in your mutiny."

With that, the brave fellow turned his back on the cook and set off toward the beach, but he was not destined to go far. With a cry, Silver seized the branch of a tree, whipped the crutch from under his armpit, and sent the missile hurtling through the air. It struck poor Tom right between the shoulders in the middle of his back. His hands flew up, he let out a gasp, and fell.

I felt faint. The whole world seemed to swim before me in a whirling mist. When I gathered my courage to look again, I saw Silver standing next to Tom, who was motionless on the ground.

A moment later, Silver pulled out a whistle and blew upon it. I guessed he was calling the other pirates, and I was worried they might find me. I crawled out of the undergrowth and ran as fast as I could. It was all over for me, I thought. I would be captured by the mutineers.

45

The following guided reading supports are intended for use with Small Group 1.

**Literal.** How does the reader know the exchange between John Silver and the seaman Tom takes place?

- » The narrator, Jim, witnesses the exchange from a distance. He hides in a nearby area, watching and listening to them.

**Inferential.** What do you think is the narrator's main point in describing this interaction? Why is the interaction important?

- » The narrator's main point in describing the interaction is to confirm that Long John Silver is planning to lead a mutiny. This interaction is important because it shows Long John Silver is willing to hurt people who are not willing to join his mutiny as well as those who might go against him.

- Have students record the answer(s) to question 1 on Activity Page 8.2.

I ran without knowing where I was going, until a new alarm brought me to a standstill. With a thumping heart, I saw a dark shaggy figure leap behind a tree trunk. Was it a bear? Or a monkey? I could not tell, but I was afraid because I was now cut off on both sides. Behind me were the ferocious pirates, and in front of me, the lurking creature.

The figure flitted from trunk to trunk like a deer, but it ran on two legs like a man. I was tempted to cry for help, when another sighting reassured me that the creature was indeed a man. I took some comfort in this discovery, and in the fact I had just remembered I carried a pistol in my pocket. I put one hand on my pistol and took a few steps forward. At that precise moment, the man leaped out in the open, threw himself on his knees, and held out his hands as if begging for mercy.

I could see that he was an Englishman like myself, but his clothes were old and tattered, and his skin had been burned by the sun. In fact, his bright eyes looked quite startling on a face so burned.

“Who are you?” I demanded.

“I’m Ben Gunn, I am,” he replied. His voice sounded like a rusty lock. “I haven’t spoken with a man for three years! I am surprised I still know how to speak.”

“Three years?” I cried. “Were you **shipwrecked** here?”

“Nay, friend,” said he. “I was marooned.”

I had heard the word, and I knew it stood for a horrible kind of punishment common enough among buccaneers. It was my understanding that when a person is marooned, he is abandoned on a **desolate** island with not much to rely on other than his wits.

46

- Have students preview question 2 on Activity Page 8.2 and then read pages 46 and 47 silently.



“Marooned three years ago,” continued the man. “I’ve lived on goats, berries, and oysters, but my heart longs for English food. At night I dream of cheese!”

All this time he had been looking at me and smiling. He seemed to take a childish pleasure in the presence of a fellow creature.

“What’s your name?” he asked.

“Jim Hawkins,” I told him.

“Well, now, Jim,” he said. “If I ever get back to England, I’m changing my ways and the company I keep. I’m a changed man.”

47

**Inferential.** Who is Ben Gunn?

- » Ben Gunn is an English buccaneer who has been marooned on Treasure Island for three years.

**Inferential.** What do you think Ben Gunn means when he says, “If I ever get back to England, I’m changing my ways and the company I keep”? As needed, guide students in a discussion of what Ben Gunn’s “ways” may have been like prior to being marooned on the island. Ask what kind of company he kept in the past and how he plans to change in the future.

- » Ben Gunn was a pirate until another group of pirates marooned him on the island. When he says he’s going to change his ways, he means that he is going to stop being a buccaneer. When he says he will change the company he keeps, he means that he will not associate with pirates anymore.
- Have students record the answer(s) to question 2 on Activity Page 8.2.

“And, Jim . . .” he continued, looking around and lowering his voice to little more than a whisper. “I’m rich! You’ll thank your lucky stars, you will, that you was the first that found me!”

Then a shadow passed over his face, and he took hold of my hand and raised one finger threateningly before my eyes.

“Now, Jim,” he said, “tell me true. Is that Flint’s ship you came on?”

“No,” I replied. “It’s not Flint’s ship. Flint is dead, but we have some of his men with us.”

“Not a man . . . with . . . one leg?” he gasped.

“John Silver?” I asked.

“Yes, that were his name,” he said anxiously.

After talking with Ben Gunn for a few minutes, I no longer feared him. In fact, I told him the story of our voyage, and he heard it with the keenest of interest.

“Well,” he said, “you and your friends are in a pinch, ain’t you? Well, never you mind. Just put your trust in Ben Gunn. But tell me one thing—is this squire of yours an honest man?”

“Yes,” I said.

“Suppose I gave him a share of my money. Do you think he would let me sail home with you?” he asked.

“I’m sure he would,” I replied. He seemed greatly relieved to hear this.

“Well, then,” he went on, “I’ll tell you my story. I was on Flint’s ship when he buried his treasure. He went ashore on this very island, with

**48**

- Have students preview question 3 on Activity Page 8.2 and then read pages 48 and 49 aloud.

six strong men. They were ashore nearly a week, and left the rest of us on the ship. Eventually, Flint came back, all by himself. There he was! And the six men? All dead. How he done it, not a man aboard could make out. Billy Bones was the mate back then, and Silver was also part of the crew.

“Then, three years back, I was on another ship, and we sighted this island. ‘Boys,’ said I, ‘this is where Flint buried his treasure. Let’s go ashore and find it!’ Twelve days we spent lookin’ for it. Then the others gave up and went back aboard. ‘As for you, Benjamin Gunn,’ says they, ‘here’s a musket, and a spade, and a pickaxe. You can stay here and find Flint’s money for yourself.’”

“Well, Jim, that’s my story. Now, be a good lad and run and speak with the squire. Tell him I know this island like it’s my own.”

“How am I to get back to the ship?” I asked.

“You can use my boat,” he said. “I made it with my own two hands. I keep it under a white rock along the shore.”

Then, quite suddenly, we heard the boom of a cannon.

“They’ve begun to fight!” I cried.

We stayed together in the undergrowth, unaware of time passing, listening to the sound of cannon and pistol fire. Eventually I decided I should make my way toward the anchorage. Ben agreed to accompany me. At some point along the way, we spotted a **Union Jack** fluttering above the trees.

“That must be your friends,” said Ben Gunn.

“It can’t be,” I said, stunned by the sight of the flag. “They’re on the ship. That must be Silver, or some of the other mutineers.”

49

**Evaluative.** Do you think Ben Gunn is a trustworthy character? Why or why not?

- » Answers may vary, but students should support their opinions with evidence from the text. Students may say Ben Gunn is not a trustworthy character because he is a pirate and, so far in the text, it has become apparent that pirates are often disloyal and not trustworthy. Alternatively, students may say Ben Gunn is a trustworthy character because, after being marooned on an island, he has vowed to change his ways, stop being a pirate, and live a more honest life.



**ENGLISH  
LANGUAGE  
LEARNERS**

Speaking and Listening  
Exchanging  
Information/Ideas

### Beginning

Define *trustworthy*. Ask student yes/no and *wh-* questions to prompt contributions to the small-group discussion.

### Intermediate

Ensure student understanding of *trustworthy*. Invite student to contribute an idea to the small-group discussion.

### Advanced/ Advanced High

Ask student to build upon a peer’s ideas during small-group discussion.

**ELPS 2.E; ELPS 3.E;**

**ELPS 3.I**

## Support

What is the Union Jack?

» The Union Jack is the official flag of Great Britain.

## Support

What is the Jolly Roger?

» The Jolly Roger is the unofficial flag of pirates, featuring a skull and crossbones on a black background.

- Have students record the answer(s) to question 3 on Activity Page 8.2.

**Inferential.** When Jim Hawkins and Ben Gunn see the Union Jack, why do you think Ben Gunn says, “That must be your friends”?

- » Jim Hawkins and his fellow shipmates are British. Because the Union Jack is the British flag, it makes sense that Englishmen would fly it, because England is part of Great Britain. Pirates do not often fly the flags of their homelands; they often fly the Jolly Roger.



“Not likely,” said Ben Gunn. “In a place like this, where nobody puts in but gentlemen of fortune, Silver would fly the Jolly Roger. You see, Jim, just over that hill is an old **stockade**. Flint built it many years ago. I reckon that your friends have retreated to the stockade, and Silver has the ship.”

“Well,” I said, “if it really is them, I should try to help.”

“I’ll not go with you,” said Ben Gunn, “not till I have an opportunity to meet with the squire in private. If he wants to talk, tell him where he can find me and to come with a white flag to show he means well.”

At that moment, a cannonball came whizzing through the trees and tore up the sand, not a hundred yards from us. I ran one way and Ben Gunn ran another.

After parting with Ben Gunn, I decided to assess the situation. First, I went to check on the *Hispaniola*. I saw she was still anchored in the same place, but now she was flying the Jolly Roger. It seemed that the pirates had indeed taken over the ship. Next, I **scouted** the shore line. I spotted a big white rock and I figured it must be the rock beneath which Ben Gunn hid his boat. Then I made my way through the woods until I came to the stockade, a plain log house surrounded by a tall fence. I saw that Ben Gunn had been right. My friends were in the stockade with the Union Jack flying above them. I called out to them and was warmly welcomed. They told me their story, and I told them mine.

When fighting broke out on the ship, they had decided they would be safer on the island, so they escaped in two of the landing boats with some guns and supplies. They had heard about the stockade. When the pirates saw them rowing away, they fired on them from the ship and then attacked the stockade. Old Redruth had been killed, and another of our loyal men, Gray, had been injured.

50

- Have students preview question 4 on Activity Page 8.2 and then read pages 50 and 51 silently.

After telling my story, I had a chance to look about me. The stockade was made of trunks of pine. Near the door of the stockade was a little spring that welled up and provided fresh water. There was a small chimney in the roof through which only a little smoke found its way out. The rest stayed in the house and kept us coughing. If we had been allowed to sit idle, we should have all fallen into the blues, but Captain Smollett divided us into watches.

The doctor questioned me about Ben Gunn, “Do you think he’s sane, Jim?”

“I’m not quite sure. He seems a little strange.”

“Well,” said the doctor, “you can’t expect a man who has spent three years on a deserted island to be as clear-minded as you or me.”

We had very little in the way of supplies, and the captain was worried. He thought our best hope was to get the better of the buccaneers. They had lost four men, and two others were wounded.



On an uninhabited island like the one on which Captain Flint buried his treasure, a stockade, usually built by staking tall wooden fence posts into the ground, provides a structure for protection or capture. In *Treasure Island* the stockade provides a barrier to slow down the mutinous attack. Similar forts could be used to hold prisoners as well.

51

**Evaluative.** Based on what you have read, would you characterize buccaneers or pirates as trustworthy or not trustworthy? Why?

- » Answers may vary, but students should support their position with evidence from the text. For example, buccaneers are not trustworthy people, as they lie, steal, and treat one another poorly. Marooning Ben Gunn on an island is an example of how buccaneers can be disloyal and not trustworthy. Ben Gunn wanting to take Captain Flint’s treasure is also an example of being disloyal, as that treasure does not belong to him.
- Have students record the answer(s) to question 4 on Activity Page 8.2.

## CHAPTER DISCUSSION (10 MIN.)

- Bring the class back together as a group and use the following question to discuss the chapter:

**Inferential.** What significant events occur during this chapter?

- » Answers may vary, but should include: Jim Hawkins meets Ben Gunn, a pirate who has been marooned on Treasure Island for three years; a mutiny takes place, leaving John Silver and his crew of pirates in charge of the *Hispaniola* and Jim Hawkins and his friends taking shelter in a stockade on the island.

- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
- Remind students that this chart is being used throughout the unit to record key details and information revealed in each chapter about significant characters.
- Explain that students will record information about Ben Gunn, a character introduced in Chapter 5.
- Use the information in the chart below to engage students in a discussion about the character introduced in the chapter. Tell students to draw on specific details in their responses, such as words, descriptions of appearances, or actions in the text.
- Record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3. If necessary, tell students to leave space for additional entries in future lessons.

| Chapter(s) | Character | Key Details                                                                                                |
|------------|-----------|------------------------------------------------------------------------------------------------------------|
| 5          | Ben Gunn  | <i>pirate marooned on Treasure Island; knows about Silver; plans to change his ways; claims to be rich</i> |

- Have students turn to Activity Page 8.3. Tell students they will take home Activity Page 8.3 to read excerpts from Chapter 5 and answer related questions.

### Activity Page 1.3



### Activity Page 8.3



## WORD WORK: SCOUT (5 MIN.)

1. In the chapter you read, "Next, I scouted the shore line."
2. Say the word *scout* with me.
3. To *scout* means "to explore an area to find information about it."
4. We will scout the beach for seashells.
5. What are some other examples of scouting? Be sure to use the word *scout* in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I scouted \_\_\_\_\_ looking for \_\_\_\_\_," or "You can scout \_\_\_\_\_."
6. What part of speech is the word *scout*?

» verb

**Note:** Use a Making Choices activity for follow-up.

- Tell students: "I am going to read several sentences. If the person scouted, say, '\_\_\_\_\_ scouted for \_\_\_\_\_.' If the person did not scout, say, '\_\_\_\_\_ did not scout for \_\_\_\_\_.'"
1. Sally searched the park for the perfect picnic location.
    - » Sally scouted for the perfect picnic location.
  2. Nicholas placed his book on the shelf.
    - » Nicholas did not scout for his book.
  3. Derek looked for rocks during the hike to add to his collection.
    - » Derek scouted for rocks.
  4. Jennifer drove around the neighborhood trying to find a store.
    - » Jennifer scouted for a store.
  5. Max walked his dog on a leash.
    - » Max did not scout for his dog.

## Lesson 8: The Man on the Island

# Writing



**Primary Focus:** Students will write an introduction to an adventure story using descriptive details. **TEKS 4.11.B.ii; TEKS 4.12.A**

### DISCUSS A MODEL INTRODUCTION (5 MIN.)

- Direct students' attention to the *Treasure Island* excerpt you prepared in advance. Explain that this excerpt is the first paragraph of the story and, therefore, serves as the introduction.

Squire Trelawney, Dr. Livesey, and the other gentlemen have asked me to record the story of *Treasure Island*, keeping nothing back but the bearings because there is still treasure there. Therefore, I take up my pen and go back to the time when my family ran the Admiral Benbow Inn, and the old seaman with the sabre cut on his cheek came to stay with us.

- Have students explain the purpose of an introduction. (to introduce the main characters, describe the setting, and capture the reader's attention)
- Have one student read the excerpt aloud.
- Have students identify the characters introduced in the excerpt. (Squire Trelawney, Dr. Livesey, the old seaman with the sabre cut on his cheek, and the narrator)
- Point out that the introduction also names the setting, the Admiral Benbow Inn. A fuller description follows throughout the chapter.
- Explain that a hook is the information an author provides to capture the reader's attention. A hook can be particular information, a specific idea, or particular images.
- Have students explain how the reader's attention is captured in the excerpt. (The name "Treasure Island" is mentioned, which evokes mystery, wealth, and adventure. The first-person narrator also implies he has an interesting tale to tell because others have been urging him to do so. The last sentence ends with a mysterious, scar-faced character—the reader wants to learn more.)

**TEKS 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by developing an engaging idea with relevant details; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## Activity Page 8.4



## Activity Pages 7.2 and 3.2



### ENGLISH LANGUAGE LEARNERS



### Writing Writing

#### Beginning

Provide students with direct teacher support for drafting an introduction and a paragraph template and selection of sentence frames (e.g., *Our story takes place \_\_\_\_\_*).

#### Intermediate

Provide students with teacher support as needed for drafting an introduction and access to a paragraph template and selection of sentence frames.

#### Advanced/ Advanced High

Provide access to a paragraph template. Check in to ensure the student has introduced the setting and character in their draft.

**ELPS 1.C; ELPS 5.B**

## PLAN AN INTRODUCTION (15 MIN.)

- Tell students they will plan and draft the introductions to their own Adventure Stories.
- Refer to the displayed Adventure Story Rubric and have students turn to Activity Page 8.4. Tell students they will use the Adventure Story Rubric to plan their introductions.
- Have a student read the “Exemplary” column in the “Introduction” row aloud.
- Tell students the descriptions for each writing element in the “Exemplary” column will help them plan their introductions. Have students refer to the rubric, and tell them they should focus on three things:
  - Are the characters portrayed clearly?
  - Is the setting described effectively?
  - Does the introduction have a hook?
- Have students refer to the displayed Writing Prompt and Activity Page 7.2. Students may also refer to Activity Page 3.2 and their completed character sketches. Note that they should use the work they’ve produced on character and setting to help them plan their introductions.
- Tell students to write down their ideas for the introduction in their writing journals. They do not have to write complete sentences yet; instead, they can jot down important phrases, names, and details to use in the introduction.

## DRAFT AN INTRODUCTION (25 MIN.)

- Have students draft their introductions.
- Explain that they should use complete sentences and include figurative language whenever possible. As needed, students can continue referring to the displayed Writing Prompt, Activity Pages 3.2, 7.2, and 8.4, and their completed character paragraphs.
- Explain that their introductions will vary in length, but that they should write at least five sentences. Some students may need more than one paragraph to introduce their story.
- Guide students to focus on one element of the introduction at a time. For example, have students focus on starting the introduction with a description of the setting. Then students can lead into describing the character(s) in that setting.



### Check for Understanding

Check in with students. Provide reinforcing or corrective feedback:

- I like the way you've described the setting for your story. Can you add another detail after the second sentence?
- It looks like you have identified two interesting characters for your story. How could you use sensory details to help the reader imagine what the characters smell, hear, or see?

### Challenge

If students finish their introduction, they can use Activity Page 7.2 to draft the Problem and Rising Action in their story.

### Lesson Wrap-Up

- Have students share a favorite sentence from their introductions.
- If students do not finish writing the introduction, they should complete it for homework.
- Tell students they will reference Activity Page 8.4 in Lessons 12 and 13.

### Guidance for Teacher Use of Rubrics

- Rubrics are provided for evaluation of the content and structure of student writing composed within each unit. Consider the following sample rubric with bolding. The rubric communicates that a corresponding piece of writing was evaluated as:
  - Strong for the "Introduction" section
  - Developing for the "Body" section
  - Strong for the "Conclusion" section
  - Between Strong and Exemplary for the "Language" section

|                     | <b>Exemplary</b>                                                                              | <b>Strong</b>                                                                                | <b>Developing</b>                                                                                                | <b>Beginning</b>                                   |
|---------------------|-----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <b>Introduction</b> | The main characters are memorable and clearly described.                                      | <b>The main characters are described, but may need more detail.</b>                          | The main characters are described, but details are unclear.                                                      | The main characters are not described.             |
|                     | The setting is creative and clearly described .                                               | <b>The setting is described, but may need more detail.</b>                                   | The setting is described, but details are unclear.                                                               | The setting is not described.                      |
|                     | The hook grabs the reader's attention effectively.                                            | <b>The hook grabs the reader's attention somewhat effectively.</b>                           | The hook does not grab the reader's attention.                                                                   | A hook is not included.                            |
| <b>Body</b>         | The story has a clear, interesting problem or conflict .                                      | The story has a clear problem or conflict.                                                   | <b>The story has a problem or conflict, but it is unclear.</b>                                                   | The story does not have a problem or conflict.     |
|                     | The story includes at least three effective Rising Action events.                             | The story includes three Rising Action events that are somewhat effective.                   | <b>The story includes fewer than three Rising Action events that are either effective or somewhat effective.</b> | The story does not include Rising Action events.   |
|                     | The story proceeds in a suspenseful, logical sequence.                                        | The story proceeds in a logical sequence.                                                    | <b>The story proceeds in a somewhat logical sequence.</b>                                                        | The story does not proceed in a logical sequence.  |
|                     | The story has a clear, interesting climax or turning point.                                   | The story has a clear climax or turning point.                                               | <b>The story has a climax or turning point, but it is unclear.</b>                                               | The story does not have a climax or turning point. |
| <b>Conclusion</b>   | The conflict is resolved clearly and creatively.                                              | <b>The conflict is clearly resolved.</b>                                                     | The conflict is not clearly resolved.                                                                            | The conflict is not resolved.                      |
| <b>Language</b>     | The story uses figurative language effectively.                                               | <b>The story uses figurative language somewhat effectively.</b>                              | The story uses figurative language but not effectively.                                                          | The story does not use figurative language.        |
|                     | The story incorporates several instances of dialogue that sound natural and further the plot. | <b>The story includes some dialogue, but it does not contribute to the plot development.</b> | The story only includes dialogue once.                                                                           | The story does not include any dialogue.           |
|                     | <b>The author shows rather than tells effectively.</b>                                        | The author shows rather than tells somewhat effectively.                                     | The author shows rather than tells, but not effectively.                                                         | The author does not show rather than tell.         |
|                     | <b>The story develops the characters creatively and effectively.</b>                          | The story develops the characters effectively.                                               | The story develops characters somewhat effectively.                                                              | The story does not develop the characters.         |



Lesson 8: The Man on the Island

# Take-Home Material

## READING/WRITING

- Have students take home Activity Page 8.3 to read and complete for homework.
- Have students complete their introduction draft for homework.

Activity Page 8.3



## 9

# The Plan

## PRIMARY FOCUS OF LESSON

### Reading

Students will summarize significant events that transpire during the chapter and make inferences about relationships between characters using evidence

✚ from the text. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.7.D; TEKS 4.7.E; TEKS 4.8.B**

### Grammar

Students will accurately use the relative pronouns *who*, *whom*, *that*, *which*,

✚ and *whose* in sentences. **TEKS 4.11.D.vii**

### Morphology

Students will accurately use words with prefixes *im-* and *in-* and words with

✚ the roots *port* and *bio* in sentences. **TEKS 4.3.C**

### Spelling

Students will apply grade-level phonics and word analysis skills to spell

✚ targeted words in sentences. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

## FORMATIVE ASSESSMENT

### Activity Page 9.2

**Excerpt from “The Plan”** Students read an excerpt from Chapter 6 and answer comprehension questions.

✚ **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.7.D**

### Activity Page 9.3

**Relative Pronouns** Students combine sentences using

✚ the appropriate relative pronoun. **TEKS 4.11.D.vii**

### Activity Page 9.4

**Prefixes *im-* and *in-* and Roots *port* and *bio*** Students complete sentences using correct prefixes and roots.

✚ **TEKS 4.3.C**

### Activity Page 9.5

**Practice Spelling Words** Students write sentences

✚ using targeted spelling words. **TEKS 4.2.B.iii**

✚ **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.D.vii** Edit drafts using standard English conventions, including pronouns, including reflexive cases; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*; **TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

## LESSON AT A GLANCE

|                                   | Grouping    | Time    | Materials                                                                                                                                                                                 |
|-----------------------------------|-------------|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>          |             |         |                                                                                                                                                                                           |
| Introduce the Chapter             | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3, 9.1, 9.2, SR.1, SR.2<br><input type="checkbox"/> Purpose for Reading (Digital Components) |
| Read Chapter 6                    | Whole Group | 25 min. |                                                                                                                                                                                           |
| Chapter Discussion                | Whole Group | 10 min. |                                                                                                                                                                                           |
| Word Work: <i>Craft</i>           | Whole Group | 5 min.  |                                                                                                                                                                                           |
| <b>Language (45 min.)</b>         |             |         |                                                                                                                                                                                           |
| Grammar: Relative Pronouns        | Whole Group | 15 min. | <input type="checkbox"/> Relative Pronouns Poster (Digital Components)<br><input type="checkbox"/> Activity Page 9.3                                                                      |
| Morphology: Prefixes and Roots    | Whole Group | 15 min. | <input type="checkbox"/> Activity Page 9.4                                                                                                                                                |
| Spelling: Practice Spelling Words | Whole Group | 15 min. | <input type="checkbox"/> Activity Pages 9.5, SR.3                                                                                                                                         |
| <b>Take-Home Materials</b>        |             |         |                                                                                                                                                                                           |
| Reading                           |             |         | <input type="checkbox"/> Activity Page 9.2                                                                                                                                                |

## ADVANCE PREPARATION

### Reading

- Collect Activity Page 8.3 to review and grade at a later time.

### Grammar

- As needed, determine student pairs for completing Activity Page 9.3.

### Morphology

- Determine student pairs for completing Activity Page 9.4.

### Spelling

- Determine student pairs for completing Activity Page 9.5.

Start Lesson

## Lesson 9: The Plan Reading



**Primary Focus:** Students will summarize significant events that transpire during the chapter and make inferences about relationships between characters using evidence from the text. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.7.D; TEKS 4.7.E; TEKS 4.8.B**

## INTRODUCE THE CHAPTER (5 MIN.)

- Tell students they will read Chapter 6, “The Plan.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Tell students they may want to refer to pages 108 and 109 of the Reader as well as Activity Pages SR.1 and SR.2 if they have questions about particular ship references while reading the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *truce*.
- Have them find the word on page 52 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain to students that a truce is when two enemies agree to stop fighting for a period of time. In this instance, Long John Silver calls for a truce to speak peacefully with Captain Smollett.

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

Activity Pages  
SR.1, SR.2



- Remind students that definitions for all bolded vocabulary words can be found in the Glossary at the back of the Reader.
- Have students reference Activity Page 9.1 while you read each word and its meaning.

### Vocabulary

**truce, n.** an agreement between enemies to stop fighting for a certain period of time (52)

**desertion, n.** a departure without permission and without intending to return; the act of giving up and ignoring responsibilities (53)

**onslaught, n.** an attack (55)

**cutlass, n.** a short, thick sword with a curved blade (55)

**excursion, n.** a short trip (58)

**craft, n.** a ship or boat (60)

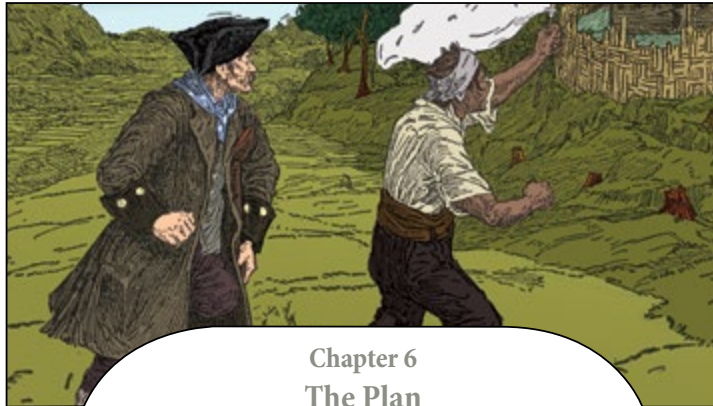


**Vocabulary Chart for Chapter 6, “The Plan”**

| Vocabulary Type                        | Tier 3 Domain-Specific Words                                                                                                                                                                                                              | Tier 2 General Academic Words       |
|----------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|
| Core Vocabulary                        | truce<br>cutlass<br>craft                                                                                                                                                                                                                 | desertion<br>onslaught<br>excursion |
| Multiple-Meaning Core Vocabulary Words | Craft                                                                                                                                                                                                                                     |                                     |
| Sayings and Phrases                    | ten to one says<br>who goes there<br>no bones about it<br>word of honor<br>not (ain't) to your fancy<br>clap you all in irons<br>the price we had paid for the victory<br>tend to our wounded<br>in earnest<br>oaths flew like hailstones |                                     |

### READ CHAPTER 6 (25 MIN.)

- Read the chapter aloud, as students follow along in their Readers. As you read, stop to read and discuss the corresponding guided reading supports.



## Chapter 6 The Plan

The next morning, I was awakened by the sound of loud voices.

“Flag of truce!” I heard someone yell. Then, “It’s Silver!”

I got up and rubbed my eyes. Sure enough, two men stood just outside the stockade—one of them was waving a white cloth, and the other was Silver himself.

“Stay inside,” said the captain. “Ten to one says this is a trick.” Then he shouted to the buccaneers, “Who goes there? Stand or we’ll fire!”

“Flag of truce!” cried Silver.

“What do you want with your flag of truce?” Captain Smollett shouted back.

“Cap’n Silver wishes to make terms,” the other man called out.

“Captain Silver?” said the captain. “Don’t know him. Who’s he?”

John Silver answered: “Me, sir. These poor lads have chosen me

52

- Read pages 52, 53, and to the end of the first paragraph on page 55 aloud. Have students read the rest of page 55 silently before asking the evaluative question.

cap'n, after your **desertion**, sir. We're willing to submit, if we can come to terms, and no bones about it."

Captain Smollett agreed to meet with Silver—and only Silver. Silver threw his crutch over the fence, got a leg up, and, with great vigor and skill, climbed over the fence and dropped to the other side.

"Well, now," he said, "that was a good scare you gave us last night. We lost some men, but you mark me, cap'n, it won't work twice!" said Silver. "We want that treasure and we'll have it! You would just as soon save your lives, I reckon. We want the map, so if you hand it over, we won't do you no harm."

"Not a chance," replied the captain.

"Give us the map," said Silver, "and stop shooting poor seamen. If you do that, we'll give you a choice. You can come aboard with us once the treasure is stowed away, and I'll give you my word of honor to put you ashore somewhere safe. Or, if that ain't to your fancy, you can stay here. We'll divide the supplies with you, and I'll send the first ship I sight to pick you up."

"Is that all?" Captain Smollett asked. "Now hear me! If you come up one by one, unarmed, I'll clap you all in irons and take you home to a fair trial in England. If not, it won't end well for you."

Silver looked scornfully at the captain.

"Give me a hand up!" he cried.

"Not I," returned Captain Smollett.

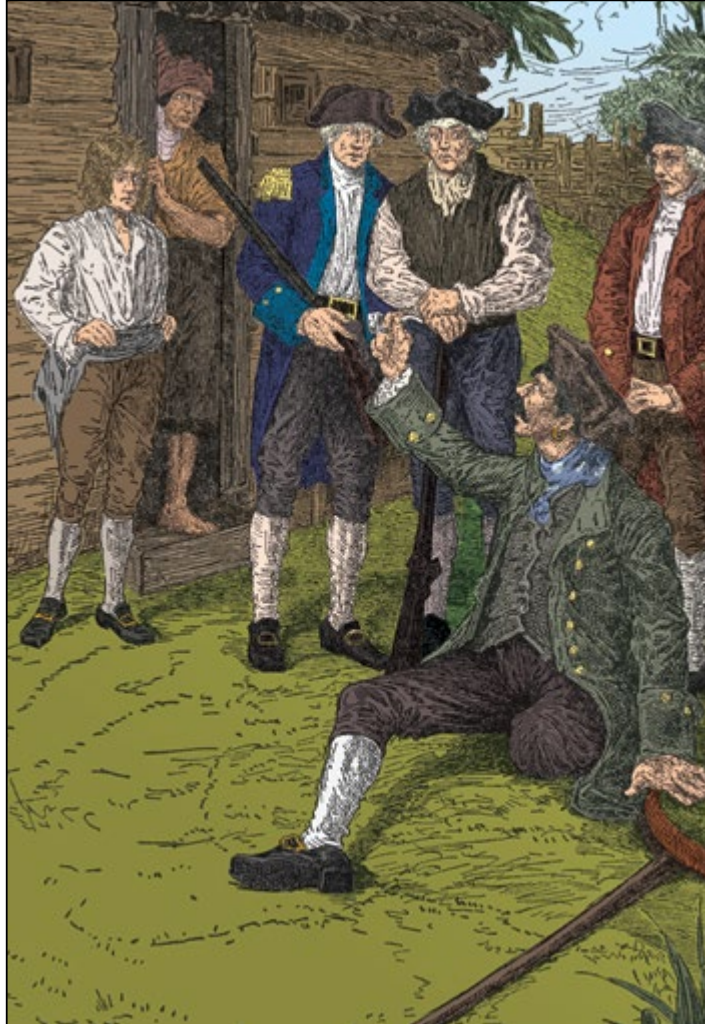
"Who'll give me a hand up?" Silver roared.

Not one among us moved. Silver had to crawl along the sand,

53

**Evaluative.** John Silver says he'll give Captain Smollett his "word of honor." Do you think Captain Smollett should trust Silver? Why or why not?

- » Answers may vary, but students should support their opinion with evidence from the text. Some students may say Captain Smollett should not trust John Silver because his prior actions have proven he is a disloyal and dishonest man. Alternatively, some students may say that perhaps John Silver has changed his ways and means what he says.



Silver looked scornfully at the captain. "Give me a hand up!" he cried.

54

## Support

What does "word of honor" mean?

» a promise to do what a person says they will do



grumbling, till he got close to the door and could hoist himself up on his crutch. Then he spat into the spring.

“Before an hour’s out, I’ll knock in your old log house. Them that die will be the lucky ones!” he cried.

As soon as Silver left the stockade, we returned to our posts and loaded our muskets. There were several small holes in the walls of the log house. We peered out through the holes and waited for the **onslaught**.

“Put out the fire!” shouted the captain. “We mustn’t have smoke in our eyes.”

Suddenly, with a loud cry, a group of pirates leaped from the woods on the north side and ran straight toward the stockade. At the same time, gunfire opened from the woods. A rifle ball sang through the doorway and knocked the doctor’s musket to bits.

The pirates climbed over the fence like monkeys. We fired at them, and immediately three of them fell to the ground. Four others made it over the fence and charged forward. In an instant, they were upon us.

“At `em, all hands!” one of the pirates roared in a voice of thunder. One pirate grasped Hunter’s musket and wrenched it out of his hands. With one stunning blow, he laid poor Hunter senseless on the floor. Meanwhile, another pirate appeared in the doorway and descended upon the doctor with his **cutlass**.

The log house was filled with smoke, cries, and confusion. Flashes and the reports of pistol shots rang out.

“Out, lads, and fight `em in the open!” cried Captain Smollett.

55

- Read the rest of page 55 aloud.

**Inferential.** Why does the fight between Captain Smollett’s men and John Silver’s men break out? What is the purpose?

- » The fight takes place because Silver and Smollett could not come to an agreement in their discussion. Because Smollett does not give in to Silver’s offers, Silver and his men attack the stockade. Smollett and his men are forced to defend themselves. The purpose of the fight is to determine who will continue on the journey to claim the treasure.



I snatched a cutlass and dashed out into the sunlight.

“Round the house, lads! ’Round the house!” the captain cried.

I raised my cutlass and ran ’round the corner of the house. The next moment I found myself face to face with the pirate named Job Anderson.

56

- Read page 56 through the middle of page 58 aloud, stopping before the paragraph beginning, “The mutineers did not return.”



He roared and raised his cutlass. I leaped to one side and rolled headlong down the slope.

Gray followed close behind me and took down Anderson before he had time to recover. Another pirate was shot while firing into the house. The doctor had taken down a third. Of the pirates who had made it over

57

**Inferential.** For whom is the fight a success?

- » The fight is ultimately a success for Smollett and his men, as Silver and his remaining pirates flee the scene.

the fence, only one remained, and he had seen enough. He dropped his cutlass and clambered back over the fence. In three seconds, nothing remained of the attacking party but the ones who had fallen.

I ran full speed back to the house. Somewhat cleared of smoke, I assessed the price we had paid for the victory. Hunter lay on the ground, stunned. Joyce had been killed. In the center, the squire was holding up the captain, one as pale as the other.

“The captain’s wounded,” said Mr. Trelawney.

“Have they run?” asked Captain Smollett.

“All that could,” returned the doctor. “But there are some that will never run again.”

“That’s good!” cried the captain. “That means fewer men. That’s better odds than when we started.”

The mutineers did not return. They had had enough, so we were able to tend to our wounded and get some food. After dinner, the doctor grabbed his hat, pistols, and a cutlass. He slipped the map in his pocket, and with a musket over his shoulder, climbed the fence, setting off briskly through the trees.

“Is he mad?” Gray asked me.

“I would not have thought him capable of such a thing,” I said. “I bet he’s going to see Ben Gunn.”

I was right, as I found out later. In the meantime, I had another thought. The house was stifling. I began to envy the doctor, walking in the cool shadows of the woods. I longed to escape and set about gathering supplies for my own **excursion**. I filled both coat pockets with biscuits, then took two pistols to arm myself.

58

- Have students read the remainder of the chapter silently.

As for the scheme I had in my head, it was not a bad one in itself. I would go down to the shore and look for Ben Gunn's boat. I knew it was wrong to slip out when nobody was watching, but I was only a boy, and I was determined.

While the squire and Gray were busy helping the captain with his bandages, I bolted into the woods. Before my absence was noticed, I was out of earshot of my companions.

This was my second foolish decision, and it was far worse than the first, for there were only two honest men left to guard the log house. Much like the first time, though, I did it for the good of us all.

I headed up the east coast of the island. After a while, I came out into the open and saw the sea lying blue and sunny to the horizon, and the surf tumbling its foam along the beach. In the distance I could see the *Hispaniola*, the Jolly Roger waving in the breeze.

The sun was setting, and it grew dark in earnest. I knew I must lose no time if I were to find Ben Gunn's boat that evening. The white rock was still further down the sandy spit, and it took me a while to get to it. Below the rock was a little hollow, and tucked away inside, covered in old sack cloth, was Ben Gunn's boat. It was a homemade coracle—a lopsided frame of wood lined with goatskin. It was extremely small, even for me, but it was light and portable.



59

### Pronunciation Table

| Word    | CK Code     |
|---------|-------------|
| coracle | /kɒr*ə*kəl/ |

**Inferential.** Why do you think Jim leaves the safety of the stockade and goes out on his own?

- » Jim describes the stockade as stifling and wants to escape. The doctor goes out on his own, which gives Jim the idea to do the same. He decides to try to locate Ben Gunn's boat. What he plans to do once he locates Ben Gunn's boat is not entirely clear, but it seems as though he might try to get to the *Hispaniola* because he checks to see where the ship is located in relation to his spot on Treasure Island.

I thought the mutineers might be planning to raise anchor and sail away. I wondered how I might be able to prevent this. I could paddle out in Ben Gunn's boat under cover of night, cut the ship loose, and let her drift toward the shore.

I waited for darkness to fall. As the last rays of daylight disappeared, absolute darkness settled over Treasure Island, and I shoved Ben Gunn's boat out of the hollow.

The little coracle was a safe boat for someone my size, but she was the most difficult **craft** to manage. Turning round and round was the maneuver at which she was best. She turned in every direction but the one I chose. However, by good fortune, the tide swept me down to where the *Hispaniola* was anchored.

As I drew near, I could hear loud voices in the cabin. One I recognized as Israel Hands, who was having a disagreement with another pirate. Both men were angry and oaths flew like hailstones.

I quietly rowed next to the schooner, then carefully cut the ropes that held the ship in place. The *Hispaniola* drifted free in the current. To my surprise, the coracle suddenly lurched. She seemed to change course and her speed had strangely increased. I realized that I was being whirled along by the wake of the *Hispaniola*.

The current turned at right angles, sweeping the tall schooner and the little coracle out to sea. Not knowing what to do, I lay on the bottom of my boat, sure this would be my final day. I must have lain there motionless for some time, but then, even in the midst of my fear, weariness overcame me and I fell asleep.

When I awoke, it was broad daylight. I found myself tossing about in the boat at the southwestern end of Treasure Island. I was barely a quarter of a mile from the shore, and my first thought was to paddle in.

60

**Literal.** When Jim reaches the *Hispaniola*, what does he find?

- » Jim finds two pirates in what appears to be the aftermath of a fight. Jim is not even sure the pirates are alive until Israel Hands opens his eyes and asks Jim for help.

I soon saw the problem with this idea. The coast was rocky, and powerful waves crashed against the rocks. If I tried to land, I might be dashed to death upon the rough shore.

I attempted to paddle to a safer landing spot along the cape, but there was no use. Try as I might, the current carried the coracle past the point of the cape. There, I beheld a sight that changed the nature of my thoughts. It was the *Hispaniola*. I knew there were at least a few pirates on board, but I could not see any of them. To and fro, up and down, the ship sailed by swoops and dashes, as if nobody was steering. I thought maybe the pirates had deserted the ship, or maybe they were sleeping. I figured if I could get onboard, I could return the ship to the captain.

I set myself to paddle and did so till I drew up alongside the ship, and the bowsprit was just over my head. I sprang to my feet, and leaped up, pushing the coracle under water. Then, with one hand, I caught the jibboom and pulled myself up onto the deck of the *Hispaniola*.

At first I did not see a soul. However, on the afterdeck I discovered the two men who had been left to watch the ship. One was on his back, lifeless. A little further on sat Israel Hands, propped against the ship wall, with his chin on his chest. His hands lay open, and his face was as white as a candle.

I saw the signs of a fight and felt sure the two men had killed each other. Just then, Israel Hands gave a low moan. He opened his eyes wearily and caught sight of me. He said only two words, "Help me!"

## Challenge

Ask students to think of an alternate title for the chapter and to explain why it would make a good title for this selection. Remind them that titles should suggest the content of a chapter without giving away too much information.

### ENGLISH LANGUAGE LEARNERS



Speaking  
and Listening  
Offering Opinions

### Beginning

Pair each student with a strong partner for Think-Pair-Share. Ask yes/no questions of each student during share out.

### Intermediate

Pair each student with a capable partner for Think-Pair-Share. Ask *wh*-questions of each student during share out.

### Advanced/ Advanced High

Allow students the opportunity to share out an idea at the beginning of the whole-group discussion.

ELPS 2.C; ELPS 3.E;

ELPS 3.I

## Activity Page 1.3



## CHAPTER DISCUSSION (10 MIN.)

- Use the following questions to discuss the chapter:

**Evaluative.** *Think-Pair-Share.* Why do you think this chapter is titled “The Plan”?

- » Answers may vary, but should be supported with evidence from the text. The chapter may be called “The Plan” because most of the main characters have some sort of plan they attempt to put into motion over the course of this chapter. The following events take place during this chapter: John Silver reveals his plan of finding and claiming the treasure for himself and then leaving the island—with or without Captain Smollett and his men; Captain Smollett tells of his own plan to capture John Silver and the pirates and take them to England for a trial; the doctor appears to have a plan, even though it is still unclear by the end of the chapter; most importantly, Jim Hawkins has a plan to bring the *Hispaniola* to the shore of Treasure Island so Captain Smollett can regain control of the ship.

**Evaluative.** *Think-Pair-Share.* At the end of this chapter, who do you think has the upper hand, or has more power and control—Captain Smollett’s men or John Silver’s men? Support your opinion with evidence from the text.

- » Answers may vary, but should be supported with evidence from the text. Students may say Captain Smollett’s men have the upper hand because they are victorious in the battle, are safe in the stockade, and are in possession of the map to the buried treasure, whereas most of John Silver’s men are now dead or wounded. Alternatively, students may say John Silver’s men have the upper hand because they are still in control of the *Hispaniola* and could, therefore, sail off to safety, while Captain Smollett’s men are stuck on the island.
- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
  - Remind students that this chart is being used throughout the unit to record key details and information revealed in each chapter about significant characters.



### Check for Understanding

Use the following chart to engage students in a discussion about additional information learned in this chapter about certain characters. As needed, guide students back into the chapter to cite key details about Jim Hawkins, Long John Silver, and Captain Smollett.



- Record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3. If necessary, tell students to leave space for additional entries in future lessons.

| Chapter(s) | Character                   | Key Details                                                                                                                                                                                                                                                                                                                                                                                                               |
|------------|-----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1, 2, 4, 6 | Jim Hawkins                 | narrator; young boy; helps family run the inn; his father dies; seems naïve; cabin boy on the <i>Hispaniola</i> ; overhears pirates planning mutiny and exposes their plan to the doctor and the squire; <i>takes Ben Gunn's boat to secure the ship</i>                                                                                                                                                                  |
| 2, 3, 4, 6 | Long John Silver (Barbecue) | hired as a cook on the <i>Hispaniola</i> ; helps recruit crew for the voyage; missing a leg; owns Spyglass Tavern; teaches Jim nautical terms; has a pet parrot named Captain Flint; was a crew member for Captain Flint; is a pirate and plans a mutiny to get the treasure; <i>appointed captain of the pirates; tries to bargain with the original captain; leads a fight against the original captain and his men</i> |
| 3, 6       | Captain Smollett            | captain of the <i>Hispaniola</i> ; doesn't like or trust Silver; doesn't like the doctor's choice of crew or voyage; has a bad feeling about the trip and tells the men to keep the treasure map hidden; <i>refuses to bargain with Silver; injured in fight with pirates</i>                                                                                                                                             |

- Have students turn to Activity Page 9.2. Tell students they will take home Activity Page 9.2 to read an excerpt from the chapter and answer related questions.

### Activity Page 9.2



## WORD WORK: CRAFT (5 MIN.)

1. In the chapter you read, “The little coracle was a safe boat for someone my size, but she was the most difficult craft to manage.”
2. Say the word craft with me.
3. Craft means a ship or boat.
4. The captain sailed his craft through the storm.
5. What are some other examples of crafts? Be sure to use the word craft in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “\_\_\_ is a craft.”
6. What part of speech is the word craft?
  - » noun

**Note:** Use a Multiple-Meaning Word activity for follow-up.

- Tell students that the word *craft* is a word with multiple meanings. Share the following with students:
    - Meaning 1: craft (noun)—a ship or boat
    - Meaning 2: craft (noun)—skillful work in making or doing something, especially with one’s hands
  - Tell students: I am going to read several sentences. Listen to the context, or the text surrounding *craft* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning 1, hold up one finger. When you think a sentence is an example of Meaning 2, hold up two fingers.
1. We boarded the craft to go out on the water.
    - » 1
  2. My grandfather taught my brother the craft of whittling items out of wood.
    - » 2
  3. My grandmother loves knitting and is very good at the craft.
    - » 2



### Beginning

Provide students with direct teacher support and the appropriate relative pronouns to complete Activity Page 9.3.

### Intermediate

Review the meaning of the relative pronouns listed at the top of Activity Page 9.3. Provide students with the appropriate relative pronouns to complete the Challenge activity.

### Advanced/ Advanced High

Review the meaning of the relative pronouns listed at the top of Activity Page 9.3. Ensure that students select the appropriate relative pronouns to complete the Challenge activity.

**ELPS 3.C; ELPS 4.F**

### Activity Page 9.3



### Activity Page 9.4



4. From the craft, they were able to see dolphins.

» 1

5. They wondered if the craft would still float.

» 1

## Lesson 9: The Plan

# Language



### GRAMMAR: RELATIVE PRONOUNS (15 MIN.)

**Primary Focus:** Students will accurately use the relative pronouns *who*, *whom*, *that*, *which*, and *whose* in sentences. **TEKS 4.11.D.vii**

- Refer to the Relative Pronouns Poster from the previous lessons and read it with students.
- Have students turn to Activity Page 9.3 and read the directions aloud.
- Have students work independently or, as needed, in pairs to complete the activity page.



### Check for Understanding

Have students share their sentences aloud. Identify students in need of review and re-teach in small group format.

- Collect completed Activity Page 9.3 to review and grade at a later time.
- If students do not complete Activity Page 9.3 in class, have them complete it for homework.

### MORPHOLOGY: PREFIXES AND ROOTS (15 MIN.)

**Primary Focus:** Students will accurately use words with prefixes *im-* and *in-* and words with the roots *port* and *bio* in sentences. **TEKS 4.3.C**

- Have students turn to Activity Page 9.4. Select a student to read the directions for the first section aloud.

**TEKS 4.11.D.vii** Edit drafts using standard English conventions, including pronouns, including reflexive cases; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*.



### Beginning

Pair each student with a strong partner for completion of Activity Page 9.4. Provide each student with a familiar word for the Challenge activity.

### Intermediate

Pair each student with a capable partner for completion of Activity Page 9.4. Provide each student with several familiar words from which to select to complete the Challenge activity.

### Advanced/ Advanced High

Clarify the meaning of any unknown words with the prefixes *im-* and *in-* and roots *port* or *bio* on Activity Page 9.4.

**ELPS 1.F; ELPS 4.F**

### Activity Page SR.3



### Check for Understanding

Select another student to read the first sentence with the blank in place. Then ask students what word belongs in the blank so that the sentence makes sense. (*immature*) Ask students to signal their agreement with their classmate's answer using thumbs-up/thumbs-down. Depending on the students' responses, re-teach as needed. Have students write the word in the blank.

- Have students complete the rest of the first section of the activity page.
- Select a student to read the directions for the second section aloud.
- Complete the first sentence together as a whole group. Ask students for ideas and then write an example sentence on the board/chart paper.
- Have students work in pairs to complete the remainder of the activity page.
- As time allows, ask different partner pairs to share their sentences aloud.
- Collect completed Activity Page 9.4 to review and grade at a later time.
- If students do not complete Activity Page 9.4 in class, have them complete it for homework.

### SPELLING: PRACTICE SPELLING WORDS (15 MIN.)

**Primary Focus:** Students will apply grade-level phonics and word analysis skills to spell targeted words in sentences. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

- Tell students they will practice writing the spelling words. Remind them to use the Individual Code Chart on Activity Page SR.3 as they practice.

**TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

- Have students turn to Activity Page 9.5, explaining that the spelling words are listed in the box on the activity page and on the board/chart paper from the first lesson.
- Explain that students will work with a partner to create sentences for each of these words.



### Check for Understanding

Circulate through the classroom as students complete Activity Page 9.4. Provide guidance and support as needed.

- Collect completed Activity Page 9.5 to review and grade at a later time.
- If time allows, have the partners quiz each other on the spelling words.
- Remind students to study the spelling words for the spelling assessment in the next lesson.

End Lesson

## Lesson 9: The Plan

# Take-Home Materials

### READING

- Have students take home Activity Page 9.2 to read and complete for homework.

## Activity Page 9.5



**ENGLISH  
LANGUAGE  
LEARNERS**

Writing  
Interacting via  
Written English

### Beginning

Pair each student with a strong partner. Review the meaning of all spelling words at the start of the activity and select/highlight the spelling words for which the student will compose sentences.

### Intermediate

Pair each student with a capable partner. Review the meaning of unknown spelling words at the start of the activity.

### Advanced/ Advanced High

Review the meaning of any unknown spelling words at the start of the activity.

**ELPS 5.A**

## Activity Page 9.2



## 10

# “Shiver Me Timbers”

## PRIMARY FOCUS OF LESSON

### Spelling

Students will apply grade-level phonics and word analysis skills during an assessment of targeted words. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

### Reading

Students will analyze some choices made by Jim Hawkins, drawing on specific details from the text. **TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.B**

### Writing

Students will incorporate dialogue to develop experiences and events in an adventure story. **TEKS 4.11.D.x; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

### Activity Page 10.1

**Spelling Assessment** Students are assessed on targeted spelling words. **TEKS 4.2.A.i**

### Activity Page 10.3

**“Shiver Me Timbers”** Students read Chapter 7 and answer comprehension questions. **TEKS 4.6.F; TEKS 4.7.C; TEKS 4.8.B**

**TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.D.x** Edit drafts using standard English conventions, including punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                           | Grouping    | Time    | Materials                                                                                                                                                                                   |
|---------------------------|-------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Spelling (15 min.)</b> |             |         |                                                                                                                                                                                             |
| Spelling Assessment       | Whole Group | 15 min. | <input type="checkbox"/> Activity Page 10.1                                                                                                                                                 |
| <b>Reading (45 min.)</b>  |             |         |                                                                                                                                                                                             |
| Review                    | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3, 10.2, 10.3, SR.1, SR.2<br><input type="checkbox"/> Purpose for Reading (Digital Components) |
| Introduce the Chapter     | Whole Group | 5 min.  |                                                                                                                                                                                             |
| Read Chapter 7            | Small Group | 25 min. |                                                                                                                                                                                             |
| Chapter Discussion        | Whole Group | 5 min.  |                                                                                                                                                                                             |
| Word Work: <i>Collide</i> | Whole Group | 5 min.  |                                                                                                                                                                                             |
| <b>Writing (30 min.)</b>  |             |         |                                                                                                                                                                                             |
| Introduce Dialogue        | Whole Group | 30 min. | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> writing journals                                                                                                |

## ADVANCE PREPARATION

### Spelling

- Erase or cover the list of spelling words prior to the assessment.

### Reading

- Collect Activity Page 9.2 to review and grade at a later time.

### Writing

- Write the following sentence from page 72 of the Reader on the board:
  - “No one lays a finger on the boy!” Silver growled.
- Write the following sentences from page 25 of the *Treasure Island* Reader on the board/chart paper for practice with dialogue. Omit the punctuation so students can practice inserting punctuation.
  - Mr. Silver sir I asked hesitantly
  - Yes lad said he

### Fluency (optional)

- If students were assigned a selection from the Fluency Supplement, determine which students will read the selection aloud and when.

Start Lesson

## Lesson 10: Shiver Me Timbers

# Spelling



**Primary Focus:** Students will apply grade-level phonics and word analysis skills during an assessment of targeted words. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

## SPELLING ASSESSMENT (15 MIN.)

- Have students turn to Activity Page 10.1 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

**TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

Activity Page 10.1







**Foundational  
Literacy Skills**  
Literacy in an Alphabetic  
Writing System

**Beginning**

Assess each student individually, allowing for extra time to complete the assessment.

**Intermediate**

Assess each student in a small group, allowing for extra time as needed to complete the assessment.

**Advanced/  
Advanced High**

Repeat each word and sentence as needed.

**ELPS 5.A**

| Spelling Word | Example Sentence                                                                                                                         |
|---------------|------------------------------------------------------------------------------------------------------------------------------------------|
| buccaneer     | The <u>buccaneer</u> sailed all over the world in search of gold.                                                                        |
| fortune       | When he found a penny on the street, he took it as a sign of good <u>fortune</u> to come.                                                |
| nautical      | The two sailors used lots of <u>nautical</u> words and phrases when they spoke, so it was difficult for me to follow their conversation. |
| league        | The ship was several <u>leagues</u> out to sea when a giant storm hit.                                                                   |
| captain       | The <u>captain</u> gave orders to the crew about which route to take.                                                                    |
| voyage        | It was going to be a long <u>voyage</u> for the sailor who got seasick two days into his month-long trip.                                |
| commotion     | There was quite a <u>commotion</u> when a woman accidentally let her dog loose in the grocery store.                                     |
| mutiny        | The sailors felt mistreated by their captain, so they decided to stage a <u>mutiny</u> and stopped working.                              |
| ferocious     | The cat seemed <u>ferocious</u> to the little girl, but it was actually very sweet.                                                      |
| treasure      | When I was cleaning my grandmother's house, I found a box of <u>treasure</u> that she had collected over the years.                      |

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write the following sentence as dictated:
  - The captain set off on a voyage in search of fortune.
- Repeat the sentence slowly several times, reminding students to check their work for appropriate capitalization and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided on the next page of this lesson is highly recommended to identify and analyze students' errors.



**Note:** It may be helpful to refer back to the Pronunciation/Syllabication Chart from Lesson 6.

| Word      | CK Code       | Syllable Type        |
|-----------|---------------|----------------------|
| captain   | /kɑp*tən/     | closed*ə             |
| ferocious | /fə*roe*shəs/ | ə*open*ə             |
| treasure  | /trezsh*er/   | digraph*r-controlled |
| voyage    | /voi*ij/      | digraph*closed       |
| fortune   | /for*chən/    | r-controlled*ə       |
| commotion | /kə*moe*shən/ | ə*open*ə             |
| buccaneer | /buk*ə*neer/  | closed*ə*digraph     |
| mutiny    | /mue*tə*nee/  | open*ə*open          |
| nautical  | /naw*ti*kəl/  | digraph*open*ə       |
| league    | /leeg/        | digraph              |

- Students might make the following errors:
  - captain: using 'e' or 'i' instead of 'ai' for /ə/
  - ferocious: using 'shus' or 'shis' instead of 'cious' for /shəs/
  - treasure: using 'ezh' instead of 'eas' for /ezsh/
  - voyage: using 'ej' or 'ij' instead of 'age' for /ij/
  - fortune: using 'chun' or 'chin' instead of 'tune' for /chən/
  - commotion: using 'shun' or 'shin' instead of 'tion' for /shən/
  - buccaneer: using 'c' or 'k' instead of 'cc' for /k/; using 'i' or 'e' instead of 'a' for /ə/
  - mutiny: using 'u' instead of 'i' for /ə/; using 'ea' or 'ee' instead of 'y' for /ee/
  - nautical: using 'naw' or 'naugh' instead of 'nau' for /naw/; using 'kul' or 'kel' instead of 'cal' for /kəl/
  - league: using 'ee' instead of 'ea' for /lee/; using 'g' or 'ge' instead of 'gue' for /g/

- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
  - Is the student consistently making errors on specific vowels? Which ones?
  - Is the student consistently making errors at the ends of the words?
  - Is the student consistently making errors in multisyllable words, but not single-syllable words?
- Also, examine the dictated sentence for errors in capitalization and punctuation.

---

## Lesson 10: Shiver Me Timbers

# Reading



**Primary Focus:** Students will analyze some choices made by Jim Hawkins, drawing on specific details from the text. **TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.B**

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### REVIEW (5 MIN.)

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#### Check for Understanding

Have students summarize Chapter 6, “The Plan.”

- » Student responses may vary, but should include: Jim’s group refuses to give Long John Silver the map; Long John Silver’s group attacks; Jim rows out to the *Hispaniola* at night to prevent the buccaneers from sailing away. Remind students of these events during whole group review if they do not recall them.

---

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## INTRODUCE THE CHAPTER (5 MIN.)

- Tell students they will read Chapter 7, “Shiver Me Timbers.”
- Explain that the title is an idiom that would be difficult to understand without some background. “Shiver me timbers” is a catchphrase often attributed to pirates in literature. It is used to express shock, surprise, or annoyance. The phrase comes from nautical slang, and the word *timbers* refers to the wooden support frames of a sailing ship. In rough waters, ships would be lifted up and down by the waves so hard as to “shiver” or shake the timbers, startling the sailors.
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Tell students they may want to refer to pages 108 and 109 of the Reader, as well as Activity Pages SR.1 and SR.2, if they have questions about particular ship references while reading the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *lashed*.
- Have them find the word on page 64 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Explain that in this context the word *lashed* means to have tied something down with a cord or a rope.
- Remind students that definitions for all bolded vocabulary words can be found in the Glossary at the back of the Reader.
- Have students reference Activity Page 10.2 while you read each word and its meaning.

### Vocabulary

**lash, v.** to tie down with a rope or cord (lashed) (64)

**pretext, n.** a pretend reason given to hide one’s true reason for doing something (64)

**treachery, n.** a betrayal; an act of hurting someone who trusts you (64)

**unison, n.** agreement; the same way at the same time (65)

**right, v.** to correct or put in an upright position (righting) (67)

Activity Pages  
SR.1, SR.2



Activity Page 10.2



### Vocabulary Chart for Chapter 7, “Shiver Me Timbers”

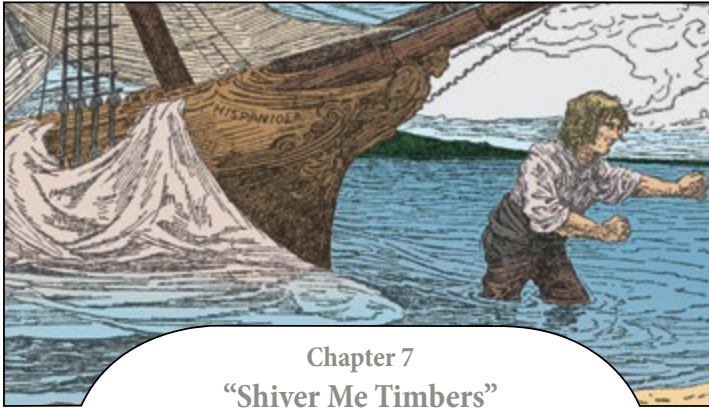
| Vocabulary Type                        | Tier 3 Domain-Specific Words                                                                                     | Tier 2 General Academic Words  |
|----------------------------------------|------------------------------------------------------------------------------------------------------------------|--------------------------------|
| Core Vocabulary                        | lash<br>right                                                                                                    | pretext<br>treachery<br>unison |
| Multiple-Meaning Core Vocabulary Words | right                                                                                                            |                                |
| Sayings and Phrases                    | shiver me timbers<br>at a good clip<br>in unison<br>your own lot<br>bygones are bygones [let bygones be bygones] |                                |

### Establish Small Groups

- Before reading the chapter, divide students into two groups using the following guidelines:
  - Small Group 1: Students will complete Activity Page 10.3 with your support while they read.
  - Small Group 2: You may want to ask some or all students to complete Activity Page 10.3 independently, which can then be used as a formative assessment to determine how well each student understood what was read. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 10.3 correctly.

#### Activity Page 10.3





## Chapter 7 “Shiver Me Timbers”

I left Israel Hands on deck and, with no time to lose, went to inspect the ship’s cabin. It was a scene of mass confusion. The pirates had ransacked the ship and opened every chest in search of the map.

My mouth was parched and dry. I found some water and drank it, gulping and spluttering in the process. I also took some up on deck for Hands.

“Mr. Hands,” I said. “I am taking possession of this ship. From now on, I am your captain.”

He looked at me sourly but said nothing. I gave him a sip of water and set the cup to one side.

Then I took down the Jolly Roger.

“God save the king!” I shouted.

Hands watched me slyly, with his chin on his chest. At last he spoke.

62

### READ CHAPTER 7 (25 MIN.)

- The following guided reading supports are intended for use with Small Group 1.
- Have students preview questions 1 and 2 on Activity Page 10.3 and then have a student read page 62 aloud.

**Literal.** Describe the scene on the *Hispaniola* when Jim arrives.

- » The ship is a mess; every chest has been opened and ransacked as the pirates searched for the treasure map.

**Evaluative.** Jim seems much surer of himself in this scene than in earlier chapters. How does he show leadership on the *Hispaniola*?

- » Answers may vary, but may include that Jim acts fairly but authoritatively with Israel Hands. He gives him a drink and addresses him politely, as a gentleman or captain would. However, Jim also speaks confidently, telling Hands he will now take over the ship and be his captain. Jim takes charge of the situation, making him seem mature.

- Have students record the answer(s) to question 1 on Activity Page 10.3.

**Inferential.** Why does Jim take down the Jolly Roger and shout, “God save the king!”?

- » Answers may vary, but may include that Jim takes down the Jolly Roger to show that the pirates no longer control the ship. “God save the king!” is a victory cheer meant to intimidate Hands, assert Jim’s authority, and give Jim courage to proceed with his plans to secure the ship. It also indicates that the ship is again sailing under the British Flag.

- Have students record the answer(s) to question 2 on Activity Page 10.3.





"Mr. Hands," I said. "I am taking possession of this ship. From now on, I am your captain."

63

“Well, Cap’n Hawkins,” he groaned. “I reckon you’ll want to get ashore, so suppose we talk. This man,” he said, nodding feebly at the body on the deck, “this man and me got the ship ready to sail back home. Who’s to sail her now? You’re not a sailor, and I reckon unless I give you a hint, you ain’t the man for the job. Now, look here, we need to join forces. Get me a scarf and help me tie up this wound, and then I’ll tell you how to sail her.”

I agreed to work with him, at least for the time being. I **lashed** the wheel in place and went below to get a handkerchief. I returned to the deck and helped Hands bind up the wound in his thigh. After another gulp or two of water, he sat up straighter, spoke clearer, and looked in every way a revived man.

“Cap’n,” he said, after a while. “I’d take it kindly if you’d get me something to eat. I need some sustenance if we are to manage this ship.” I guessed that this was just a **pretext**, as his face contained the look of **treachery**. He wanted to get me off the deck for some reason, though I wasn’t sure why. However, I cleverly masked my suspicions.

“All right,” I answered. “I’ll bring you up some food, but I may have to dig around a bit to find something worth eating.”

I went below, slipped off my shoes, and ran quietly along the gallery deck until I got to the forecandle ladder. I climbed up toward the deck and popped my head out, as I knew Hands would not expect to see me there.

He had risen to his hands and knees, and, though his leg was obviously injured, he was pulling himself across the deck at a good clip. At length, he grabbed a dagger, which he concealed inside his jacket, and then hurried back into his old place against the wall of the ship.

This told me all I needed to know. Hands was mobile, he was

64

- Have students preview question 3 on Activity page 10.3 and then read pages 64 and 65 silently.

**Inferential.** Why does Jim agree to help Israel Hands by binding his wound and getting him food?

- » Jim doesn’t know how to sail a ship, so he needs Hands’s help to get to shore.

**Inferential.** How does Jim know that Hands will turn against him?

- » Jim says Hands has a “look of treachery,” meaning he can see the deceit in Hands’s expression. Jim cleverly peeks out onto the deck without Hands knowing and watches as the pirate grabs a dagger and hides it in his shirt.

- Have students record the answer(s) to question 3 on Activity Page 10.3.

armed, and it was clear that I was to be his next victim. Yet I felt sure Hands would not attack me right away. He wanted to get back to land as much as I did. Therefore, he would wait until the ship was safely at anchor.

Hands and I worked in **unison** to guide in the ship. The entrance to the anchorage was narrow. He gave orders, and I obeyed without giving him the slightest hint that I trusted him as much as I trusted my worst enemy.

Finally, as we approached the anchorage, I heard something creak and saw a shadow moving toward me. I looked around, and there was Hands, coming at me with the dagger in his hand. He roared with fury, like a charging bull. I leaped sideways, letting go of the wheel and ducking away from him. The wheel caught him, leaving me just enough time to reach into my pocket and draw my pistol. I hastily took aim and pulled the trigger. The hammer fell, but the pistol did not fire—the gunpowder was wet.

Hands came after me again, and with no time to reload, my only hope was to retreat. As I fled, the *Hispaniola* ran aground on a sandbar. The ship tilted to the port side, till the deck stood at an angle of forty-five degrees. Hands and I fell and rolled about the deck.

I got up first and sprang into the ropes. Hands struck at me with his dagger but missed. I began to reload my pistol, and Hands realized the odds were going against him. He hauled himself up into the rigging after me with the dagger clenched between his teeth. He was a third of the way up by the time I readied my pistol.

“One more step, Mr. Hands,” said I, “and I’ll shoot!”

He stopped, and I could see in his eyes that he was considering his next move.

65

**Inferential.** It seems that Hands has an advantage in the fight on deck because he is a stronger, more experienced fighter, but Jim has luck on his side. How does Jim gain the advantage in their battle?

- » When Jim dodges Hands’s first attack, the wheel catches Hands, giving Jim time to grab his pistol. Then, the ship runs aground, knocking both of them down. Jim manages to get up quickly and load his pistol while Hands climbs up the ropes.



With a choked cry, Hands plunged headfirst into the water.

66

“Jim,” he said, taking the dagger from his mouth. “I’d have had you if the ship hadn’t run aground. I reckon I’ll have to give up.”

As he spoke these words, he lurched forward. Then something sang through the air like an arrow. I felt a sharp pain and looked to my left. Hands had thrown the dagger, and it had pierced my left shoulder. Without thinking, I fired my pistol.

With a choked cry, Hands plunged headfirst into the water.

The ship was leaning hard to one side, and the masts stuck out over the water. I was afraid I might fall, too. The wound on my arm burned like a hot iron, and I shuddered. Somehow, and I’m not sure how, I slowly let myself down on the deck. Then I went below and tied up my wound. The pain was terrible, and it bled freely, but it was neither deep nor dangerous, and I found I could still use my arm.

After **righting** the ship, I let myself drop softly overboard into the cool salty water. I waded ashore just as the sun went down.

I made my way back to the stockade. It was dark, and I was able to climb over the fence without being detected. Not a soul stirred. As I made way into the log house, I heard the sound of snoring. I wondered



67

- Have the students preview question 4 on Activity Page 10.3 and then read page 67 aloud, stopping before the last paragraph.

**Inferential.** Why does Hands say, “I reckon I’ll have to give up”?

- » Hands tries to trick Jim into thinking he will surrender, so he can surprise Jim by throwing the dagger when Jim is least expecting it.
- Have students record the answer(s) to question 4 on Activity Page 10.3.

## Challenge

Ask students to identify the simile in this passage.

- » The simile is “The wound on my arm burned like hot iron.”



to myself how my friends were taking such a great risk sleeping when they should be standing watch. What if Silver and the pirates launched an attack?

Suddenly my foot struck something. It was a man's leg. The owner of the leg groaned. Then a shrill voice broke forth in the darkness.

68

- Have students preview question 5 on Activity Page 10.3 and then read the rest of page 67 and pages 68 and 69 silently.

**Inferential.** What happened at the stockade while Jim was gone?

- » Long John Silver and his men took over the stockade.

**Inferential.** How does Long John Silver try to convince Jim to join the pirates?

- » Silver flatters Jim by telling him he's always liked him, praising his spirited nature, and telling him he should get a share of the treasure. Silver argues that Jim has no choice but to join the pirates because the Captain and doctor have turned against him.

- Have students record the answer(s) to question 5 on Activity Page 10.3.

“Pieces of eight! Pieces of eight!”

It was Silver’s parrot, Captain Flint!

I turned to run, but as soon as I did, I collided with another man who grabbed me and held me tight.

Soon the red glare of a torch lit up the interior of the log house. I saw Silver’s face. First he squinted at me and then he smiled.

“Well, shiver me timbers!” he said. “It’s Jim Hawkins! Welcome, lad!”

Even though his greeting was deceptively friendly, Silver had his men tie me up. I counted that he had five men left, but one of them was ghostly pale, with a blood-stained bandage ’round his head, so I figured he would not be able to put up much of a fight.

I could not imagine how these six buccaneers could have driven my friends out of the stockade.

Silver lit a pipe and patted me on the back.

“I knew you were smart, Hawkins,” he said. “You’re a lad of spirit, too. I’ve always said you should get a share of the treasure yourself. And now, I’m afraid you’ve got no choice but to side with us. Cap’n Smollett won’t have you back, and even the doctor has turned against you. ‘Ungrateful scamp.’ That’s what he called you. No, you can’t go back to your own lot now, for they won’t have you. You’ll have to join with Cap’n Silver!”

From this exchange, I learned that my friends were still alive. As for what Silver said about my friends being angry with me, I confess I partly believed him.



“Well,” I said, “if you are forcing me to choose sides, I have a right to know why you’re here and where my friends are.”

“Well, Mr. Hawkins,” Silver began, “yesterday morning Dr. Livesey came to see us with a flag of truce. ‘Silver,’ says he, ‘you’ve been sold out. The ship’s gone.’ Well, that was news to us. Anyway, none of us had been keeping an eye on the ship. We looked out, and by thunder, he was right, it was gone! ‘Well,’ says the doctor, ‘let’s bargain.’ We bargained, him and I, and here we are. We’ve got the log house, supplies, some firewood, and a landing boat. As for them, they’ve gone, and I don’t know to where.

“Jim,” he went on, “in case you’re thinking that maybe you was included in the deal I made with the doctor, well, think again. I asked him, ‘How many are you?’ And he told me: ‘four.’ ‘What about the boy?’ says I. And he says, ‘Don’t know where he is and don’t much care.’”

“Well,” I said, “let the worst come—but there’s a thing or two I have to tell you. You’re in a bad way, you’ve lost the ship, and you haven’t got the treasure. You’ve lost most of your men to boot. Your whole

70

- Have students preview question 6 on Activity Page 10.3 and then read pages 70 and 71 silently.

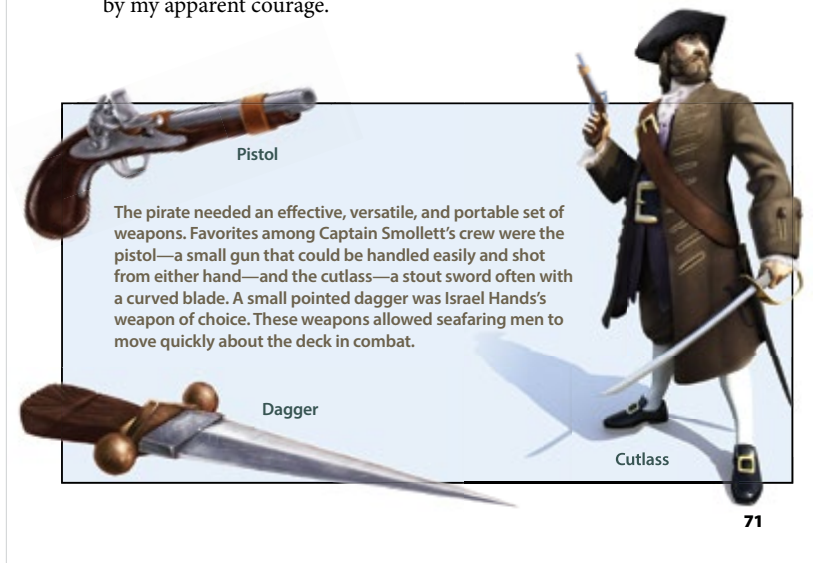


business has gone to wreck, and if you want to know who did it—I'm the one! I was in the apple barrel the night we sighted land, and I heard you talking with the others. I heard every word you said—and told my friends before the hour was out. As for the *Hispaniola*, it was I who cut her loose, it was I who killed the men you had left aboard, and it was I who anchored her where you'll never see her more! Kill me, if you please, or spare me, but one thing I'll say, and no more. If you spare me, bygones are bygones, and when you are in court for piracy, I'll save you if I can. You choose. Kill me and do yourself no good, or spare me and keep a witness to save yourself from the fate of a judge and jury."

At last I stopped. I was out of breath. Not a man moved. The pirates sat staring at me.

"Well, well," said Silver, with a curious accent. "That's a mighty fine speech."

I could not decide if he was laughing at me or if he was impressed by my apparent courage.



**Inferential.** Why does Jim tell Silver he sabotaged the pirates' plans, or caused them to fail?

- » Jim wants to show Silver he is brave and clever in the hopes Silver will spare his life. Jim is proud that he outwitted the pirates, and he seems to relish the chance to tell his story.

**Evaluative.** Why does Jim give Silver a choice rather than simply beg for his life?

- » Rather than begging for his life, he offers arguments that show his cleverness and bravery. Jim hopes if he can convince Silver that he is not only brave and smart, but also more valuable as an ally and witness, Silver will not have the pirates kill him. Although Jim is probably scared, he doesn't show it. Instead, he speaks confidently, showing his wits and courage. Jim says, "You choose," which is a command. So at his most vulnerable, dangerous moment, Jim tells Silver what to do. In other words, the language Jim chooses makes him sound as if he is in control.

## Support

Explain that the saying "bygones are bygones" means let the past stay in the past. This means that Jim will not hold a grudge and will not allow himself to be affected by what has transpired with Silver in the past.

- Have students record the answer(s) to question 6 on Activity Page 10.3.

**Evaluative.** Explain why the chapter is titled “Shiver Me Timbers.” If needed, remind students that “shiver me timbers” is a catchphrase often attributed to pirates that is used to express shock, surprise, or annoyance.

- » Long John Silver uses the phrase on page 69 to emphasize his surprise at seeing Jim enter the stockade. The chapter is full of surprises—the battle on the *Hispaniola*, Jim returning to the stockade to find the pirates there, Jim telling Silver that he is the one who foiled Silver’s plan—so the chapter title captures the idea of surprise by referring to that phrase.

## CHAPTER DISCUSSION (5 MIN.)

- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
- Remind students that this chart is being used throughout the unit to record key details and information revealed in each chapter about significant characters.
- Explain that students will take additional notes about Jim Hawkins.
- Use the information in the following chart to engage students in a discussion about additional information about Jim Hawkins. Tell students to draw on specific details in their responses, such as descriptions of appearance, words, or actions in the text.
- Record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3. If necessary, tell students to leave space for additional entries in future lessons.

| Chapter(s)    | Character   | Key Details                                                                                                                                                                                                                                                                             |
|---------------|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1, 2, 4, 6, 7 | Jim Hawkins | narrator; young boy; helps family run the inn; his father dies; seems naïve; cabin boy on the <i>Hispaniola</i> ; overhears pirates planning mutiny and exposes their plan to the doctor and the squire; takes Ben Gunn's boat to secure the ship; <i>kills Israel Hands in a fight</i> |

## WORD WORK: COLLIDE (5 MIN.)

1. In the chapter you read, "I turned to run, but as soon as I did, I collided with another man who grabbed me and held me tight."
2. Say the word *collide* with me.
3. *Collide* means to crash together with strong force.
4. Both drivers slammed on their brakes so their cars would not collide.
5. What are some other examples of situations where people or things might collide? Be sure to use the word *collide* in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "\_\_\_\_\_ might collide if \_\_\_\_\_."
6. What part of speech is the word *collide*?
  - » verb

## Activity Page 1.3



**ENGLISH  
LANGUAGE  
LEARNERS**

Speaking and Listening  
Exchanging  
Information/Ideas

### Beginning

Ask each student yes/no and *wh*- questions to prompt contributions to the discussion about Jim's character traits.

### Intermediate

Invite each student to contribute an idea to the discussion about Jim's character traits.

### Advanced/ Advanced High

Ask each student to build upon a peer's ideas during the discussion about Jim's character traits.

**ELPS 3.E; ELPS 3.I;**

**ELPS 4.G**

**Note:** Use a Sharing activity for follow-up.

- Tell students: You will be working with a partner for this activity. Describe a situation to your partner in which there is a good chance two things will collide. Your partner will respond by providing a full sentence to describe the situation. For example, you might say, “running quickly in a crowded hallway.” Your partner would elaborate by saying, “If I run quickly in a crowded hallway, I might collide with another person.” Then switch roles.

## Lesson 10: Shiver Me Timbers

# Writing



**Primary Focus:** Students will incorporate dialogue to develop experiences and events in an adventure story. **TEKS 4.11.D.x; TEKS 4.12.A**

### INTRODUCE DIALOGUE (30 MIN.)

- Tell students you will discuss dialogue and how to insert it in a story.
- Have students define the term *dialogue*.
  - » when two or more characters speak in a story
- Ask students why dialogue is important to a story. Answers may include: It helps readers get to know the characters and how they interact with one another. It also involves the reader in the story and makes events seem more real. Dialogue transmits important information and shows characters’ feelings. Dialogue shows rather than tells.
- Direct students’ attention to the sentence from the Reader you prepared in advance. Have a student read the sentence aloud.
  - “No one lays a finger on the boy!” Silver growled.
- Have students turn and talk with a peer about what is happening in the story. (Long John Silver is defending Jim against the other pirates.) Ask students why *growled* is a stronger verb choice than *said* or *stated*. (The strong verb lets us imagine what Silver sounded like. *Growled* implies that he sounded angry and similar to an animal. The word choice also shows that Silver is a leader and has influence over the other pirates.) Ask students to brainstorm other verbs that could be used in place of “growled” that would have a similar impact. Offer

**TEKS 4.11.D.x** Edit drafts using standard English conventions, including punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

support to those students who struggle to think of alternative word choices. Encourage students to take note of suggestions from other classmates.

- Tell students as they write dialogue, they should imagine what the characters are thinking and feeling.
- Have students reread the example sentence from page 72 in *Treasure Island*.
- Remind students that quotation marks show exactly what is being said by a particular character. The quotation marks set off what is being quoted from the rest of the text.
- Remind students that punctuation for dialogue should be located inside the quotation marks. For example, the exclamation point at the end of Silver's statement is included inside the quotation marks because it relates to the dialogue.
- Remind students that punctuation not for dialogue should remain outside of the quotation marks.
- Explain that students should begin a new paragraph each time there is a new speaker, starting on a new line and indenting.
- Direct students' attention to the sentences you prepared in advance and have students read the sentences silently.
  - Mr. Silver sir I asked hesitantly
  - Yes lad said he
- Tell students the sentences are examples of dialogue. Have students punctuate the sentences correctly, either orally or by appointing a student scribe.
  - » "Mr. Silver, sir?" I asked hesitantly.
  - » "Yes, lad," said he.
- Once the punctuation is in place, have students turn to page 25 in the Reader to see if the sentences are punctuated correctly.
- Tell students that they will be incorporating dialogue into their adventure story drafts at least twice.
- Have students think about the characters they created in their introduction and create dialogue for their story in their writing journal for the remainder of the lesson.

~~~~~  
End Lesson
~~~~~



## Writing Writing

### Beginning

Provide each student with direct teacher support for drafting character dialogue, and a checklist of punctuation rules about dialogue (e.g., punctuation for dialogue should be located inside quotation marks).

### Intermediate

Provide each student with teacher support as needed for drafting character dialogue, and access to a checklist of punctuation rules about dialogue.

### Advanced/ Advanced High

Provide each student access to a checklist of punctuation rules about dialogue. Check in to ensure the student has included two instances of dialogue.

### ELPS 5.B

## 11

# My Life Hangs in the Balance

## PRIMARY FOCUS OF LESSON

### Reading

Students will analyze some choices made by Long John Silver, drawing on specific details from the text.

✦ **TEKS 4.2.A.vi; TEKS 4.6.G; TEKS 4.7.C; TEKS 4.7.D; TEKS 4.8.B**

### Grammar

Students will correctly use coordinating conjunctions in sentences with

✦ appropriate punctuation. **TEKS 4.11.D.viii; TEKS 4.11.D.x**

### Morphology

Students will distinguish between root words and words with the suffix *-ful* or

✦ *-less* and use those words correctly in sentences. **TEKS 4.2.A.v; TEKS 4.3.C**

### Spelling

Students will apply grade-level phonics and word analysis skills to decode and

✦ encode targeted words. **TEKS 4.2.A.i; TEKS 4.2.A.ii; TEKS 4.2.B.iii ; TEKS 4.2.B.vi**

## FORMATIVE ASSESSMENT

**Activity Page 11.2** **My Life Hangs in the Balance** Students read Chapter 8 and answer comprehension questions.

✦ **TEKS 4.6.G; TEKS 4.7.C; TEKS 4.8.B**

**Activity Page 11.3** **Conjunctions** Students identify conjunctions in

✦ sentences. **TEKS 4.11.D.viii; TEKS 4.11.D.x**

**Activity Page 11.4** **Suffixes *-ful* and *-less*** Students select the correct

✦ word to complete sentences. **TEKS 4.2.A.v; TEKS 4.3.C**

**Activity Page 11.5** **Spelling Words** Students practice spelling target

✦ words. **TEKS 4.2.A.i; TEKS 4.2.A.ii;**

**TEKS 4.2.B.iii ; TEKS 4.2.B.vi**

**Activity Page 11.6** **Practice Spelling Words** Students practice sorting

✦ and spelling target words. **TEKS 4.2.A.i; TEKS 4.2.A.ii;**

**TEKS 4.2.B.iii ; TEKS 4.2.B.vi**

✦ **TEKS 4.2.A.vi** Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.D** Edit drafts using standard English conventions, including: (viii) coordinating conjunctions to form compound subjects, predicates, and sentences; (x)

## LESSON AT A GLANCE

|                                                   | Grouping    | Time    | Materials                                                                                                                                                           |
|---------------------------------------------------|-------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>                          |             |         |                                                                                                                                                                     |
| Review                                            | Whole Group | 5 min.  | <input type="checkbox"/> Treasure Island<br><input type="checkbox"/> Activity Pages 11.1, 11.2<br><input type="checkbox"/> Purpose for Reading (Digital Components) |
| Introduce the Chapter                             | Whole Group | 5 min.  |                                                                                                                                                                     |
| Read Chapter 8                                    | Small Group | 25 min. |                                                                                                                                                                     |
| Chapter Discussion                                | Whole Group | 5 min.  |                                                                                                                                                                     |
| Word Work: <i>Express</i>                         | Whole Group | 5 min.  |                                                                                                                                                                     |
| <b>Language (45 min.)</b>                         |             |         |                                                                                                                                                                     |
| Grammar: Introduce Coordinating Conjunctions      | Whole Group | 15 min. | <input type="checkbox"/> Coordinating Conjunctions Poster (Digital Components)<br><input type="checkbox"/> Activity Page 11.3                                       |
| Morphology: Suffixes <i>-ful</i> and <i>-less</i> | Whole Group | 15 min. | <input type="checkbox"/> Activity Page 11.4                                                                                                                         |
| Spelling: Introduce Spelling Words                | Whole Group | 15 min. | <input type="checkbox"/> Activity Pages 11.5, 11.6, SR.3                                                                                                            |
| <b>Take-Home Materials</b>                        |             |         |                                                                                                                                                                     |
| Grammar/Morphology/Spelling                       |             |         | <input type="checkbox"/> Activity Pages 11.3–11.6<br><input type="checkbox"/> Fluency Supplement                                                                    |

punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; **TEKS 4.2.A.v** Demonstrate and apply phonetic knowledge by decoding words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonant; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*; **TEKS 4.2.A** Demonstrate and apply phonetic knowledge by decoding (i) words with specific orthographic patterns and rules, including regular and irregular plurals; (ii) decoding multisyllabic words with closed syllables; open syllables; VCe syllables; vowel teams, including digraphs and diphthongs; r-controlled syllables; and final stable syllables; **TEKS 4.2.B.** Demonstrate and apply spelling knowledge by (iii) spelling multisyllabic words with multiple sound-spelling patterns; (vi) spelling words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants.

## ADVANCE PREPARATION

### Reading

- Post the following questions for end-of-chapter discussion:
  - *Think-Pair-Share*. This chapter is titled, “My Life Hangs in the Balance.” The expression “hang in the balance” is an idiom. When something hangs in the balance, it means it is dependent upon something else in order to continue to exist or thrive. Why do you think this chapter is titled “My Life Hangs in the Balance”?

### Grammar

- Prepare the following Coordinating Conjunctions Poster for display. Alternatively, you may access a digital version in the digital components for this unit.

| Coordinating Conjunctions                                                                                       |     |
|-----------------------------------------------------------------------------------------------------------------|-----|
| A <b>coordinating conjunction</b> is a word that joins together words, phrases, or clauses of equal importance. |     |
| and                                                                                                             | so  |
| but                                                                                                             | yet |

- Write the following example sentences on the board/chart paper.
  - I like cake and pie.
  - She loves cats, and I love dogs.
  - She wanted to go to the park but couldn't go.
  - We wanted pineapple, but we got watermelon instead.
  - Christopher was sick, so he stayed home from school.
  - Olivia needed to buy sugar, so she went to the market.
  - It was raining, yet the sun was shining.
  - The sign said to be quiet, yet it was very noisy.

### Fluency (optional)

- Choose and make sufficient copies of a text selection from the online Fluency Supplement to distribute and review with students for additional fluency practice. If you choose to do a fluency assessment, you will assess students in Lesson 15.



## Lesson 11: My Life Hangs in the Balance

# Reading



**Primary Focus:** Students will analyze some choices made by Long John Silver, drawing on specific details from the text.

✚ **TEKS 4.2.A.vi; TEKS 4.6.G; TEKS 4.7.C; TEKS 4.7.D; TEKS 4.8.B**

### REVIEW (5 MIN.)

- Have students summarize Chapter 7, “Shiver Me Timbers,” noting how the chapter ends. As needed, prompt students with questions about Chapter 7, eventually noting the events listed below.
  - » Answers may vary, but should include the following: Jim Hawkins takes over the *Hispaniola*; he fights Israel Hands; Jim gets back to the island and returns to the stockade, only to find that the pirates are there; the pirates tie Jim up; John Silver tells Jim that he made a bargain with the doctor and that the doctor, squire, and the others are still alive but he doesn’t know where they are. Students should note that the chapter ends with Jim making a speech to the pirates taking responsibility for the state of things. He says the pirates can kill him or spare him—but if they kill him, they have nothing, and if they spare him, he will try to help them when they are in court for piracy.

### INTRODUCE THE CHAPTER (5 MIN.)

- Tell students they will read Chapter 8, “My Life Hangs in the Balance.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students the first vocabulary word they will encounter in this chapter is *taunt*.
- Have them find the word on page 72 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.
- Have students use context clues in paragraph one on page 72 of the Reader to determine the meaning of the word *taunt*. Ask students what words in the text helped them to determine the meaning of the word *taunt*.
- Remind students that definitions for all bolded vocabulary words can be found

✚ **TEKS 4.2.A.vi** Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.



in the Glossary at the back of the Reader.

- Have students reference Activity Page 11.1 while you read each word and its meaning.

**Vocabulary**

**taunt, v.** to make fun of or tease (taunted) (72)

**ringleader, n.** the leader of a group that causes trouble or gets involved in illegal activity (73)

**insolence, n.** rude behavior or speech (75)

**scurvy, adj.** mean; not worthy of respect (75)

**hostage, n.** a person held prisoner until another group or person meets demands (75)

**depose, v.** to remove someone from office or a high rank (deposed) (76)

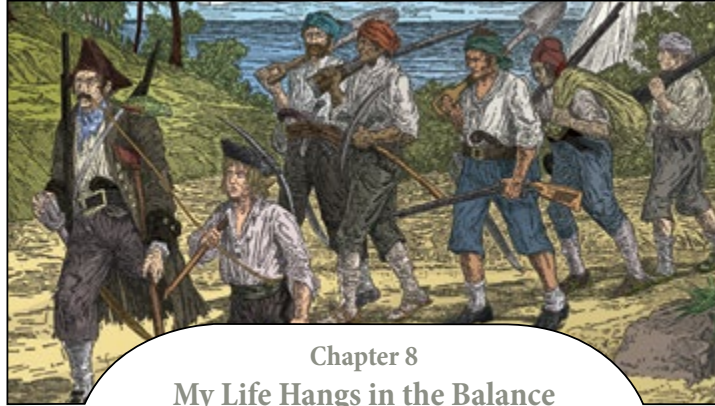
| Vocabulary Chart for Chapter 8 “My Life Hangs in the Balance” |                                                                                                                                                                                                                                                                                                                                          |                                            |
|---------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|
| Vocabulary Type                                               | Tier 3 Domain-Specific Words                                                                                                                                                                                                                                                                                                             | Tier 2 General Academic Words              |
| Core Vocabulary                                               | hostage<br>depose                                                                                                                                                                                                                                                                                                                        | taunt<br>ringleader<br>insolence<br>scurvy |
| Multiple-Meaning Core Vocabulary Words                        |                                                                                                                                                                                                                                                                                                                                          | scurvy                                     |
| Sayings and Phrases                                           | were itching to<br>cross me<br>go where many a man’s gone before<br>to feed the fishes<br>lays a finger on<br>within half a plank<br>stand by ___ through thick and thin<br>tit for tat<br>that sank the lot of us<br>words had not been said in vain<br>invention of a cockroach<br>if you fancy<br>armed to the teeth<br>odds and ends |                                            |

## Establish Small Groups

- Before reading the chapter, divide students into two groups using the following guidelines:
  - Small Group 1: Students will complete Activity Page 11.2 with your support while they read.
  - Small Group 2: You may want to ask some or all students to complete Activity Page 11.2 independently, which can then be used as a formative assessment to determine how well each student understood what was read. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 11.2 correctly.

### Activity Page 11.2





## Chapter 8 My Life Hangs in the Balance

After I **taunted** the pirates, Silver’s men were itching to punish me. One stepped toward me, but Silver stopped him.

“Stop there!” he cried. “You’re not the cap’n here. I’ll teach you! Cross me, and you’ll go where many a man’s gone before—to feed the fishes!”

Silver’s man stepped back, but an audible murmur rose from the other men.

“No one lays a finger on the boy!” Silver growled.

After this there was a long, uneasy silence. I stood straight up against the wall, with my heart beating like a sledgehammer. Silver leaned back against the wall, with his arms crossed and his pipe in the corner of his mouth, as calm as could be. But he kept one eye on his unruly followers.

The other pirates drew together at the far end of the log house and began to whisper among themselves. One after another, they would

72

### READ CHAPTER 8 (25 MIN.)

- The following guided reading supports are intended for use with Small Group 1.
- Have students read pages 72 and 73 silently.

look up, but it was not me they were looking at. It was Silver. Eventually they went outside, leaving Silver and me alone.

“Now, look here, Hawkins,” Silver said in a whisper that was barely audible. “You’re within half a plank of death. They’re going to try to throw me off, but I’ll stand by you through thick and thin. I didn’t mean to. No, not till you spoke, but now I see what sort of man you are. You stand by me, and I’ll stand by you. I’ll save your life if I can—but, if I do, it’s tit for tat, Jim. You’ve got to help me out if I get into a sticky spot with the squire and your people. You’ve got to do what you can to save John Silver.”

I was bewildered. It seemed a hopeless thing he was asking. After all, he had been the **ringleader** from the beginning. I told him I would do what I could if it should come to that.

“Then, it’s a bargain!” he said, still whispering. “I’m on the squire’s side from now on, and you and I will stick together.”

We sat in silence for a few moments and then Silver continued, “While we’re sittin’ here, perhaps you can explain somethin’. Why do you suppose the doctor decided to give me Flint’s map?” he asked.

My face must have expressed complete astonishment. I could not imagine why Dr. Livesey would have given Silver the map, and I wondered if he really had. Silver saw that I was surprised, but he did not press me for an answer.

“There’s a reason for it, no doubt,” he said, shaking his head like a man who expects the worst.

Just then the door opened, and one of the mutineers stepped in. Or, more like it, he was pushed in by the others. He was visibly trembling.

73

**Inferential.** Based on what Silver tells Jim, why is Silver protecting Jim?

- » Based on what Silver tells Jim, Silver is protecting Jim because Silver has decided he is on the squire’s side now. He says that Jim’s speech showed him what sort of man Jim is and that the speech changed Silver’s mind about what to do. Silver says that, in turn, he expects Jim to help him later.

“Don’t worry, lad,” said Silver. “I won’t eat you. I know what’s happening.”

The buccaneer presented a slip of paper to Silver.

“The black spot!” said Silver. “I thought so. They’re fixin’ to mutiny.”

Silver didn’t waste a second. He called the others in. “Let’s hear your grievances,” he said. “Then I’ll give you an answer.”



A pirate by the name of George Merry laid out the case against Silver: “You’ve made a mess of this cruise, John,” he said. “You let the enemy out o’ this here trap for nothin’. Then you wouldn’t let us go after them, and, on top of it all, you insist on protecting the boy.”

“Is that all?” asked Silver quietly.

“I’d say that’s enough!” retorted Merry.

“Well, now, look here,” said Silver. “I’ll answer these points, one after another, I’ll answer `em. I made a mess of this cruise, did I?”

74

- Have students preview question 1 parts A and B on Activity Page 11.2 and then read pages 74 and 75 silently.

**Support.** Why do the pirates give Silver the black spot?

- » The pirates give Silver the black spot because they want to mutiny. The pirates no longer want Silver as their leader. They say Silver has made a mess of their original plan, he let the other men get away, and he will not let them hurt Jim.

You all know what my plan was, and if we had stuck to it, we'd a been aboard the *Hispaniola* this night, every man of us alive, and the treasure stowed safely in the hold. Now you have the **insolence** to stand for cap'n over me—you, that sank the lot of us!"

Silver paused, and I could see by the other men's faces that these words had not been said in vain.

"You say this cruise is ruined," Silver continued. "By gum, you're right about that. We're close to being locked up, but there's one thing that may save us yet and that's this boy. You **scurvy** dogs want to kill him? What sort of a fool plan is that? Much better to keep him alive. Maybe you didn't know that there's a rescue boat coming to get these gentlemen, but there is, and when that boat arrives, you'll be glad we have a **hostage** to bargain with."

Silver spat on the ground and went on, "And as for why I made a bargain with the squire, well, look here!" As he spoke, he pulled the map out of his pocket. "Right here's why I done it!"

I looked and saw that it was the map with the three red crosses, the one I had found in the captain's sea chest. Dr. Livesey really had given it to Silver! But why? I could not imagine.

The other mutineers were stunned, too. They leaped on the map like ravenous beasts. It was passed from hand to hand, one tearing it from another, and by the oaths and the cries and the childish laughter with which they accompanied their examination, you would have thought they were fingering the gold itself, already loaded safely on the ship.

"Yes," said one, "it's Flint's writing, sure enough!"

"Then there's hope in it yet!" exclaimed another.

75

**Inferential.** What is the reason Silver gives the other pirates for why he is protecting Jim?

- » Silver tells the pirates he is protecting Jim because they'll need to use him as a hostage in order to bargain with the other men later.

## Challenge

The text says the men "leaped on the map like ravenous beasts." What does this simile suggest about the men's feelings in this moment?

## Support

What is the black spot?

- » The black spot is the sign for mutiny.

## Support

Remind students that a hostage is someone who is taken and held against their own will by another person or a group of people. A hostage can be used to bargain with because the people who have the hostage can ask for money, goods, or other rewards in exchange for returning the hostage safely.

**ENGLISH  
LANGUAGE  
LEARNERS**



Speaking  
and Listening  
Offering Opinions

### Beginning

Ask student yes/no and *wh*- questions to prompt student to state an opinion.

### Intermediate

Invite student to contribute their opinion and support it with evidence from the text.

### Advanced/ Advanced High

Ask student to agree or disagree with a classmate's position and support their opinion with evidence from the text.

**ELPS 3.G; ELPS 4.J**

**Inferential.** How is the explanation that Silver gives the pirates for why he is protecting Jim different from the one he gives Jim?

- » Answers may vary, but may include that Silver tells Jim he is on his side, yet he tells the pirates he is on their side. Silver tells Jim that he is on the squire's side and is protecting him because they are on the same side. Silver tells the pirates that he is on their side and protecting Jim as a way to bargain with the others later.
- Have students record the answer(s) to Part A of question 1 on Activity Page 11.2.

**Evaluative.** *Think-Pair-Share.* Of the two reasons Silver gives for protecting Jim, which do you think is more likely to be true? Support your answer with evidence from the text.

  - » Answers may vary, but should include evidence from the text as support. Some students may say that the reason he gives Jim is true because he wants to side with the squire and his men, thinking that is the best option for getting off the island. Other students may say that the reason he gives the pirates is true because, despite what he tells Jim, his allegiance is to his pirate crew and he knows he will need to bargain with the other men. Alternatively, students may say that Silver has proven himself as not trustworthy and could be tricking both Jim and the pirates for his own personal gain.
- Have students record the answer(s) to Part B of question 1 on Activity Page 11.2.





“Mighty pretty!” said George Merry. “But how are we to get away with the treasure now that the ship’s gone?”

“How are we supposed to get away?” Silver barked angrily. “You ought to tell me—you and the rest that lost me my schooner! But no, you can’t! You haven’t got the invention of a cockroach. You lost the ship; I found the treasure. Who’s the better man? By thunder, I resign! You can elect a new cap’n if you fancy. I’m done with it!”

By this point, the men had changed their minds. It was the map that convinced them.

“Silver!” they cried. “Silver for cap’n! John Silver forever!”

“So that’s the tune, is it?” said Silver. “Well, George, I reckon you’ll have to wait another turn. Here, Jim—here’s a curiosity for you.”

He handed me the paper the men had given him. I saw that one side had been blackened with wood ash, while the other displayed the word *deposed*.

After this, Silver tied me up, and we all went to sleep. Well, all except me, that is. I had trouble sleeping. As I lay in the darkness, I thought of the man I had fought that afternoon and my perilous

76

- Have students preview question 2 on Activity Page 11.2 and then read pages 76 and 77 aloud.

**Inferential.** Why do the pirates decide not to go forward with their mutiny?

- » The pirates decide not to mutiny when Silver produces the treasure map. They decide they still have an opportunity to retrieve the treasure if they continue on with Silver as their leader, so they decide not to mutiny.

- Have students record the answer(s) to question 2 on Activity Page 11.2.

position. Above all, I thought of the remarkable game that Silver was playing—keeping the mutineers together with one hand, while grasping with the other after every way, possible and impossible, to save his miserable life. He himself slept peacefully and snored loudly, yet my heart was sore for him, wicked as he was, to think of the dangers that surrounded him and the shameful fate that surely awaited him.

The next morning we prepared to set off to find the treasure. During breakfast, Silver ate with Captain Flint on his shoulder and reminded the other men how lucky they were to have him as their leader.

“Aye, mates,” he said, “it’s lucky you have Barbecue to think for you with this here head. Sure enough, they have the ship. Where they have it, I don’t know yet, but once we get the treasure, we’ll find out. Then, we’ll be all set!” Thus he ran on, with his mouth full of bacon, restoring the mutineers’ hope and confidence and perhaps repairing his own at the same time.

“As for the hostage,” he continued, “I’ll tie a rope around his waist and keep him close to me when we go treasure hunting in a bit. We’ll keep him like gold, in case we need him later.”

By the time we set out, all the pirates were armed to the teeth. Silver had two guns slung about him, the great cutlass at his waist, and a pistol in each coat pocket.



To complete his strange appearance, Captain Flint sat perched upon his shoulder, squawking odds and ends of sea-talk.

Some of the men carried picks and shovels while others carried pork, bread, and water for the midday meal. I had a line about my waist and followed after Silver like an obedient puppy.

We began to climb a hill, and the men plunged ahead. They were in excellent spirits. Some of them even ran. Silver and I followed, I tethered by my rope, and he plowing through rocks and gravel with his wooden leg.

We had gone about half a mile when one of the men gave a cry of terror. We ran forward and saw a skeleton on the ground. George Merry bent down to inspect the bones.

“He must have been a seaman,” he said, “for these scraps on his bones are bits of quality sea cloth.”



78

- Have students preview questions 3 and 4 on Activity Page 11.2 and then read pages 78 and 79 silently.

**Inferential.** Casual language and slang are often used to portray character. As mentioned in earlier chapters, some of the dialogue in *Treasure Island* uses shortened forms of words and even non-standard grammar to imitate the speech and rhythm of the pirates speaking to each other. Rephrase the following sentences using standard English: “Aye,” said Silver. “You wouldn’t find a Bishop here, I reckon, but what sort of a way is that for bones to lie? It ain’t in nature.”

- » Answers may vary but should sound something like, “Yes,” said Silver. “You wouldn’t find a Bishop here, I bet, but look at those bones. You will not find bones positioned that way naturally.”

“Aye,” said Silver. “You wouldn’t find a bishop here, I reckon, but what sort of a way is that for bones to lie? It ain’t in nature.”

The dead man lay perfectly straight, with both arms raised above his head like a diver. We stood and stared at the skeleton for a minute before Silver broke the silence.

“I’ve taken a notion into my old skull,” he said. “I think this poor fellow is a pointer. Get out the compass and take a bearing—along the line the bones is pointin’.”

It was done and, sure enough, the bones seemed to be pointing the way to the treasure.

“I thought so!” cried Silver. “This is one of Flint’s little jokes. Him and those six fellows was alone here. He killed ‘em, every man, and this one he laid down by compass to point the way!”

After a few minutes, we set off again, but the pirates no longer ran. They kept side by side and spoke softly. The terror of the fallen buccaneer had dampened their spirits.

When we reached the top of the hill and saw the Spyglass before us, Silver took bearings with his compass.

“There are three tall trees,” he said, “and they are in the right line. Should be child’s play to find the loot now!”

79

- Have students record the answer(s) to question 3 on Activity Page 11.2.

**Inferential.** What is the significance of the skeleton on the ground?

- » It points in the direction of the buried treasure.
- Have students record the answer(s) to question 4 on Activity Page 11.2. As needed, discuss the events in the chapter and encourage students to turn back to previous pages for assistance.

## CHAPTER DISCUSSION (5 MIN.)

- Bring the class back together as a group and use the following question to discuss the chapter.
1. **Evaluative.** *Think-Pair-Share.* This chapter is titled, “My Life Hangs in the Balance.” The expression “hang in the balance” is an idiom. When something hangs in the balance, it means it is dependent upon something else in order to continue to exist or thrive. Why do you think this chapter is titled “My Life Hangs in the Balance”?
    - » Jim is the narrator, so “my life” means Jim’s life. His life hangs in the balance because whether he lives or dies is currently dependent on Silver. Silver agrees to save Jim’s life in exchange for his support in talking to the squire. The chapter refers to the fact that Jim’s life depends on things working out according to Silver’s plan—and on finding the treasure.

## WORD WORK: EXPRESS (5 MIN.)

1. In the chapter you read, “My face must have expressed complete astonishment.”
2. Say the word *express* with me.
3. *Express* means to represent or convey a feeling or opinion in words or actions.
4. After my sister flawlessly performed her piano solo at the recital, she expressed complete joy and had a huge smile on her face for the rest of the day.
5. What are some other examples of feelings or opinions people express? Be sure to use the word *express* in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “\_\_\_\_\_ expressed \_\_\_\_\_ when \_\_\_\_\_.”
6. What part of speech is the word *express*?
  - » verb

**Note:** Use a Synonyms activity for follow-up.



**Beginning**

Provide student with a list of all coordinating conjunctions discussed (*and, but, so, yet*) and indicate which sentences require placement of commas.

**Intermediate**

Review with student the possible coordinating conjunctions on Activity Page 11.3 (*and, but, so, yet*) and indicate which sentences require placement of commas.

**Advanced/**

**Advanced High**

Ask student to brainstorm the possible coordinating conjunctions that may appear on Activity Page 11.3.

**ELPS 3.C; ELPS 4.F;**

**ELPS 5.F**

**Support**

Explain that *and* is used when it is joining together words, phrases, or clauses that are similar or have something in common.

- Ask students: What does the word *express* mean? What are some synonyms, or words that have a similar meaning, of *express*?
  - » Prompt students to provide words like *convey, show, and demonstrate*.
- Tell students: With a partner, create a sentence for each of the synonyms of *express* they provide.

**Lesson 11: My Life Hangs in the Balance**

**Language**



**GRAMMAR: COORDINATING CONJUNCTIONS (15 MIN.)**

**Primary Focus:** Students will correctly use coordinating conjunctions in sentences with appropriate punctuation. **TEKS 4.11.D.viii, TEKS 4.11.D.x**

- Tell students that today they will learn about coordinating conjunctions.
- Remind students that conjunctions connect words or groups of words. Explain that conjunctions often connect words to words, phrases to phrases, and clauses to clauses.
- Tell students that there are three types of conjunctions, but they will only focus on one type: coordinating conjunctions.
- Refer to the Coordinating Conjunctions Poster you prepared in advance. Tell students that coordinating conjunctions are words that join together words, phrases, or clauses of equal importance. Coordinating conjunctions include *and, but, so, and yet*.
- Refer to the example sentences you prepared in advance that include *and*. Have different students read them aloud.
  - I like cake and pie.
  - She loves cats, and I love dogs.
- Point out that in one of the examples, there is no comma in the sentence. Point out that in the other example, there is a comma in the sentence.
- Explain that in the case of compound sentences, a comma must be added to the sentence before the conjunction. Explain that a compound sentence is one with more than one independent clause.
- Explain that an independent clause is a clause, or part of a sentence, that has a subject and a predicate. This means that each clause could stand alone as a separate sentence.

**TEKS 4.11.D** Edit drafts using standard English conventions, including: (viii) coordinating conjunctions to form compound subjects, predicates, and sentences; (x) punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue.

- Refer to the first example sentence. Have students identify the subject(s) in the sentence (*I*). Then have students identify the predicate(s) (*like cake and pie*). Explain that, because there is only one subject and predicate in this sentence, the sentence does not have two independent clauses. Therefore, a comma is not needed.
- Refer to the second example sentence. Have students identify the subject(s) in the sentence (*she and I*). Then have students identify the predicate(s) (*loves cats and love dogs*). Explain that, because there are two subjects and two predicates in this sentence, the sentence has two independent clauses. Rewrite the parts as individual sentences on the board/chart paper to illustrate this point. (“She loves cats. I love dogs.”) Because this sentence contains two independent clauses, a comma is needed before the conjunction *and*.
- Refer to the example sentences you prepared in advance that include *but*. Have different students read them aloud.
  - She wanted to go to the park but couldn’t go.
  - We wanted pineapple, but we got watermelon instead.
- Point out that in one of the examples, there is no comma in the sentence. Point out that in the other example, there is a comma in the sentence.
- Refer to the first example sentence. Explain that this sentence does not have two independent clauses, so no comma is needed.
- Refer to the second example sentence. Explain that this sentence does have two independent clauses, so a comma is needed before the conjunction *but*.
- Refer to the example sentences you prepared in advance that include *so*. Have different students read them aloud.
  - Christopher was sick, so he stayed home from school.
  - Olivia needed to buy sugar, so she went to the market.



### Check for Understanding

Ask students to identify the subjects and predicates in these two sentences. Ask classmates to signal their agreement with a thumbs-up/thumbs-down. As needed, dissect the sentences with students to illustrate that there are two subjects and predicates in both of the example sentences.

### Support

Explain that *but* is used when it is joining together words, phrases, or clauses that are different.

### Support

As needed, dissect the sentences with students to illustrate that there are not two subjects and predicates in the first example, and that there are two subjects and predicates in the second example.

## Support

Explain that *so* is used when it is joining together words, phrases, or clauses in which one word, phrase, or clause leads to or causes the other.

## Support

Explain that *yet* is used when it is joining together words, phrases, or clauses in which one word, phrase, or clause is an exception to or in spite of the other.

## Activity Page 11.3



**ENGLISH  
LANGUAGE  
LEARNERS**



Language  
Reading/Viewing Closely

### Beginning

Review meanings of all words on the word bank. Note on the top of Activity Page 11.4, “*-ful* = full of” and “*-less* = without or lacking.”

### Intermediate

Review meanings of all words on the word bank.

### Advanced/

### Advanced High

Clarify meaning of any unknown words in the word bank.

**ELPS 4.F**

- Point out that in both of the examples, there is a comma in the sentence. Explain that this is because *so* is most often used when there are two independent clauses in one sentence.
- Refer to the example sentences you prepared in advance that include *yet*. Have different students read them aloud.
  - It was raining, yet the sun was shining.
  - The sign said to be quiet, yet it was very noisy.
- Point out that in both of the examples, there is a comma in the sentence. Explain that this is because *yet* is most often used when there are two independent clauses in one sentence.
- Have students turn to Activity Page 11.3. Read the directions aloud and complete the first item together as a whole group. Have students complete Activity Page 11.3 for homework.

## MORPHOLOGY: SUFFIXES *-FUL* AND *-LESS* (15 MIN.)

**Primary Focus:** Students will distinguish between root words and words with the suffix *-ful* or *-less* and use those words correctly in sentences.

**TEKS 4.2.A.v; TEKS 4.3.C**

- Tell students today they will learn about the suffixes *-ful* and *-less*.
- Write the suffixes *-ful* and *-less* on the Suffixes Poster on display in the classroom. Point out that *-ful* is pronounced /fəl/. Point out that *-less* is pronounced /les/.



### Check for Understanding

Ask students if they know what the suffix *-ful* means. (“full of”) Ask students to signal their agreement with a classmate’s answer with a thumbs-up/thumbs-down. Clarify meaning of the suffix *-ful* as needed. Write the meaning of the suffix on the poster. Ask students if they know what the suffix *-less* means. (“without” or “lacking”) Ask students to signal their agreement with a classmate’s answer with a thumbs-up/thumbs-down. Clarify meaning of the suffix *-less* as needed. Write the meaning of the suffix on the poster.

**TEKS 4.2.A.v** Demonstrate and apply phonetic knowledge by decoding words using knowledge of suffixes, including how they can change base words such as dropping *e*, changing *y* to *i*, and doubling final consonants; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*.



- Explain that when you add the suffix *-ful* or *-less* to a noun, the new word is an adjective.
- Write “power” on the board/chart paper. Briefly discuss the meaning of the word and then use it in a sentence. (*Power* means “strength, influence, or authority.” My parents have the power to make the rules in our house.)
- Add the suffix *-ful* to power and have students read the new word; then discuss the meaning of the new word and use it in a sentence. (*Powerful* means “full of strength, influence, or authority.” Our principal is a powerful person in our school.)
- Think-Pair-Share. Have students provide sentences using the word powerful. (Answers may vary.)
- Erase or cover *-ful* and add the suffix *-less* to power and have students read the new word; then discuss the meaning of the new word and use it in a sentence. (*Powerless* means “without strength, influence, or authority.” The people were powerless to stop the storm, so they just had to prepare for its arrival as best they could.)
- Remind students that some words change the spelling when adding a suffix. Point out that the *-y* (pronounced /i/) changes to *-i* (pronounced /I/) when adding *-ful* to the word *beauty*.

**Note:** Adding the suffixes *-ful* and *-less* to the same root word creates words with opposite meanings. *Powerful* and *powerless* are *antonyms*, or words with opposite meanings.



### Check for Understanding

On an index card or a sticky note, have students provide sentences using the word *powerless*. (Answers may vary.) Convene a small group for review/re-teach as needed.

- Continue in this manner for the remaining words, using the following chart as a guide.

**Note:** You will not write the information in the shaded columns on the board/chart paper, as that information is intended for use during oral instruction. Complete as many examples as time permits.

| Root Word | Meaning                                                                  | Affixed Word | Meaning                                                                  | Sentence                                                                                                                     |
|-----------|--------------------------------------------------------------------------|--------------|--------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| care      | (noun) attention, concern, or a sense of responsibility                  | careful      | (adjective) full of attention, concern, or a sense of responsibility     | The waiter was <u>careful</u> not to spill any water as he refilled our glasses.                                             |
|           |                                                                          | careless     | (adjective) lacking attention, concern, or a sense of responsibility     | Even though the student knew the material on the test, he didn't earn a good grade because he made <u>careless</u> mistakes. |
| help      | (noun) assistance or support                                             | helpful      | (adjective) full of assistance or support                                | The salesperson was very <u>helpful</u> and answered all of the questions I had.                                             |
|           |                                                                          | helpless     | (adjective) lacking assistance or support                                | The turtle was <u>helpless</u> after it had become turned over on its shell.                                                 |
| success   | (noun) an achievement or accomplishment                                  | successful   | (adjective) full of achievement or accomplishment                        | It was a <u>successful</u> day because he finally learned how to ride a bicycle.                                             |
| beauty    | (noun) the condition of being physically attractive or visually pleasing | beautiful    | (adjective) full of attractive qualities; visually pleasing              | The hikers agreed that the mountains looked <u>beautiful</u> .                                                               |
| faith     | (noun) trust; loyalty and devotion                                       | faithful     | (adjective) deserving trust; full of loyalty and devotion                | The two boys met in school and remained <u>faithful</u> friends all their lives.                                             |
| sense     | (noun) logic or meaning                                                  | senseless    | (adjective) lacking logic or meaning                                     | It was <u>senseless</u> for him to steal when he had plenty of money.                                                        |
| flaw      | (noun) mistake or imperfection                                           | flawless     | (adjective) lacking mistakes or imperfections                            | The actor's performance was <u>flawless</u> .                                                                                |
| end       | (noun) the finish; the point at which something is complete              | endless      | (adjective) lasting a long time; lacking a finish or point of completion | The speech seemed <u>endless</u> , especially since the listeners were ready for lunch.                                      |

### Activity Page 11.4



- Have students turn to Activity Page 11.4. Briefly review the directions. Complete the first two sentences together as a class. Have students complete the rest of Activity Page 11.4 for homework, or if you feel they need more assistance, complete the entire activity page as a teacher-guided activity.

## SPELLING: INTRODUCE SPELLING WORDS (15 MIN.)

**Primary Focus:** Students will apply grade-level phonics and word analysis skills to decode and encode targeted words.

**TEKS 4.2.A.i; TEKS 4.2.A.ii; TEKS 4.2.B.iii ; TEKS 4.2.B.vi**

- Explain that students will practice 12 words related to suffixes they have studied in morphology. Apart from the suffixes, these words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a dictated sentence related to one or more of these words in Lesson 15.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then sound out each syllable, naming each letter aloud as you write it. Continue syllable by syllable until the word is spelled correctly. You may wish to use the pronunciation chart to guide students in saying the words.

**Note:** Remember to point out specific spelling patterns in each word and their relationship to the sounds and spellings on the Individual Code Chart.

- |                |               |               |
|----------------|---------------|---------------|
| 1. enjoyable   | 5. visible    | 9. powerful   |
| 2. predictable | 6. edible     | 10. helpless  |
| 3. comfortable | 7. faithful   | 11. senseless |
| 4. accessible  | 8. successful | 12. endless   |

### Pronunciation/Syllabication Chart

- As you introduce and write each word, it may be helpful if you point out particular spelling patterns within each word and show students where these spellings are reflected on the Individual Code Chart. For example, you might note that the word *faithful* includes a schwa sound (/ə/) in the second syllable of the word (i.e., the second syllable is pronounced /fəl/, but spelled 'ful') and then point out the 'ul' spelling for /əl/ that is included on the Individual Code Chart.

| Word        | CK Code           | Syllable Type      |
|-------------|-------------------|--------------------|
| enjoyable   | /en*joy*ə*bəl/    | closed*digraph*ə*ə |
| predictable | /pree*dik*tə*bəl/ | open*closed*ə*ə    |
| comfortable | /kəm*fer*tə*bəl/  | ə*r-controlled*ə*ə |
| accessible  | /ak*ses*ə*bəl/    | closed*closed*ə*ə  |

**TEKS 4.2.A.** Demonstrate and apply phonetic knowledge by (i) decoding words with specific orthographic patterns and rules, including regular and irregular plurals; (ii) decoding multisyllabic words with closed syllables; open syllables; VCe syllables; vowel teams, including digraphs and diphthongs; r-controlled syllables; and final stable syllables; **TEKS 4.2.B** Demonstrate and apply spelling knowledge by (iii) spelling multisyllabic words with multiple sound-spelling patterns; (vi) spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants.

|            |               |                        |
|------------|---------------|------------------------|
| visible    | /viz*ə*bəl/   | closed*ə*ə             |
| edible     | /ed*ə*bəl/    | closed*ə*ə             |
| faithful   | /faeth*fəl/   | digraph*ə              |
| successful | /suk*ses*fəl/ | closed*closed*ə        |
| powerful   | /pou*er*fəl/  | digraph*r-controlled*ə |
| helpless   | /help*les/    | closed*closed          |
| senseless  | /sens*les/    | digraph*closed         |
| endless    | /end*les/     | closed*closed          |

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.

| Spelling Word | Definition                                                                     | Example Sentence                                                                                                                |
|---------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| enjoyable     | able to take pleasure in; able to enjoy                                        | We had an <u>enjoyable</u> picnic at the park.                                                                                  |
| predictable   | able to be known in advance                                                    | The movie was <u>predictable</u> because I knew exactly what was going to happen and how it would end.                          |
| comfortable   | able to feel relaxed or without pain                                           | This chair is so <u>comfortable</u> that I could sit in it all day!                                                             |
| accessible    | able to enter or get near; able to use or utilize something                    | The restaurant was only <u>accessible</u> from a side entrance because the main entrance was closed.                            |
| visible       | able to be seen; able to look at                                               | The mountains were <u>visible</u> even though they were still many miles away from us.                                          |
| edible        | able to be consumed; able to be safely put in the mouth, chewed, and swallowed | When they went camping, they collected <u>edible</u> plants and berries to eat as part of our dinner.                           |
| faithful      | full of loyalty and devotion                                                   | My grandma and her best friend have been <u>faithful</u> companions for 40 years.                                               |
| successful    | full of achievement or accomplishment                                          | It was a <u>successful</u> treasure hunt when people found everything they had been searching to find.                          |
| powerful      | full of strength, influence, or authority                                      | A <u>powerful</u> storm raged outside, so we had to take cover indoors.                                                         |
| helpless      | lacking assistance or support                                                  | When he fell off the boat into the ocean, he felt <u>helpless</u> until someone jumped in and rescued him.                      |
| senseless     | lacking logic or meaning                                                       | It would be <u>senseless</u> to put dirty dishes in the washing machine instead of the dishwasher.                              |
| endless       | lasting a long time, lacking a finish or point of completion                   | When we took the boat so far out into the ocean that we could no longer see land, it seemed like the ocean was <u>endless</u> . |

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students turn to Activity Pages 11.5 and 11.6. Explain that they will take home Activity Page 11.5 to practice spelling the words for homework and complete Activity Page 11.6 for homework.

End Lesson

## Lesson 11: My Life Hangs in the Balance

# Take-Home Materials

### GRAMMAR/MORPHOLOGY/SPELLING

- Have students take home Activity Pages 11.3 and 11.4 to complete for homework.
- Have students take home Activity Pages 11.5 and 11.6 to practice the spelling words.
- Have students take home a text selection from the Fluency Supplement if you are choosing to provide additional fluency practice. The Fluency Supplement can be found in the programs materials posted online.

### Activity Pages 11.5 and 11.6



**ENGLISH  
LANGUAGE  
LEARNERS**

Foundational  
Literacy Skills  
Literacy in an Alphabetic  
Writing System

#### Beginning

Review the meaning of all spelling words with student. Ensure the student understands how to sort spelling words and place words in alpha-order.

#### Intermediate

Review the meaning of unknown spelling words with student. Ensure the student understands how to sort spelling words.

#### Advanced/

#### Advanced High

Review meaning of any unknown spelling words at start of activity and ensure the student understands the homework tasks.

#### ELPS 5.A

### Activity Pages 11.3–11.6



## 12

# Drafting an Adventure Story

## PRIMARY FOCUS OF LESSON

### Reading

Students will demonstrate understanding of figurative language and literary devices and explain how the author uses them in the chapter to show, rather than tell, events in the story.

✦ **TEKS 4.2.A.vi** TEKS 4.6.F; TEKS 4.7.E; TEKS 4.7.F; TEKS 4.8.B; TEKS 4.10.D

### Writing

Students will start drafting their adventure stories, using descriptive details

✦ and clear event sequences. **TEKS 4.8.C; TEKS 4.11.B; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

### Activity Page 12.1

**“My Life Hangs in the Balance”** Students partner read Chapter 8 and answer comprehension questions about figurative language in the text.

✦ **TEKS 4.6.F; TEKS 4.8.B; TEKS 4.10.D**

### Activity Page 12.2

**Excerpt from “My Life Hangs in the Balance”**

Students read an excerpt from Chapter 8 and engage with newly acquired vocabulary in meaningful ways.

✦ **TEKS 4.7.F**

✦ **TEKS 4.2.A.vi** Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.7.F** Respond using newly acquired vocabulary as appropriate; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.B** Develop drafts into a focused, structured, and coherent piece of writing; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                  | Grouping    | Time    | Materials                                                                                                                                                            |
|----------------------------------|-------------|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>         |             |         |                                                                                                                                                                      |
| Review the Chapter               | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3 and 12.1                                                              |
| Reread Chapter 8                 | Partners    | 25 min. | <input type="checkbox"/> Purpose for Reading (Digital Components)                                                                                                    |
| Chapter Discussion               | Whole Group | 10 min. |                                                                                                                                                                      |
| Word Work: <i>Astonishment</i>   | Whole Group | 5 min.  |                                                                                                                                                                      |
| <b>Writing (45 min.)</b>         |             |         |                                                                                                                                                                      |
| Review Rising Action             | Whole Group | 10 min. | <input type="checkbox"/> Shape of a Story Chart (Digital Components)<br><input type="checkbox"/> Activity Pages 7.2 and 8.4                                          |
| Draft Body of an Adventure Story | Independent | 35 min. | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Adventure Story Rubric (Digital Components)<br><input type="checkbox"/> writing journals |
| <b>Take Home</b>                 |             |         |                                                                                                                                                                      |
| Reading                          |             |         | <input type="checkbox"/> Activity Page 12.2                                                                                                                          |

## ADVANCE PREPARATION

### Writing

- Display the Shape of a Story Chart from Lesson 7.
- Display the Adventure Story Rubric from Lesson 8.
- Ensure that students have a writing journal or paper to write on for the body of their adventure story.

### Grammar/Morphology/Spelling

- Collect Activity Pages 11.3, 11.4, and 11.6 to review and grade, as there are no grammar, morphology, or spelling lessons today.

Start Lesson

## Lesson 12: Drafting an Adventure Story

# Reading



**Primary Focus:** Students will demonstrate understanding of figurative language and literary devices and explain how the author uses them in the chapter to show, rather than tell, events in the story.

TEKS 4.2.A.vi; TEKS 4.6.F; TEKS 4.7.E; TEKS 4.7.F; TEKS 4.8.B; TEKS 4.10.D

## REVIEW THE CHAPTER (5 MIN.)

- Tell students they will reread Chapter 8, “My Life Hangs in the Balance.”
- Have students turn to the table of contents, locate the chapter, and turn to the first page of the chapter.
- You may wish to review the following vocabulary words before you reread the chapter:

### Vocabulary

**taunt, v.** to make fun of or tease (taunted) (72)

**ringleader, n.** the leader of a group that causes trouble or gets involved in illegal activity (73)

**insolence, n.** rude behavior or speech (75)

**scurvy, adj.** mean; not worthy of respect (75)

**hostage, n.** a person held prisoner until another group or person meets demands (75)

**depose, v.** to remove someone from office or a high rank (deposed) (76)

TEKS 4.2.A.vi Demonstrate and apply phonetic knowledge by identifying and reading high-frequency words from a research-based list; TEKS 4.6.F Make inferences and use evidence to support understanding; TEKS 4.7.E Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; TEKS 4.7.F Respond using newly acquired vocabulary as appropriate; TEKS 4.8.B Explain the interactions of the characters and the changes they undergo; TEKS 4.10.D Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.



- Remind students they can look up a word in the glossary if they forget its meaning.



### REREAD CHAPTER 8 (25 MIN.)

**Note:** At this point in the school year, some or all of your students are likely ready for the challenge of reading the entire chapter independently to themselves, especially since this lesson is a reread of the chapter the class read as a whole group in the previous lesson. We encourage you to differentiate, assigning students to read either independently or with partners, based on their needs.

- Pair students to read and discuss the chapter. Alternatively, some or all students may read independently.
- Have students complete Activity Page 12.1 with their partners while they read. Likewise, you may want to ask some or all students to independently complete Activity Page 12.1, which can then be used as a formative assessment to determine how well each student understood what was read.

#### Beginning

Pair each student with a strong partner for partner reading and completion of Activity Page 12.1.

#### Intermediate

Pair each student with a capable partner for partner reading and completion of Activity Page 12.1.

#### Advanced/ Advanced High

Offer students the choice of reading the chapter and completing Activity Page 12.1 either independently or with a partner.

#### ELPS 4.G

### CHAPTER DISCUSSION (10 MIN.)

- Review the correct answers to Activity Page 12.1 with the whole class. You may wish to select different students to read each question and share their responses, including the page number where the evidence for the answer was located

### Activity Page 12.1



#### Check for Understanding

Ask students to give a thumbs-up or a thumbs-down to signal their agreement or disagreement with each answer shared aloud. Depending upon the response from students, you may wish to review figurative language with the whole class or with a small group of students.

1. **Inferential.** In the second paragraph on page 72, how does the use of the phrase “to feed the fishes” contribute to the meaning of the passage in which it is used?
  - » C. The phrase suggests that if the men don’t obey Silver, he will throw them in the ocean, where they will become food for the fish.
2. **Inferential.** The idiom “tit for tat” means something given in exchange for an equally or comparably valuable thing. How does this apply to the story?

- » This applies to the story in that Long John Silver tells Jim Hawkins that Silver will save Jim's life if Jim saves his life in return. Silver will protect Jim from his group of pirates, but if he does, he expects Jim to protect him from Jim's group of honest men. He expects an even trade—to protect Jim's life in exchange for protection of his own life (page 73).
3. **Literal.** In the conversation between Silver and Jim Hawkins, dialogue is used to show rather than tell what happens. What do we learn from that conversation?
    - » A. The doctor has given Flint's treasure map to Silver (page 73).
  4. **Inferential.** The text says that Jim has a hard time sleeping while Silver does not. What is being conveyed about these two characters? Are they similar or are they different? What does this suggest about them as people?
    - » Answers may vary, but should include evidence from the text. Students may say that Jim is a good person with a conscience while Silver is not. Jim feels bad about what happened with the man earlier that day so he thinks about it and is kept up at night by his thoughts; Silver does not feel bad about the things he does, so he is able to sleep well without worrying (pages 76–77).
  5. **Literal.** A simile is a comparison of two different things, usually using *like* or *as*. There are several similes in this chapter, some of which are located on pages 78 and 79. Record one simile exactly as it appears in the text.
    - » "We'll keep him like gold, in case we need him later" (page 77).
    - » I had a line about my waist and followed after Silver like an obedient puppy (page 78).
    - » The dead man lay perfectly straight, with both arms raised above his head like a diver (page 79).
  6. **Inferential.** At the end of the chapter, Silver says, "Should be child's play to find the loot now!" From the context of the sentence, will it be easy or hard to find the treasure? Use evidence from the text to support your answer.
    - » It will be easy to find the treasure. This is evident by the fact that Silver takes bearings with his compass and says, "There are three tall trees, and they are in the right line." The way he says this suggests that they have followed the map correctly and that the map and compass indicate they are near the treasure, and the hard part is over (page 79).

- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
- Explain that students will take additional notes about Jim Hawkins and Long John Silver. They will also record information about George Merry, a character introduced in Chapter 8.
- Use the information in the following chart to engage students in a discussion about new information learned about Jim Hawkins and Long John Silver and

### Activity Page 1.3



about the new character, George Merry. Tell students to draw on specific details in their responses, such as descriptions of appearance, words, or actions in the text.

- Record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3. If necessary, tell students to leave space for additional entries in future lessons.

| Chapter(s)       | Character                   | Key Details                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|------------------|-----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1, 2, 4, 6, 7, 8 | Jim Hawkins                 | narrator; young boy; helps family run the inn; his father dies; seems naïve; cabin boy on the <i>Hispaniola</i> ; overhears pirates planning mutiny and exposes their plan to the doctor and the squire; takes Ben Gunn's boat to secure the ship; kills Israel Hands in a fight; <i>becomes the pirates' hostage</i> ; <i>makes a deal with Silver to protect each other</i>                                                                                          |
| 2, 3, 4, 6, 8    | Long John Silver (Barbecue) | hired as a cook on the <i>Hispaniola</i> ; helps recruit crew for the voyage; missing a leg; owns Spyglass Tavern; teaches Jim nautical terms; has a pet parrot named Captain Flint; was a crew member for Captain Flint; is a pirate and plans a mutiny to get the treasure; appointed captain of the pirates; tries to bargain with the original captain; leads a fight against the original captain and his men; <i>makes a deal with Jim to protect each other</i> |
| 8                | George Merry                | <i>pirate and mutineer; leads the mutiny against Silver</i>                                                                                                                                                                                                                                                                                                                                                                                                            |

- Have students take home Activity Page 12.2 to read for fluency and complete for homework.

## Activity Page 12.2



### WORD WORK: ASTONISHMENT (5 MIN.)

1. In the chapter you read, “My face must have expressed complete astonishment.”
2. Say the word *astonishment* with me.
3. *Astonishment* means “great surprise.”
4. She had a look of astonishment on her face when the balloon suddenly popped.
5. What are some other examples of things that lead to a feeling of astonishment?

- Be sure to use the word *astonishment* in your response. Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "\_\_\_\_\_ felt astonishment when \_\_\_\_\_."
6. What part of speech is the word *astonishment*?
- » noun
- Use a Synonyms activity for follow-up.
  - Ask students: What does the word *astonishment* mean? What are some synonyms of, or words that have a similar meaning to, *astonishment*?
    - » Prompt students to provide words like *awe*, *amazement*, *surprise*, and *shock*.
  - Have students work in pairs to create a sentence for each of the synonyms of *astonishment* they came up with.

## Lesson 12: Drafting an Adventure Story

# Writing



**Primary Focus:** Students will start drafting their adventure story, using descriptive details and clear event sequences. **TEKS 4.8.C; TEKS 4.11.B; TEKS 4.12.A**

### REVIEW RISING ACTION (10 MIN.)

- Tell students they are ready to write the body of their adventure story.
  - Refer to the Shape of a Story Chart on display and have students turn to Activity Page 7.2.
  - Explain that you will first review the parts included in the body of a story.
1. Have students identify the main problem in *Treasure Island*.
    - » finding the buried treasure
  - Remind students that they developed a Problem and at least three examples of Rising Action for their adventure story when they completed Activity Page 7.2.
  2. Have students explain Rising Action.
    - » Rising Action occurs when the story becomes more exciting or the problem worsens.

**TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.B** Develop drafts into a focused, structured, and coherent piece of writing; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## Activity Page 7.2





### Check for Understanding

Have students identify examples of Rising Action in *Treasure Island*.

- » Jim overhears the men planning a mutiny; the pirates take over the *Hispaniola*; Long John Silver's men attack; Jim fights with Israel Hands.

- Encourage students to go back into the text to find evidence of Rising Action as needed. Prompt students with questions such as “What conversations has Jim overheard that make him feel nervous?” and “What events have taken place that divide Jim and Captain Smollett from Long John Silver and the other pirates?”

### DRAFT BODY OF AN ADVENTURE STORY (35 MIN.)

- Explain that students should use Activity Page 7.2 to help them create the shape of their story in their draft of the body of their story.
- Remind students to use strong verbs and dialogue whenever possible.
- Refer to the Adventure Story Rubric on display and have students turn to Activity Page 8.4. Tell students they will use it to write the body of their story. Have a student read the “Exemplary” column in the “Body” section aloud.
- Have students refer to the rubric to draft the body, focusing on three things:
  - What is the problem or conflict in my story?
  - Are there at least three examples of Rising Action?
  - How can I create suspense in the story?



### Check for Understanding

Provide reinforcing or corrective feedback, such as “I like how the problem unfolds gradually in the story. How could you add sensory details to help the reader imagine what the characters were seeing or hearing?” or “I noticed that you explain the interaction between two characters in several paragraphs. How could you rewrite the interaction as dialogue?”

### Support

Because students are writing adventure stories about survival, the problem or conflict could be how the character returns home.

### Activity Page 8.4



### Challenge

Have students identify two or more possible ways they could create suspense in their story. Have them pick the one they will use and write a sentence explaining why it is better than the other options they considered.



### Beginning

Provide direct teacher support, asking yes/no and *wh*- questions to prompt students to develop details about the conflict and Rising Action in their stories.

### Intermediate

Provide small-group teacher support, asking open-ended questions to prompt students to develop details about the conflict and Rising Action in their stories.

### Advanced/ Advanced High

Provide student access to a paragraph template, and check in to ensure students develop details about the conflict and Rising Action in their stories.

**ELPS 5.B**

## Wrap-Up

- As time allows, have students share a section of their story that includes dialogue with the class.

Lesson 12: Drafting an Adventure Story

# Take-Home Material

## READING

- Have students take home Activity Page 12.2 to read and complete.

Activity Page 12.2



## 13

# The Adventure Comes to an End

## PRIMARY FOCUS OF LESSON

### Reading

Students will refer to details and examples in the text to discuss key points about the climax and resolution of the story.

✚ **TEKS 4.6.F; TEKS 4.7.B; TEKS 4.7.C; TEKS 4.8.C**

### Writing

Students will draft the body and revise the introduction of an adventure story.

✚ **TEKS 4.11.B; TEKS 4.11.C; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Activity Page 13.2** “**The Adventure Comes to an End**” Students read Chapter 9 and answer comprehension questions.

✚ **TEKS 4.6.F; TEKS 4.7.B; TEKS 4.7.C**

✚ **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.B** Develop drafts into a focused, structured, and coherent piece of writing; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



## LESSON AT A GLANCE

|                                              | Grouping    | Time    | Materials                                                                                                                                                                                                                             |
|----------------------------------------------|-------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>                     |             |         |                                                                                                                                                                                                                                       |
| Review                                       | Whole Group | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 13.1, 13.2<br><input type="checkbox"/> Purpose for Reading (Digital Components)                                                            |
| Introduce the Chapter                        | Whole Group | 5 min.  |                                                                                                                                                                                                                                       |
| Read Chapter 9                               | Small Group | 25 min. |                                                                                                                                                                                                                                       |
| Chapter Discussion                           | Whole Group | 5 min.  |                                                                                                                                                                                                                                       |
| Word Work: <i>Superstitious</i>              | Whole Group | 5 min.  |                                                                                                                                                                                                                                       |
| <b>Writing (45 min.)</b>                     |             |         |                                                                                                                                                                                                                                       |
| Complete Draft of Body of an Adventure Story | Independent | 25 min. | <input type="checkbox"/> draft of body paragraph<br><input type="checkbox"/> Activity Pages 3.2, 7.2, 8.4<br><input type="checkbox"/> Adventure Story Rubric (Digital Components)<br><input type="checkbox"/> draft of body paragraph |
| Revise Introduction of an Adventure Story    | Independent | 20 min. |                                                                                                                                                                                                                                       |

## ADVANCE PREPARATION

### Reading

- Collect Activity Page 12.2 to review and grade at a later time.

### Writing

- Ensure that students have a writing journal or paper for the body of their adventure story. They will refer to Activity Page 8.4 during the lesson.
- Display the Adventure Story Rubric from Lesson 8.

Start Lesson

## Lesson 13: The Adventure Comes to an End

# Reading



**Primary Focus:** Students will refer to details and examples in the text to discuss key points about the climax and resolution of the story.

✚ **TEKS 4.6.F; TEKS 4.7.B; TEKS 4.7.C; TEKS 4.8.C**

## REVIEW (5 MIN.)

1. Have students explain what happens at the end of Chapter 8, “My Life Hangs in the Balance.”
  - » Answers may vary, but should include that, with Long John Silver as their leader and Jim Hawkins as their hostage, the pirates search for the treasure and get close to the spot where it is buried. Have students go back into the Reader and skim Chapter 8 if they have difficulty summarizing the ending of the previous chapter.

## INTRODUCE THE CHAPTER (5 MIN.)

- Tell students they will read Chapter 9, “The Adventure Comes to an End.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in this chapter is *superstitious*.
- Have them find the word on page 81 of the Reader. Explain that each vocabulary word is bolded the first time it appears in the chapter.

✚ **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution.

- Explain that a superstitious person has irrational fears about mysterious things or the unknown. For example, a superstitious baseball player may wear the same pair of “lucky” socks to each baseball game because he thinks it will help his team win.
- Remind students that the definitions for all bolded vocabulary words can be found in the Glossary at the back of the Reader.
- Have students reference Activity Page 13.1 while you read each word and its meaning.

### Vocabulary

**superstitious, adj.** having irrational fears about mysterious things or the unknown (81)

**well-being, n.** the state of being happy, healthy, and comfortable (82)

**excavation, n.** a place in the ground where material has been dug up and removed (82)

**guinea, n.** a gold coin formerly used in Great Britain (*guineas*) (83)

**ambush, v.** to make a surprise attack (85)

**doubloon, n.** a gold coin formerly used in Spain or Latin America (*doubloons*) (86)

**moidore, n.** a gold coin formerly used in Portugal or Brazil (*moidores*) (86)

**sequin, n.** a gold coin formerly used in Venice, Malta, or Turkey (*sequins*) (86)



**Vocabulary Chart for Chapter 9, “The Adventure Comes to an End”**

| Vocabulary Type                        | Tier 3<br>Domain-Specific Words                                    | Tier 2<br>General Academic Words                    |
|----------------------------------------|--------------------------------------------------------------------|-----------------------------------------------------|
| Core Vocabulary                        | guinea<br>doubloon<br>moidore<br>sequin                            | superstitious<br>well-being<br>excavation<br>ambush |
| Multiple-Meaning Core Vocabulary Words | sequin                                                             |                                                     |
| Sayings and Phrases                    | turned tail<br>in the nick of time<br>wormed the secret out of him |                                                     |

### False Spanish Cognates for “The Adventure Comes to an End”

| English Word | False Spanish Cognate       | English Translation of False Spanish Cognate |
|--------------|-----------------------------|----------------------------------------------|
|              | guinea<br>doblón<br>moidore | supersticioso                                |

### Establish Small Groups

- Before reading the chapter, divide students into two groups using the following guidelines:
  - Small Group 1: Students may complete Activity Page 13.2 with your support while they read.
  - Small Group 2: You may want to ask some or all students to complete Activity Page 13.2 independently, which can then be used as a formative assessment to determine how well each student understood what was read. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 13.2 correctly.

### Activity Page 13.2





## Chapter 9 The Adventure Comes to an End

Silver and the rest of us pressed on until, all of a sudden out of the trees in front of us, we heard a thin, high, trembling voice.

“Darby M’Graw!” it wailed, “Darby M’Graw! Fetch aft the weapons, Darby!” again and again and again.

The men were petrified. Their faces turned white with fear.

“Blimey!” George Merry cried. “It’s Flint’s voice!”

“And those were his last words!” said another.

“Come!” said Silver. “It’s not Flint. Flint’s in his grave.”

“Then it’s his ghost, come back to haunt us!” said Merry.

“Mates!” Silver cried. “I’m here to get that stuff and I’ll not be beat by man nor spirit. I never was feared of Flint and I’ll face him dead if need be. There’s half a million pounds of treasure just up the hill.

80

### READ CHAPTER 9 (25 MIN.)

- Have students preview questions 1 and 2 on Activity Page 13.2 and then read pages 80–83 silently.

“Have you ever heard of gentlemen of fortune turning their backs on that much money?”

“Stop it, John!” said Merry. “Don’t cross the spirit!”

“Are you sure it’s really a spirit?” Silver shot back. “Me, I have my doubts. Did you notice that there was an echo? No man ever seen a spirit with a shadow. Well, what’s this one doing with an echo to him, I should like to know. Surely that ain’t in nature!”

This argument seemed weak to me, but you can never tell what will convince a **superstitious** person. To my wonder, George Merry was relieved.

“John’s right!” he said. “It had an echo!”



“And come to think on it,” Silver added, “it was not quite like Flint’s voice. It was more like old Ben Gunn’s voice.”

“It don’t make much difference, do it?” asked one of the men. “Ben Gunn’s not here, any more’n Flint.”

The older hands were not convinced.

“Why, nobody minds Ben Gunn!” cried George Merry. “Dead or alive, nobody minds him!”

It was extraordinary how they regained their sense of **well-being**. They shouldered their tools, and we set forth again. We passed two tall trees and the third loomed up before us. It rose nearly two hundred feet into the air, but it was not its size that impressed the men. It was the knowledge that there was gold buried below its spreading shadow. The thought of the money swallowed up their previous terrors. Their feet grew lighter and speedier. Each man imagined the life of wealth and extravagance that awaited him.

Silver hobbled forward on his crutch. He tugged furiously on the line that held me to him and shot me a deadly look. He took no pains to hide his thoughts. In the nearness of the gold, all had been forgotten. His promise to me was a thing of the past. I did not doubt that he hoped to seize the treasure, kill every honest man, and sail away laden with crimes and riches.

We were now close to the spot, and the men broke into a run. Ten yards further, we came to a halt. Before us was a great **excavation**, not very recent, for the sides had fallen in and grass had sprouted on them. In the ditch we saw a broken shovel. The treasure had been found and rifled. The half a million pounds were gone.

The men were thunderstruck, but for Silver, the shock passed almost instantly. His every thought had been set on the money. It had staggered him to discover that it was gone, but he kept his head and made a new plan in an instant.

“Jim,” he whispered, “stand by for trouble.”

He passed me a pistol and smiled at me, as if we were old friends. I was so shocked by his constant change of heart that I couldn’t help whispering, “So now you’re on my side again?”

82

- The following guided reading supports are intended for use with Small Group 1.
- Have students preview questions 1 and 2 on Activity Page 13.2 and then read pages 80–83 silently.

**Inferential.** Whom do the pirates think they hear calling out?

- » The pirates think they hear Captain Flint’s ghost calling out.

There was no time for him to answer. Merry had found a single coin in the pit. He held it up.

“A **guinea!**” he shouted furiously, shaking the coin at Silver. “That’s all that’s left! That’s your half a million pounds of treasure, is it?”

Silver kept calm. He took a few steps back, keeping one eye on Merry and the others.

“Mates!” Merry shouted, whipping out his cutlass. “Those two are to blame! Silver and the boy! Let’s get ‘em!”

Then—crack! crack! crack! Three muskets flashed out of the thicket. George Merry tumbled headfirst into the excavation. Another man spun like a top and fell to the ground. The other three turned tail and ran for it with all their might.

A few seconds later, Dr. Livesey, Gray, and Ben Gunn stepped out of the thicket with smoking muskets.

Silver did not try to escape. Instead, he shot George Merry. Then he dropped his weapons and threw an arm around me. He called out to Dr. Livesey, “Thank ye kindly, doctor! I’m on your side now—Jim here will bear me out—and you arrived just in the nick of time for the two of us!”

“So it is you, Ben Gunn,” added Silver.

“I’m Ben Gunn, I am,” replied old Ben.

After this exchange, Dr. Livesey explained what had taken place. It was a story that profoundly interested Silver, and Ben Gunn was the hero.





## Check for Understanding

**Inferential.** *Think-Pair-Share.* Who is actually calling out? How do you know?

- Have a student share their answer aloud. Ask the remaining students to signal their agreement with a thumbs-up/thumbs-down. Instruct students to look at the image on page 81 for support as needed.
  - » Ben Gunn is calling out. He is hiding in a tree, calling out so the pirates below can hear him.

- Have students record the answer(s) to Part A of question 1 on Activity Page 13.2.

**Inferential.** Why might the voice frighten the pirates?

- » Because the pirates are superstitious, they are frightened at the thought of Captain Flint's ghost coming back to haunt them. They are searching for Captain Flint's buried treasure, which he intended to claim for himself before he died. It is possible they are concerned the ghost will hurt them or keep them from finding the treasure.

- Have students record the answer(s) to Part B of question 1 on Activity Page 13.2.

### Pronunciation Table

| Word   | CK Code  |
|--------|----------|
| guinea | /gin*ee/ |

**Literal.** What happens when the pirates finally reach the spot where the treasure is supposed to be buried? Support your answer using evidence from the text.

- » When the pirates reach the spot where the treasure is supposed to be buried, they discover the treasure is gone. Someone arrived first, dug up the treasure, and took it away. The pirates are also caught off-guard. Dr. Livesey, Gray, and Ben Gunn, who fire gunshots, come out of the bushes and send most of the pirates fleeing the scene.
- Have students record the answer(s) to question 2 on Activity Page 13.2.

## Support

*Superstitious* means "having irrational fears about mysterious things or the unknown."



Then—crack! crack! crack! Three muskets flashed out of the thicket. George Merry tumbled headfirst into the excavation.

84

- Have students preview question 3 on Activity Page 13.2 and then read pages 85 and 86 silently.

During his lonely wanderings about the island, old Ben had found the pointing skeleton, and later he had found the treasure. He had dug up the loot and carried it away. It took many trips, but eventually he stashed it all safely in a cave.

After the pirates attacked the stockade, the doctor had gone to see Ben Gunn and had wormed the secret out of him. The next morning, the doctor went to Silver and made a deal with him. He agreed to give Silver the map, which was of no use anymore, along with some supplies. The doctor and the others were eager to get away from the stockade. They wanted to keep an eye on the cave where Ben Gunn had stored the treasure.

That morning the doctor left the squire and the captain in the cave. With Ben Gunn and Gray, he set out to **ambush** the mutineers. He knew they would follow the map straight to the spot where the treasure had been.

In order to arrive before the pirates, Dr. Livesey directed Ben Gunn to call out in Flint's voice. He guessed this might upset the superstitious pirates, as in fact it did, and would give them time to arrive at the spot first. Then the three of them hid in the thicket. They opened fire on the mutineers when they turned against Silver and me.

"Ah," said Silver, "it was fortunate for me that I was with Hawkins here! If he hadn't been here, you would have let old John be cut to bits and never given it another thought."

"Not a thought," replied Dr. Livesey.

We marched back to the shore, got into one of the landing boats, and set off for the *Hispaniola*. When we got back to the ship, we sailed her to a cove near Ben Gunn's cave. Ben Gunn's cave was large and airy. There was a fire at the mouth of it, and Captain Smollett lay by the fire.

The captain was astonished to see Silver return with us.

“What brings you here?” he asked.

“Come back to do my duty, sir,” said Silver.

In the flickering light of the cave, I beheld heaps of coins and stacks of golden bars. That was Flint’s treasure that we had come so far to seek, and that had already cost the lives of a number of men. How many lives had it cost to gather all this gold? How many seamen had been shot, or marooned, or sent to the bottom of the ocean? There’s no way to tell.

The next day, we hauled the treasure to the ship. I spent the morning in the cave, packing money into bags. It was a strange collection of coins. There were guineas, **doubloons**, **moidores**, and **sequins** adorned with pictures of all the kings of Europe for the last hundred years. There were strange Oriental pieces stamped with what looked like bits of spiders’ webs. There were round pieces and square pieces, and pieces with holes in the middle, so you could wear them around your neck. We had nearly every variety of money in the world, I do believe.

Most pirates likely sailed ashore to spend their treasures on pleasure and luxury. If, however, like Flint, a pirate saved and buried his loot, he would eventually boast a collection from many different countries. A farthing was worth a quarter of an English penny, and a guinea was worth one pound plus one shilling. The English guinea, as well as the Spanish doubloon, Portuguese moidore, and the Italian and Turkish sequins were all gold coins in common use during the golden age of piracy. A coin could be spent not only in its nation of origin, but also in its colonies in the Americas and the Caribbean.



86

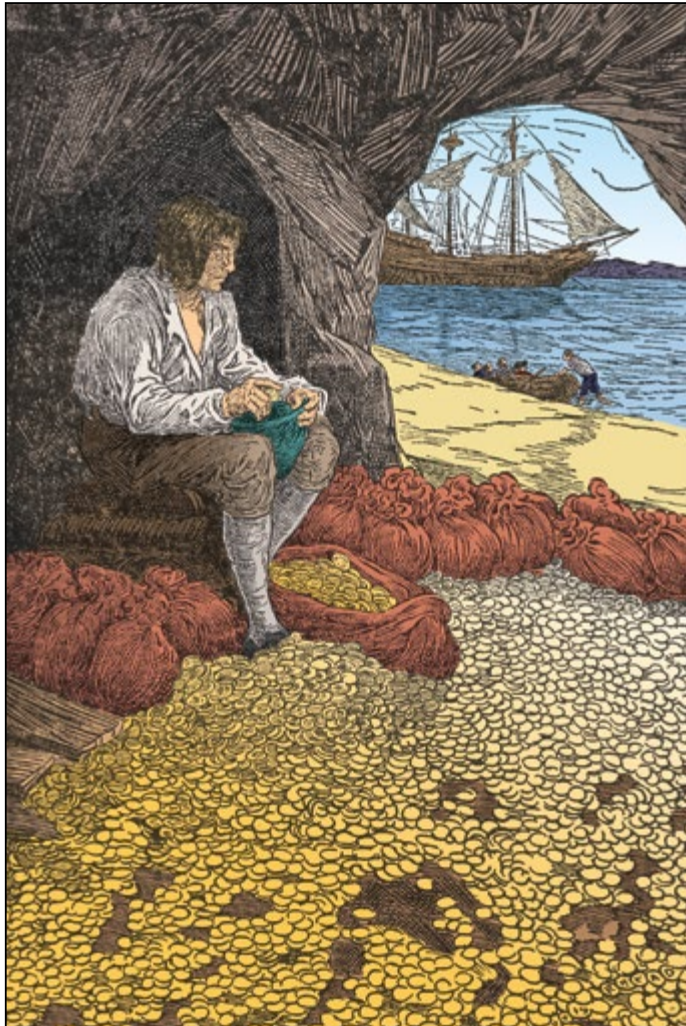
### Pronunciation Table

**Word**

**CK Code**

moidore

/moi\*dor/



I spent the morning in the cave, packing money into bags. It was a strange collection of coins.

87



Speaking and Listening  
Offering Opinions

**Beginning**

Ask student yes/no and *wh*- questions to prompt an opinion about the trustworthiness of Ben Gunn and Long John Silver.

**Intermediate**

Invite student to agree or disagree with a peer's ideas during the discussion about the trustworthiness of Ben Gunn and Long John Silver. Have student explain their reasoning.

**Advanced/**

**Advanced High**

Ask student to agree or disagree with a peer's ideas during the discussion about the trustworthiness of Ben Gunn and Long John Silver and support their opinion with evidence from the text.

**ELPS 3.G; ELPS 3.I;**

**ELPS 4.J**

**Evaluative.** *Think-Pair-Share.* Who do you think is a more trustworthy pirate in this situation—Ben Gunn or Long John Silver? Support your opinion using evidence from the text.

- » Answers may vary, but students should support their opinions with evidence from the text. Some students may say Ben Gunn is more trustworthy because he helps Jim, the doctor, and the others defend themselves against the pirates—to the reader's knowledge, he has been honest with these men. Alternatively, students may say Silver is more trustworthy, as he does not kill or harm Jim when given the opportunity. He makes a deal with Jim to protect him and, to the reader's knowledge, has upheld that deal. He shoots George Merry, which suggests that he is indeed on the doctor's side.
- Have students record the answer(s) to question 3 on Activity Page 13.2.

Silver worked alongside the rest of us, as if nothing at all had occurred, and we heard nothing of the other three mutineers until that night, when we heard them singing and shouting.

“Merriment!” said Silver.

A meeting was held, and we decided that it would be safest to leave the three mutineers on the island, but with some food and supplies.

At last, we weighed anchor and began our voyage home. As we pulled away, we saw the mutineers. They were kneeling on the sand, with their arms raised. We felt sorry for them, but we could not risk another mutiny. The doctor shouted to them and told them where to find the supplies we had left.

When they saw we would not come back for them, they got out their muskets and fired at us. The shots went whistling over our heads.



88

- Have students preview question 4 on Activity Page 13.2 and then read pages 88 and 89 aloud.

**Evaluative.** Is the voyage to Treasure Island ultimately a success? Why or why not?

- » Answers may vary, but students should support their opinions with evidence from the text. Some students may say the voyage is ultimately a success because the honest men find the treasure and most of them return home safely with a share of it. Alternatively, some students may say the voyage is ultimately unsuccessful because many of the men do not return from the island safely, and many men do not receive a portion of the treasure.

- Have students record the answer(s) to question 4 on Activity Page 13.2.

We sailed to a port on the coast of South America, where we were surrounded by boats full of native people selling fruits and vegetables. I went ashore for the day with the squire and Dr. Livesey. The sight of so many smiling faces, the taste of tropical fruits, and, above all, the lights of the town made a charming contrast to our dark and dangerous stay on the island.

When we returned to the ship, Ben Gunn made a confession. Silver was gone. Ben had helped him escape, though he assured us he had done so to save our lives. That was not all though—the old sea cook had taken with him a sack of coins worth four hundred guineas.

“I am pleased to be rid of him so cheaply,” said the doctor.

Well, to make a long story short, we got a few new hands on board, made an enjoyable cruise home, and reached Bristol just as Mr. Blandly was beginning to think of sending the rescue boat. All five of us got a share of the treasure and used it wisely or foolishly, according to our personalities. Captain Smollett retired. Ben Gunn got a thousand pounds, which he spent or lost in nineteen days, for he was back begging on the twentieth day. He is a great favorite, though, and is a notable singer in church on Sundays.

Of Silver we have heard no more. That formidable man with one leg has at last gone clean out of my life. I dare say he met his wife and perhaps still lives in comfort with her and Captain Flint. I hope so, for I fear that his chances of comfort in the next world are very small.

There is still more treasure hidden on that island: some silver bars and some weapons that Flint buried. But nothing could tempt me back there. The worst dreams I ever have are when I hear the waves booming or when I bolt straight upright in bed, the voice of Captain Flint ringing in my ears: “Pieces of eight! Pieces of eight!”



## CHAPTER DISCUSSION (5 MIN.)

- Bring the class back together as a group and use the following questions to discuss the chapter.

**Inferential.** *Think-Pair-Share.* A turning point or climax is the point in a story when the problem is addressed. Generally, this is an important event, which earlier events lead up to. It is the most exciting point in the story. What event in this chapter would you consider the climax of *Treasure Island*?

- » The climax of the story is when the pirates finally reach the spot where the treasure is supposed to be buried and find an empty hole. Dr. Livesey and Ben Gunn drive most of the remaining pirates away and explain that they have the treasure secured in a safe place. This is the climax because the entire story has led up to uncovering the buried treasure. The story has also included a power struggle between the mutineers and the other men, which comes to a turning point in this scene.

**Inferential.** *Think-Pair-Share.* A resolution or end is the last part of a story. It is the point in a story when the problem is resolved and the action calms. It is also when the reader learns a story's outcome. What would you consider the resolution of *Treasure Island*?

- » The resolution of the story is when the adventure concludes and the men return home. Students may consider the scene in which the men meet back at Ben Gunn's cave to be the resolution; others may consider the scene in which the men return home to be the resolution.



**ENGLISH  
LANGUAGE  
LEARNERS**

Speaking  
and Listening  
Exchanging  
Information/Ideas

### Beginning

Work directly with student for Think-Pair-Share, asking yes/no and *wh*-questions to support student in determining the turning point and resolution of the story.

### Intermediate

Pair student with a strong partner for Think-Pair-Share, checking in with student to ensure understanding of the turning point and resolution of the story.

### Advanced/ Advanced High

Pair student with a capable partner for Think-Pair-Share, checking in with student to ensure understanding of the turning point and resolution of the story.

**ELPS 2.E; ELPS 3.F**

## WORD WORK: SUPERSTITIOUS (5 MIN.)

1. In the chapter, you read, "This argument seemed weak to me, but you can never tell what will convince a superstitious person."
2. Say the word *superstitious* with me.
3. *Superstitious* means "having irrational fears about mysterious things or the unknown."
4. My superstitious grandmother thinks Friday the 13th is an unlucky day and is worried something bad will happen on that day.
5. What are some other examples of someone being superstitious? Be sure to use the word *superstitious* in your response.
  - Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "\_\_\_\_\_ is an example of someone being superstitious." Or: "It is superstitious to \_\_\_\_\_."
6. What part of speech is the word *superstitious*?
  - » adjective

**Note:** Use a Making Choices activity for follow-up.

- Tell students: "I am going to read several sentences. If the sentence I read is an example of someone being superstitious, say, 'This is superstitious.' If the sentence I read is not an example of someone being superstitious, say, 'This is not superstitious.'"
1. Chris is afraid of the dark.
    - » This is superstitious.
  2. Grace is afraid of a ghost she thinks is living in her basement.
    - » This is superstitious.
  3. Jenny is careful not to approach snakes because they might be poisonous.
    - » This is not superstitious.
  4. Ryan carries an umbrella when it rains to avoid getting wet.
    - » This is not superstitious.
  5. After Sally broke a mirror, she was afraid she would have several years of bad luck.
    - » This is superstitious.

Lesson 13: The Adventure Comes to an End

# Writing



**Primary Focus:** Students will draft the body and revise the introduction of an adventure story. **TEKS 4.11.B; TEKS 4.11.C; TEKS 4.12.A**

## COMPLETE DRAFT OF BODY OF AN ADVENTURE STORY (25 MIN.)

- Tell students that they will continue drafting the body of their adventure story today.
- Have students refer to Activity Page 7.2 as they finish drafting the body of their adventure story.
- Remind students that they should have at least three examples of Rising Action.

Activity Page 7.2



### Check for Understanding

Review students' Activity Page 7.2 to ensure that all students have developed at least three examples of Rising Action. For students who have not completed three examples, gather a small group for additional support.

- Remind students to incorporate dialogue whenever possible.

**TEKS 4.11.B** Develop drafts into a focused, structured, and coherent piece of writing; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



Writing  
Writing

**Beginning**

Provide direct teacher support to student while revising their introduction. Provide explicit feedback for revisions, based on the three areas of focus (characters, setting, hook.)

**Intermediate**

Provide small-group teacher support to student while revising their introduction. Provide general feedback for revisions, based on the three areas of focus (characters, setting, hook.)

**Advanced/  
Advanced High**

Provide teacher support as needed to student while revising their introduction. Check in on student revisions, specifically on the three areas of focus (characters, setting, hook.)

**ELPS 5.B; ELPS 5.D**

**Challenge**

As students finish writing the body of their adventure story, have them begin revising the introduction.

**Activity Page 8.4**



**Check for Understanding**

Circulate and check in with students, ensuring that they are drafting effectively. As needed, have students share the Rising Action from their stories and offer your feedback.

**REVISE INTRODUCTION OF AN ADVENTURE STORY (20 MIN.)**

- Refer to the displayed Adventure Story Rubric and have students turn to Activity Page 8.4. Tell students they will use the Adventure Story Rubric to revise the introduction they drafted during Lesson 8.
- Remind students that revision is an important part of the writing process. Explain that, because their adventure story will be several pages, they will revise and edit smaller sections over the next several lessons.
- Remind students of the difference between revising and editing. (Revising is making changes to large issues, like altering organization or adding details. Editing is making smaller changes, like correcting grammar and spelling.)
- Tell students to refer to the rubric to revise their introductions, focusing on three things:
  - Are the characters portrayed clearly? If not, what details can I add?
  - Is the setting described effectively? If not, what details can I add or delete?
  - Does the introduction have a hook? If not, can I use a surprising detail or section of dialogue to capture the reader's attention?



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### Check for Understanding

Circulate and check in with students, ensuring that students are revising and writing effectively. Provide reinforcing or corrective feedback, such as, *I like the way you use sensory details to describe the setting; I noticed that your introduction is only two sentences; can you expand your description of the setting and add a hook to capture the reader's attention?*

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### Lesson Wrap-Up

- As time permits, have each student share their draft with a partner. Have partners listen for details about characters, setting, and a story hook. Also have partners provide a piece of positive feedback to the author.
- 

End Lesson

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### Challenge

Students can include figurative language like *metaphor*, *alliteration*, and *simile*.

### Support

Have students use Activity Page 3.2 to remind them of details to include or questions they can ask themselves.

## 14

# The Characters of *Treasure Island*

## PRIMARY FOCUS OF LESSON

### Reading

Students will explain the changes Jim Hawkins experiences over the course of the story, and how these changes impact Jim's thoughts, feelings, and perspectives. **TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.A; TEKS 4.8.B**

### Grammar

Students will correctly use coordinating conjunctions in sentences with appropriate punctuation. **TEKS 4.11.D.viii; TEKS 4.11.D.x**

### Morphology

Students will distinguish between root words and words with the suffix *-ful* or *-less* and use those words correctly in sentences. **TEKS 4.3.C**

### Spelling

Students will apply grade-level phonics and word analysis skills to correctly decode and encode targeted words. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

## FORMATIVE ASSESSMENT

### Activity Page 14.1

**Reflect on *Treasure Island*** Students read Chapter 9 and answer comprehension questions.

**TEKS 4.6.F; TEKS 4.7.C; TEKS 4.8.A; TEKS 4.8.B**

### Activity Page 14.2

**Coordinating Conjunctions** Students identify the coordinating conjunctions in sentences.

**TEKS 4.11.D.viii; TEKS 4.11.D.x**

### Activity Page 14.3

**Suffixes *-ful* and *-less*** Students select the correct word to complete sentences and compose sentences using words with the suffixes *-ful* and *-less*.

**TEKS 4.3.C**


### Activity Page 14.4

**Practice Spelling Words** Students select the correct spelling word to complete the sentence.

**TEKS 4.2.A.i; TEKS 4.2.B.iii**

## LESSON AT A GLANCE

|                                                   | Grouping                | Time    | Materials                                                                                                                                                                 |
|---------------------------------------------------|-------------------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b>                          |                         |         |                                                                                                                                                                           |
| Review the Chapter                                | Whole Group             | 5 min.  | <input type="checkbox"/> <i>Treasure Island</i><br><input type="checkbox"/> Activity Pages 1.3, 14.1<br><input type="checkbox"/> Purpose for Reading (Digital Components) |
| Close Reading Chapter 9                           | Whole Group             | 15 min. |                                                                                                                                                                           |
| Chapter Discussion                                | Whole Group             | 20 min. |                                                                                                                                                                           |
| Word Work: <i>Well-Being</i>                      | Whole Group             | 5 min.  |                                                                                                                                                                           |
| <b>Language (45 min)</b>                          |                         |         |                                                                                                                                                                           |
| Grammar: Coordinating Conjunctions                | Independent/<br>Partner | 15 min. | <input type="checkbox"/> Coordinating Conjunctions Poster (Digital Components)<br><input type="checkbox"/> Activity Page 14.2                                             |
| Morphology: Suffixes <i>-ful</i> and <i>-less</i> | Whole Group             | 15 min. | <input type="checkbox"/> Activity Page 14.3<br><input type="checkbox"/> index cards/sticky notes                                                                          |
| Spelling: Practice Spelling Words                 | Independent/<br>Partner | 15 min. | <input type="checkbox"/> Activity Pages 14.4, SR.3                                                                                                                        |
| <b>Take-Home Material</b>                         |                         |         |                                                                                                                                                                           |
| Morphology                                        |                         |         | <input type="checkbox"/> Activity Page 14.3                                                                                                                               |


**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.D** Edit drafts using standard English conventions, including: (viii) coordinating conjunctions to form compound subjects, predicates, and sentences; (x) punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; **TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*; **TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

## ADVANCE PREPARATION

### Reading

- Write the following discussion questions on the board/chart paper:
  - What have you observed and learned about the characters in *Treasure Island*?
  - Have the characters (Jim Hawkins, Long John Silver) changed and, if so, how have they changed over the course of the story?

### Grammar

- Determine student pairs for completing Activity Page 14.2 if you wish for this to be a partner activity rather than an individual one.

### Spelling

- Determine student pairs for completing Activity Page 14.4 if you wish for this to be a partner activity rather than an individual one.

Start Lesson

## Lesson 14: The Characters of *Treasure Island*

# Reading



**Primary Focus:** Students will explain the changes Jim Hawkins experiences over the course of the story, and how these changes impact Jim’s thoughts, feelings, and perspectives. **TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.A; TEKS 4.8.B**

## REVIEW THE CHAPTER (5 MIN.)

- Tell students they will reread Chapter 9, “The Adventure Comes to an End.”
- Have students turn to the table of contents, locate the chapter, and then turn to the first page of the chapter.

## CLOSE READING CHAPTER 9 (15 MIN.)

**TEKS 4.7.C**

- Read the title of the chapter, “The Adventure Comes to an End,” as a class. As you read portions of the chapter, pause to explain or clarify the text at each point indicated.

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.





## Chapter 9 The Adventure Comes to an End

Silver and the rest of us pressed on until, all of a sudden out of the trees in front of us, we heard a thin, high, trembling voice.

“Darby M’Graw!” it wailed, “Darby M’Graw! Fetch aft the weapons, Darby!” again and again and again.

The men were petrified. Their faces turned white with fear.

“Blimey!” George Merry cried. “It’s Flint’s voice!”

“And those were his last words!” said another.

“Come!” said Silver. “It’s not Flint. Flint’s in his grave.”

“Then it’s his ghost, come back to haunt us!” said Merry.

“Mates!” Silver cried. “I’m here to get that stuff and I’ll not be beat by man nor spirit. I never was feared of Flint and I’ll face him dead if need be. There’s half a million pounds of treasure just up the hill.

80

- Have students read pages 80 and 81 silently.

**Inferential.** When the narrator says, “Silver and the rest of us pressed on . . .,” what does “pressed on” mean?

- » It means the men continued their journey to find the spot where the treasure was buried.

**Literal.** What evidence in the text helps you determine the meaning of *petrified*?

- » “Their faces turned white with fear.”

### Challenge

Ask students to explain what words in the text helped them understand the meaning of *pressed on*.

### Support

*Petrified* means afraid or scared.

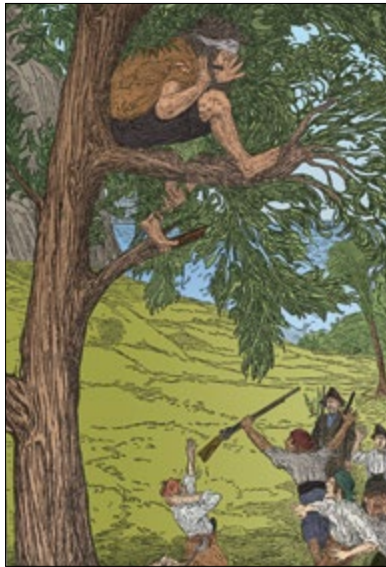
“Have you ever heard of gentlemen of fortune turning their backs on that much money?”

“Stop it, John!” said Merry. “Don’t cross the spirit!”

“Are you sure it’s really a spirit?” Silver shot back. “Me, I have my doubts. Did you notice that there was an echo? No man ever seen a spirit with a shadow. Well, what’s this one doing with an echo to him, I should like to know. Surely that ain’t in nature!”

This argument seemed weak to me, but you can never tell what will convince a **superstitious** person. To my wonder, George Merry was relieved.

“John’s right!” he said. “It had an echo!”



“And come to think on it,” Silver added, “it was not quite like Flint’s voice. It was more like old Ben Gunn’s voice.”

“It don’t make much difference, do it?” asked one of the men. “Ben Gunn’s not here, any more’n Flint.”

The older hands were not convinced.

“Why, nobody minds Ben Gunn!” cried George Merry. “Dead or alive, nobody minds him!”

81

## Support

The expression “turning their backs” is an expression similar to “walking away from”; both mean “abandoning something,” or “leaving something behind.”

## Support

The expression “Have you ever heard of . . .” is often used to call attention to something that rarely, if ever, happens. Although Silver phrases this as a question, he does not expect an answer.

Silver asks, “Have you ever heard of gentlemen of fortune turning their backs on that much money?” Let’s unpack this sentence so we can understand what Silver is saying.

**Inferential.** The phrase “gentlemen of fortune” is used a few times earlier in the story. To whom is Silver referring when he says “gentlemen of fortune”?

- » Silver is referring to pirates when he says “gentlemen of fortune.”

**Inferential.** What do you think Silver means when he asks, “Have you ever heard of gentlemen of fortune turning their backs on that much money?”

- » By asking this question, Silver means pirates would not and should not leave behind the possibility of finding so much money. He is saying they should continue on despite being scared.

**Inferential.** What does Jim mean when he says, “This argument seemed weak to me”?

» Jim means it is not a strong argument—it is not very reasonable or convincing.

Silver says, “And come to think on it,” which is an idiom that means “after giving the matter more thought.”

## Support

What does *weak* mean?

» not strong

It was extraordinary how they regained their sense of **well-being**. They shouldered their tools, and we set forth again. We passed two tall trees and the third loomed up before us. It rose nearly two hundred feet into the air, but it was not its size that impressed the men. It was the knowledge that there was gold buried below its spreading shadow. The thought of the money swallowed up their previous terrors. Their feet grew lighter and speedier. Each man imagined the life of wealth and extravagance that awaited him.

Silver hobbled forward on his crutch. He tugged furiously on the line that held me to him and shot me a deadly look. He took no pains to hide his thoughts. In the nearness of the gold, all had been forgotten. His promise to me was a thing of the past. I did not doubt that he hoped to seize the treasure, kill every honest man, and sail away laden with crimes and riches.

We were now close to the spot, and the men broke into a run. Ten yards further, we came to a halt. Before us was a great **excavation**, not very recent, for the sides had fallen in and grass had sprouted on them. In the ditch we saw a broken shovel. The treasure had been found and rifled. The half a million pounds were gone.

The men were thunderstruck, but for Silver, the shock passed almost instantly. His every thought had been set on the money. It had staggered him to discover that it was gone, but he kept his head and made a new plan in an instant.

“Jim,” he whispered, “stand by for trouble.”

He passed me a pistol and smiled at me, as if we were old friends. I was so shocked by his constant change of heart that I couldn't help whispering, “So now you're on my side again?”

82

## Support

What is being personified?

- » The thought of money is being personified.

- Have students read the first three paragraphs on page 82 silently.

**Inferential.** The sentence, “The thought of the money swallowed up their previous terrors,” is an example of personification. Personification is a literary device that assigns human traits or characteristics to nonhuman things. What does the sentence mean?

- » It means the thought of the money they are about to dig up makes them forget their fears about ghosts and dead pirates.

**Inferential.** Jim senses a change in Long John Silver. Jim tells the reader that Silver “took no pains to hide his thoughts.” What does Jim mean by these words?

- » Jim means that Silver makes no attempts to be honest or stay on Jim’s side at this point. It is obvious to Jim that Silver has changed his mind about the agreement between them.

**Inferential.** Jim says, “I did not doubt that [Silver] hoped to seize the treasure, kill every honest man, and sail away laden with crimes and riches.” The word *laden* means “heavy or carrying a large amount of something.” What does “laden with crimes and riches” mean?

- » This phrase means loaded with crimes and riches. Jim means that Silver plans to leave loaded up with the treasure. In addition, Jim is saying that Silver will be “loaded up” with crimes, meaning that he will have committed many crimes in the act of getting the treasure for himself.

**Inferential.** Judging by how it is used in the text, what do you think *rifled* means?

- » It means “searched through and stolen.” The treasure had been found and taken by someone else.

**Inferential.** Silver is surprised to find the treasure is gone, “but he kept his head and made a new plan in an instant.” Jim senses yet another change in Silver. Why do you think Silver is once again siding with Jim?

- » If the treasure has been found, Silver understands it must have been found by Ben Gunn, Dr. Livesey, and their crew. In order to get his share of the treasure, Long John Silver must now switch sides and befriend Jim.



### Check for Understanding

If students have difficulty answering this question, prompt with questions such as: Who do you think found the treasure? What is their relationship with Long John Silver? Do you think whoever found the treasure plans to share with Silver? How can Silver fall back in favor with Jim’s crew?

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There was no time for him to answer. Merry had found a single coin in the pit. He held it up.

“A **guinea!**” he shouted furiously, shaking the coin at Silver. “That’s all that’s left! That’s your half a million pounds of treasure, is it?”

Silver kept calm. He took a few steps back, keeping one eye on Merry and the others.

“Mates!” Merry shouted, whipping out his cutlass. “Those two are to blame! Silver and the boy! Let’s get ‘em!”

Then—crack! crack! crack! Three muskets flashed out of the thicket. George Merry tumbled headfirst into the excavation. Another man spun like a top and fell to the ground. The other three turned tail and ran for it with all their might.

A few seconds later, Dr. Livesey, Gray, and Ben Gunn stepped out of the thicket with smoking muskets.

Silver did not try to escape. Instead, he shot George Merry. Then he dropped his weapons and threw an arm around me. He called out to Dr. Livesey, “Thank ye kindly, doctor! I’m on your side now—Jim here will bear me out—and you arrived just in the nick of time for the two of us!”

“So it is you, Ben Gunn,” added Silver.

“I’m Ben Gunn, I am,” replied old Ben.

After this exchange, Dr. Livesey explained what had taken place. It was a story that profoundly interested Silver, and Ben Gunn was the hero.

83

## Support

Remind students a simile is a literary device that compares two different things, usually using *like* or *as*.

## Support

What is being compared?

- » A man and a spinning top are being compared.

- Have students read paragraphs 1–6 on page 83, starting at the top of the page and finishing with “. . . with smoking muskets.”

**Inferential.** The sentence, “Another man spun like a top and fell to the ground,” contains an example of a simile. What does the simile mean?

- » It describes how quickly the man spins around to see where the musket flashes came from. Then he falls to the ground, just as a top does when it has finished spinning.

## CHAPTER DISCUSSION (20 MIN.)

- Have students turn to Activity Page 1.3 and refer to the displayed Character Chart.
- Explain that students will take additional notes about Jim Hawkins, Long John Silver, Ben Gunn, and George Merry.
- Use the information in the following chart to engage students in a discussion about the characters they learned more about in this chapter. Tell students to draw on specific details in their responses, such as descriptions of appearance, words, or actions in the text.
- Record the information on the Character Chart. At the same time, have students record the information in the chart on Activity Page 1.3.

### Activity Page 1.3



**ENGLISH  
LANGUAGE  
LEARNERS**

Reading Literature  
Reading/Viewing Closely

#### Beginning

Provide direct teacher support, asking each student yes/no and *wh-* questions to add key details to the Character Chart.

#### Intermediate

Pair each student with a strong partner for identifying key details about characters to add to the Character Chart.

#### Advanced/ Advanced High

Note the page numbers in the Reader where each student may find key details about characters to add to the Character Chart.

**ELPS 4.G; ELPS 4.I**

| Chapter(s)          | Character                   | Key Details                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1, 2, 4, 6, 7, 8, 9 | Jim Hawkins                 | narrator; young boy; helps family run the inn; his father dies; seems naïve; cabin boy on the <i>Hispaniola</i> ; overhears pirates planning mutiny and exposes their plan to the doctor and the squire; takes Ben Gunn's boat to secure the ship; kills Israel Hands in a fight; becomes the pirates' hostage; makes a deal with Silver to protect one another; <i>gets back home safely with a portion of the treasure</i>                                                                                                |
| 2, 3, 4, 6, 8, 9    | Long John Silver (Barbecue) | hired as a cook on the <i>Hispaniola</i> ; helps recruit crew for the voyage; missing a leg; owns Spyglass Tavern; teaches Jim nautical terms; has a pet parrot named Captain Flint; was a crew member for Captain Flint; is a pirate and plans a mutiny to get the treasure; appointed captain of the pirates; tries to bargain with the original captain; leads a fight against the original captain and his men; makes a deal with Jim to protect one another; <i>escapes to South America with some of the treasure</i> |
| 5, 9                | Ben Gunn                    | pirate marooned on Treasure Island; knows about Silver; plans to change his ways; claims to be rich; <i>tells the doctor where the treasure is; helps the doctor outsmart the pirates; helps Silver escape; gets home safely with a portion of the treasure but doesn't keep it long</i>                                                                                                                                                                                                                                    |
| 8, 9                | George Merry                | pirate and mutineer; leads the mutiny against Silver; <i>turns on Silver when he discovers the treasure is gone; killed by Silver in the last chapter</i>                                                                                                                                                                                                                                                                                                                                                                   |

## Activity Page 14.1



### ENGLISH LANGUAGE LEARNERS



#### Reading Literature Reading/Viewing Closely

##### Beginning

Pair each student with a strong partner to complete Activity Page 14.1.

##### Intermediate

Pair each student with a capable partner to complete Activity Page 14.1.

##### Advanced/ Advanced High

Allow students the option of working with a partner or independently to complete Activity Page 14.1.

**ELPS 3.G; ELPS 4.G**

- Now that students have finished reading *Treasure Island* and have completed Activity Page 1.3, engage them in a discussion about what they have observed and learned about the characters in *Treasure Island*. Encourage discussion by asking students if the characters changed and, if so, how they changed over the course of the story.
- Have students turn to Activity Page 14.1. Tell them to complete the activity page to reflect on the story of *Treasure Island*.
- Collect Activity Page 14.1 to review and grade at a later time. Consider following up on Activity Page 14.1 during the Pausing Point.

### WORD WORK: WELL-BEING (5 MIN.)

1. In the chapter, you read, “It was extraordinary how [the men] regained their sense of well-being.”
  2. Say the word *well-being* with me.
  3. *Well-being* means the state of being happy, healthy, and comfortable.
  4. My friends and I always look out for each other’s well-being.
  5. What are some things that are important to your well-being? Be sure to use the word *well-being* in your response.
- Have two or three students use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “\_\_\_\_\_ is important to my well-being because \_\_\_\_\_.”
6. What part of speech is the word *well-being*?
    - » noun

**Note:** Use a Making Choices activity for follow-up.

- Tell students: “I will read several sentences. If the sentence is an example of something that improves someone’s well-being, say, ‘That improves well-being.’ If the sentence is not an example of something that improves someone’s well-being, say, ‘That does not improve well-being.’”
1. Joshua’s father makes him dinner every night.
    - » That improves well-being.
  2. When it is cold outside, I wear my boots.
    - » That improves well-being.





### Beginning

Model and then provide 1:1 assistance, as needed, referring to the Coordinating Conjunctions Poster to assist in completing Activity Page 14.2

### Intermediate

Pair each student with a capable partner to complete Activity Page 14.2, referring to the Coordinating Conjunctions Poster while working.

### Advanced/

#### Advanced High

Allow students the option of working with a partner or independently to complete Activity Page 14.2.

**ELPS 3.E; ELPS 4.C**

### Activity Page 14.2



3. It was raining, and we did not have an umbrella.
  - » That does not improve well-being.
4. Isabella's brother sleeps with his favorite blanket because it makes him happy.
  - » That improves well-being.
5. The pirates sing songs to pass the time on the ship.
  - » That improves well-being.

## Lesson 14: The Characters of *Treasure Island*

# Language



### GRAMMAR: COORDINATING CONJUNCTIONS (15 MIN.)

**Primary Focus:** Students will correctly use coordinating conjunctions in sentences with appropriate punctuation. **TEKS 4.11.D.viii; TEKS 4.11.D.x**

- Refer to the Coordinating Conjunctions Poster and read it with students.
- Have students turn to Activity Page 14.2. Read the directions for each section aloud.
- Complete the first item of each section together as a whole group.
- Have students complete the remainder of Activity Page 14.2 independently.
- As time allows, select a few students to share their answers aloud.
- Collect completed Activity Page 14.2 to review and grade at a later time.

**TEKS 4.11.D** Edit drafts using standard English conventions, including: (viii) coordinating conjunctions to form compound subjects, predicates, and sentences; (x) punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue.

## MORPHOLOGY: SUFFIXES –FUL AND –LESS (15 MIN.)

**Primary Focus:** Students will distinguish between root words and words with the suffix *-ful* or *-less* and use those words correctly in sentences. **TEKS 4.3.C**

- Refer to the Suffixes Poster on display in the classroom and review the definition of suffix.
- Remind students that the suffix *-ful* means “full of” and the suffix *-less* means “without” or “lacking.” Remind students that when you add the suffix *-ful* or *-less* to the end of a noun, it becomes an adjective.
- Ask students: How does adding the suffixes *-ful* and *-less* to the same root word change the meaning?
  - » Adding the suffixes *-ful* and *-less* creates words with opposite meanings. For example: *powerful* and *powerless* are antonyms, or words with opposite meanings.



### Check for Understanding

Have all students use the suffixes *-ful* and *-less* to create a pair of antonyms on index cards or sticky notes. For students having difficulty, provide them with a root word, and have the students add the suffixes *-ful* and *-less* and explain the opposite meanings of the words.

- Tell students you will give them two word choices. Then, you will read a sentence with a missing word and they must decide which word choice is most appropriate in the blank.
- Practice with the following example:
  - Faith or faithful? It is important to have \_\_\_\_\_ and trustworthy friends.
- Ask students if *faith* or *faithful* would be most appropriate in the blank.
  - » *Faithful*, because it is an adjective that describes a noun, which in this sentence is *friends*.

**TEKS 4.3.C** Determine the meaning of and use words with affixes such as *mis-*, *sub-*, *-ment*, and *-ity/ty* and roots such as *auto*, *graph*, and *meter*.

- Continue in this manner with the remaining examples below:

Power or powerless? The President of the United States has the \_\_\_\_\_ to make decisions for the country.

» power

Success or successful? The party was a \_\_\_\_\_ because everyone had a good time.

» success

Sense or senseless? It seemed \_\_\_\_\_ to swim in the pool during a thunderstorm.

» senseless

Help or helpful? We thought it would be \_\_\_\_\_ to mow my grandparents' lawn for them.

» helpful

Help or helpless? It would be a huge \_\_\_\_\_ if you could take care of my pets while I am away on vacation.

» help

- In the time remaining, have students think of sentences that correctly use one of the root words or affixed words.
  - » Answers may vary.
- Have students turn to Activity Page 14.3. Briefly review the directions and complete the first item as a class. Have students complete the rest of the activity page for homework.



### Beginning

Review the meaning of all root words and write “-ful = full of” and “-less = without or lacking” on the top of Activity Page 14.3. For the challenge question, allow students to give an example of “useful” if not a definition.

### Intermediate

Review the meaning of all root words on Activity Page 14.3 as well as the meaning of -ful and -less.

### Advanced/

### Advanced High

Review the meaning of any unknown root words on Activity Page 14.3.

### ELPS 4.D

### Activity Page 14.3



## Activity Page SR.3



## Activity Page 14.4



**ENGLISH  
LANGUAGE  
LEARNERS**



Foundational  
Literacy Skills  
Literacy in an Alphabetic  
Writing System

### Beginning

Pair each student with a strong partner to complete Activity Page 14.4.

### Intermediate

Pair each student with a capable partner to complete Activity Page 14.4.

### Advanced/ Advanced High

Allow students the option of working with a partner or independently to complete Activity Page 14.4.

**ELPS 5.A**

## SPELLING: PRACTICE SPELLING WORDS (15 MIN.)

**Primary Focus:** Students will apply grade-level phonics and word analysis skills to correctly decode and encode targeted words. **TEKS 4.2.A.i; TEKS 4.2.B.iii**

- Tell students they will practice writing the spelling words. Remind them to use the Individual Code Chart on Activity Page SR.3 as they practice.
- Have students turn to Activity Page 14.4, explaining that the spelling words are listed in the box on the activity page and on the board/chart paper from the first lesson.
- Have students complete Activity Page 14.4 independently.



### Check for Understanding

Circulate through the classroom as students complete Activity Page 14.4. Remind students to check their spelling using the word bank on the activity page and make corrections if needed.

- As time allows, review the correct answers as a whole group. Have students say, spell, and say the words again with you but without looking at the activity page. Students may close their eyes, look up at the ceiling, or trace on the back of their paper with their finger to help them visualize the spelling as they spell with you.
- Collect completed Activity Page 14.4 to review and grade at a later time.
- Remind students to study the spelling words for the spelling assessment in the next lesson.

**TEKS 4.2.A.i** Demonstrate and apply phonetic knowledge by decoding words with specific orthographic patterns and rules, including regular and irregular plurals; **TEKS 4.2.B.iii** Demonstrate and apply spelling knowledge by spelling multisyllabic words with multiple sound-spelling patterns.

Lesson 14: The Characters of *Treasure Island*

# Take-Home Material

## MORPHOLOGY

- Have students complete Activity Page 14.3 for homework.

Activity Page 14.3



# Unit Assessment

## LESSON AT A GLANCE

|                                    | Grouping    | Time    | Materials                                                                                                                                                                                                                            |
|------------------------------------|-------------|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Spelling (15 min.)</b>          |             |         |                                                                                                                                                                                                                                      |
| Assessment                         | Whole Group | 15 min. | <input type="checkbox"/> Activity Page 15.1                                                                                                                                                                                          |
| <b>Unit Assessment (75 min.)</b>   |             |         |                                                                                                                                                                                                                                      |
| Unit Assessment                    | Individual  | 75 min. | <input type="checkbox"/> Activity Page 15.2                                                                                                                                                                                          |
| <b>Optional Fluency Assessment</b> |             |         |                                                                                                                                                                                                                                      |
| Unit Assessment Analysis           | Individual  |         | <input type="checkbox"/> Student Copy of Fluency Assessment text<br><input type="checkbox"/> Recording Copy of Fluency Assessment text, one for each student<br><input type="checkbox"/> Fluency Scoring Sheet, one for each student |

## ADVANCE PREPARATION

### Spelling

- Erase or cover the list of spelling words prior to the assessment.

### Unit Assessment

- Determine how many students will be assessed for fluency, and make that number of copies of the Recording Copy of “Robert Louis Stevenson” and the Fluency Scoring Sheet.

### Fluency (optional)

- If students were assigned a selection from the Fluency Supplement, determine which students will read the selection aloud and when.

### Morphology

- Collect Activity Page 14.3 to review and grade, as there is no morphology lesson today.

Start Lesson

## Lesson 15: Unit Assessment

# Spelling



### ASSESSMENT (15 MIN.)

TEKS 4.2.B.iii

- Have students turn to Activity Page 15.1 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

### Activity Page 15.1



| Spelling Word | Example Sentence                                                                                                                                 |
|---------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| endless       | The years on Treasure Island must have seemed <u>endless</u> to Ben Gunn.                                                                        |
| successful    | The voyage to Treasure Island is ultimately <u>successful</u> for Jim Hawkins, and he returns home safely with some treasure.                    |
| edible        | Ben Gunn is marooned on the island for years, surviving on <u>edible</u> berries and other food.                                                 |
| helpless      | Being marooned on an island alone would surely make someone feel <u>helpless</u> .                                                               |
| enjoyable     | <i>Treasure Island</i> is an <u>enjoyable</u> adventure story.                                                                                   |
| predictable   | He thought the ending of <i>Treasure Island</i> was <u>predictable</u> , whereas she thought it was surprising.                                  |
| senseless     | Some people might think it's <u>senseless</u> to go in search of treasure that may not even exist.                                               |
| comfortable   | The voyage home on the <i>Hispaniola</i> must have been much more <u>comfortable</u> and peaceful than the voyage to Treasure Island.            |
| powerful      | As a cabin boy, Jim Hawkins is not a <u>powerful</u> member of the <i>Hispaniola</i> 's crew, but he still plays an important role in the story. |
| accessible    | The treasure is hidden so well that it would not be <u>accessible</u> without the map directing the way.                                         |
| faithful      | There is a small group of <u>faithful</u> people aboard the <i>Hispaniola</i> .                                                                  |
| visible       | Hiding in the apple barrel, Jim Hawkins is lucky that he is not <u>visible</u> to John Silver and his men.                                       |

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write the following sentence as dictated:  
I am glad the faithful Jim Hawkins is successful in returning home.
- Repeat the sentence slowly several times, reminding students to check their work for appropriate capitalization and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided at the end of this lesson is highly recommended to identify and analyze students' errors.



## Lesson 15: Unit Assessment

# Unit Assessment



### UNIT ASSESSMENT (75 MIN.)

- Make sure each student has a copy of Activity Page 15.2. You may have collected this activity page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, they will answer grammar and morphology questions, which evaluate the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.

### Activity Page 15.2



### Check for Understanding

Circulate around the room as students complete the assessment to ensure that everyone is working individually. Assist students as needed, but do not provide them with answers.

## Reading Comprehension

The reading comprehension section of the Unit Assessment contains two selections and accompanying questions. The first selection is a literary text that tells the story of the escape from the *Hispaniola*, as narrated by Dr. Livesey, one of the characters in *Treasure Island*. The second selection is an informational text that describes how *Treasure Island* has inspired our way of thinking about such things as pirates and buried treasure.

These texts were created using standard quantitative and qualitative measures. These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 4. The texts feature core content and domain vocabulary from the *Treasure Island* unit that students can draw on in service of comprehending the text.



- You may wish to assess students' fluency in reading, using the selection "Robert Louis Stevenson."

### Administration Instructions

- Turn to the student copy of "Robert Louis Stevenson" that follows the Unit Assessment Analysis section. This is the text students will read aloud. Turn to this copy each time you administer this assessment.
- Using one Recording Copy of "Robert Louis Stevenson" for each student, create a running record as you listen to each student read aloud.
- Call the student you will assess to come sit near you.
- Explain that you are going to ask them to read a selection aloud, and that you are going to take some notes as they read. Also, explain that they should not rush, but rather read at their regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy using the following guidelines:

|                               |                                                                                                                       |
|-------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| <b>Words read correctly</b>   | No mark is required.                                                                                                  |
| <b>Omissions</b>              | Draw a long dash above the word omitted.                                                                              |
| <b>Insertions</b>             | Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted. |
| <b>Words read incorrectly</b> | Write an "X" above the word.                                                                                          |
| <b>Substitutions</b>          | Write the substitution above the word.                                                                                |
| <b>Self-corrected errors</b>  | Replace original error mark with "SC."                                                                                |
| <b>Teacher-supplied words</b> | Write a "T" above the word (counts as an error).                                                                      |

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark where the student was in the text at that point. Allow the student to finish reading the selection aloud.

- Assess the student’s comprehension of the selection by asking them to respond orally to the following questions:

**Literal.** How did Stevenson pass the time when he was sick in bed?

- » He made up stories with the help of his nurse.

**Literal.** Why did Stevenson wander over half the world?

- » He was searching for a place that favored, or would be good for, his health.

**Literal.** Where did Stevenson and his wife ultimately settle down?

- » on an island in the South Pacific

**Inferential.** What did people think of Stevenson?

- » He was liked wherever he went because of his graceful, charming ways and his sincerity.

- Repeat this process for additional students as needed. Scoring can be done later, provided you have kept running records and marked the last word students read after one minute elapsed.



- It may be helpful to refer back to the Pronunciation/Syllabication Chart from Lesson 11.

| Word        | CK Code           | Syllable Type          |
|-------------|-------------------|------------------------|
| enjoyable   | /en*joy*ə*bəl/    | closed*digraph*ə*ə     |
| predictable | /pree*dik*tə*bəl/ | open*closed*ə*ə        |
| comfortable | /kəm*fer*tə*bəl/  | ə*r-controlled*ə*ə     |
| accessible  | /ak*ses*ə*bəl/    | closed*closed*v*ə      |
| visible     | /viz*ə*bəl/       | closed*ə*ə             |
| edible      | /ed*ə*bəl/        | closed*ə*ə             |
| faithful    | /faeth*fəl/       | digraph*ə              |
| successful  | /suk*ses*fəl/     | closed*closed*ə        |
| powerful    | /pou*er*fəl/      | digraph*r-controlled*ə |
| helpless    | /help*les/        | closed*closed          |
| senseless   | /sens*les/        | digraph*closed         |
| endless     | /end*les/         | closed*closed          |

- Students might make the following errors:

*enjoyable*: using 'oi' instead of 'oy' for /oi/; using 'u' instead of 'a' for /ə/; using 'bul' instead of 'ble' for /bəl/

*predictable*: using 'k' instead of 'c' for /k/; using 'u' instead of 'a' for /ə/; using 'bul' instead of 'ble' for /bəl/

*comfortable*: using 'k' instead of 'c' for /k/; using 'u' instead of 'a' for /ə/; using 'bul' instead of 'ble' for /bəl/

*accessible*: using 'k' instead of the first 'c' for /k/; using 's' instead of the second 'c' for /s/; using 'a' or 'u' instead of 'i' for /ə/; using 'bul' instead of 'ble' for /bəl/

*visible*: using 'z' instead of 's' for /z/; using 'a' or 'u' instead of 'i' for /ə/; using 'bul' instead of 'ble' for /bəl/

*edible*: using 'a' or 'u' instead of 'i' for /ə/; using 'bul' instead of 'ble' for /bəl/

*faithful*: using 'a' instead of 'ai' for /ae/; using 'll' instead of 'l' for /l/

*successful*: using 'k' instead of the first 'c' for /k/; using 's' instead of the second 'c' for /s/; using 'll' instead of 'l' for /l/

*powerful*: using 'ou' instead of 'ow' for /ou/; using 'll' instead of 'l' for /l/

*helpless*: using 'les' instead of 'less' for /les/

*senseless*: using 'sens' instead of 'sense' for /sens/; using 'les' instead of 'less' for /les/

*endless*: using 'les' instead of 'less' for /les/

- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:

Is the student consistently making errors on specific vowels? Which ones?

Is the student consistently making errors at the ends of the words?

Is the student consistently making errors in multisyllable words, but not single-syllable words?

- Also examine the dictated sentence for errors in capitalization and punctuation.

---

## UNIT ASSESSMENT ANALYSIS

### Quantitative and Qualitative Analysis of the Text

The texts used in the reading comprehension assessment, “The Escape from the *Hispaniola*” (literary text) and “Pirates, Parrots, and Pieces of Eight” (informational text), have been profiled for text complexity using standard quantitative and qualitative measures.

## Reading Comprehension Item Annotations and Correct Answers

**Note:** To receive a point for a two-part question, students must correctly answer both parts of the question.

| Item                           | Correct Answer(s)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Standards                                                                            |
|--------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 1 Part A<br><i>Inferential</i> | C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>TEKS 4.3.B;</b><br><b>TEKS 4.6.F</b>                                              |
| 1 Part B<br><i>Literal</i>     | B, E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <b>TEKS 4.3.B;</b><br><b>TEKS 4.7.C</b>                                              |
| 2 Part A<br><i>Inferential</i> | A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>TEKS 4.6.F;</b><br><b>TEKS 4.8.B</b>                                              |
| 2 Part B<br><i>Literal</i>     | D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>TEKS 4.7.C</b>                                                                    |
| 3 <i>Inferential</i>           | B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>TEKS 4.6.F</b>                                                                    |
| 4 <i>Inferential</i>           | Paragraphs 2, 4, and 17                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TEKS 4.6.F;</b><br><b>TEKS 4.7.C</b>                                              |
| 5 <i>Literal</i>               | <ol style="list-style-type: none"> <li>1. As Redruth stood guard, the men gathered supplies to take to the stockade.</li> <li>2. The small boat was overloaded with men and supplies when it shoved off from the <i>Hispaniola</i>.</li> <li>3. The men suddenly ducked to avoid a cannonball, causing the boat to tip to one side.</li> <li>4. The men rushed ashore, carrying whatever supplies they could save from the boat.</li> <li>5. Dr. Livesey ran to the stockade and discovered Jim Hawkins, safe and sound.</li> </ol>                                                                                                                                                                                                                                             | <b>TEKS 4.7.D</b>                                                                    |
| 6 <i>Evaluative</i>            | <p>Answers may vary, but should include evidence from the text. If students respond that it was safer to relocate to the stockade, they should include the following details: Dr. Livesey said it would make a good fortress; they brought some supplies from the <i>Hispaniola</i> so they could be somewhat prepared to handle different issues; they would be protected from the pirates; they would be on dry land. If students respond that it was not safer to relocate to the stockade, they should include the following details: staying on the ship would allow them to see enemies coming; there were already supplies on the ship; they wouldn't have to try to escape to land while pirates were attacking them; they could fight off the pirates on the ship.</p> | <b>TEKS 4.6.F;</b><br><b>TEKS 4.7.B;</b><br><b>TEKS 4.7.C;</b><br><b>TEKS 4.12.C</b> |
| 7 <i>Inferential</i>           | A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>TEKS 4.3.B</b>                                                                    |
| 8 <i>Inferential</i>           | Paragraphs 3, 4, and 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | <b>TEKS 4.6.F;</b><br><b>TEKS 4.9.E.ii</b>                                           |

|                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                            |
|---------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|
| 9 <i>Inferential</i>            | D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TEKS 4.3.B</b>                          |
| 10 <i>Evaluative</i>            | After Columbus, Spanish conquistadors conquered much of South America, where they set up large silver mines. The silver ore was dug out and melted down to make coins. Each coin, or piece of silver, was worth eight <i>reales</i> , which was a different Spanish coin; thus, the name of the coin was “a piece of eight.” As the Spanish were in control of the silver mines, they were the only ones making and issuing the coins. However, other countries used the coins because the silver was valuable, so people in other countries were willing to accept the coins as payment. | <b>TEKS 4.6.G;</b><br><b>TEKS 4.7.C</b>    |
| <b>Item</b>                     | <b>Correct Answer(s)</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <b>Standards</b>                           |
| 11 <i>Inferential</i>           | B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TEKS 4.6.F;</b><br><b>TEKS 4.9.E.ii</b> |
| 12 Part A<br><i>Inferential</i> | B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TEKS 4.9.D.i</b>                        |
| 12 Part B<br><i>Literal</i>     | C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>TEKS 4.9.D.i</b>                        |
| 13 <i>Inferential</i>           | B, D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>TEKS 4.6.F;</b><br><b>TEKS 4.6.G</b>    |
| 14 <i>Inferential</i>           | C, F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>TEKS 4.6.F;</b><br><b>TEKS 4.6.G</b>    |

## Writing Prompt Scoring

- The writing prompt addresses

 **TEKS 4.6.F; TEKS 4.7.B; TEKS 4.7.C; TEKS 4.7.F; TEKS 4.11.B.ii;**  
**TEKS 4.11.D; TEKS 4.12.B**

| Score    | 4                                                                                                                                                                                                                                                 | 3                                                                                                                                                                                                                                             | 2                                                                                                                                                                                                                          | 1                                                                                                 |
|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|
| Criteria | Two details that are likely inaccurate are identified in “The Escape from the <i>Hispaniola</i> .” At least one piece of evidence from “Pirates, Parrots, and Pieces of Eight” is used to support each detail the student chooses to write about. | One detail that is likely inaccurate is identified in “The Escape from the <i>Hispaniola</i> .” At least one piece of evidence from “Pirates, Parrots, and Pieces of Eight” is used to support the detail the student chooses to write about. | One detail that is likely inaccurate is identified in “The Escape from the <i>Hispaniola</i> .” No evidence from “Pirates, Parrots, and Pieces of Eight” is used to support the detail the student chooses to write about. | No details that are likely inaccurate are identified in “The Escape from the <i>Hispaniola</i> .” |



**🗝 Grammar Answer Key** **TEKS 4.11.D**

1. are
2. am
3. could
4. will
5. The cup that is green is my favorite.
6. My grandmother, who is a good cook, makes delicious pie.
7. My uncle, whose car is old, sometimes needs a ride to work.
8. He wanted to go to the movie, but it was sold out.
9. Both my uncle and my aunt like peanuts.
10. The water park is a lot of fun, so you all should go there.

**🗝 Morphology Answer Key** **TEKS 4.3.C**

1. biodegradable
2. helpful
3. inaudible
4. faith
5. biography
6. important

## Optional Fluency Assessment

The following is the text for the Optional Fluency Assessment, titled “Robert Louis Stevenson.” Turn to this copy of the selection each time you administer this assessment.

You will also find a Recording Copy of the text for doing a running record of oral reading for each student you assess. There is also a Fluency Scoring Sheet. Make as many copies of the Recording Copy and the Fluency Scoring Sheet as you need, having one for each student you assess.

### Robert Louis Stevenson

Robert Louis Stevenson was born in Scotland in 1850. He was the son of an engineer who built lighthouses. He was an only child and passed many days sick in bed, where he made up stories with the help of his nurse. All his life he was skinny and prone to illness, usually in his lungs. As an adult, he wandered over half the world in search of a place that favored his health.

He studied first to be an engineer, and then a lawyer. He turned instead to writing essays, plays, and stories. For a while, he wore long hair, floppy hats, and velvet jackets. His parents believed he had become a wanderer.

While hanging out at an artist’s colony near Paris, he met Fanny Osbourne, who would later become his wife.

In 1888, they sailed to the warm South Pacific, hoping the tropics would be good for Stevenson’s health. For a year and a half, they roamed the scattered islands. Finally they settled on one of the islands, where they built a plantation house.

Wherever he went, Stevenson was liked for his graceful, charming ways and his sincerity.

Though his health was better, the cares of his household were heavy. Fanny had a nervous breakdown in 1893. The next year, in 1894, a frail Stevenson died.

In his own time, his wandering life itself seemed a romantic adventure. He wrote *Treasure Island* in 1883 and it made him very popular. His other famous stories include *The Strange Case of Dr. Jekyll and Mr. Hyde* and *Kidnapped*.

## Recording Copy

### Robert Louis Stevenson

|                                                                           |     |
|---------------------------------------------------------------------------|-----|
| Robert Louis Stevenson was born in Scotland in 1850. He was the           | 12  |
| son of an engineer who built lighthouses. He was an only child and        | 25  |
| passed many days sick in bed, where he made up stories with the help      | 39  |
| of his nurse. All his life he was skinny and prone to illness, usually in | 54  |
| his lungs. As an adult, he wandered over half the world in search of a    | 69  |
| place that favored his health.                                            | 74  |
| He studied first to be an engineer, and then a lawyer. He turned          | 87  |
| instead to writing essays, plays, and stories. For a while, he wore       | 99  |
| long hair, floppy hats, and velvet jackets. His parents believed he had   | 111 |
| become a wanderer.                                                        | 114 |
| While hanging out at an artist's colony near Paris, he met Fanny          | 126 |
| Osbourne, who would later become his wife.                                | 133 |
| In 1888, they sailed to the warm South Pacific, hoping the tropics        | 145 |
| would be good for Stevenson's health. For a year and a half, they         | 158 |
| roamed the scattered islands. Finally they settled on one of the islands, | 170 |
| where they built a plantation house.                                      | 176 |
| Wherever he went, Stevenson was liked for his graceful, charming          | 186 |
| ways and his sincerity.                                                   | 190 |

|                                                                         |     |
|-------------------------------------------------------------------------|-----|
| Though his health was better, the cares of his household were           | 201 |
| heavy. Fanny had a nervous breakdown in 1893. The next year, in         | 214 |
| 1894, a frail Stevenson died.                                           | 218 |
| In his own time, his wandering life itself seemed a romantic            | 229 |
| adventure. He wrote <i>Treasure Island</i> in 1883 and it made him very | 241 |
| popular. His other famous stories include <i>The Strange Case of</i>    | 251 |
| <i>Dr. Jekyll and Mr. Hyde</i> and <i>Kidnapped</i> .                   | 258 |

**Word Count: 258**

Student Name \_\_\_\_\_ Date \_\_\_\_\_

## Fluency Scoring Sheet

|  |                                    |
|--|------------------------------------|
|  | Words Read in One Minute           |
|  | Uncorrected Mistake in One Minutes |
|  | W.C.P.M.                           |

| W.C.P.M.                           | National Percentiles for Fall,<br>Grade 5 |
|------------------------------------|-------------------------------------------|
| 166                                | 90th                                      |
| 139                                | 75th                                      |
| 110                                | 50th                                      |
| 85                                 | 25th                                      |
| 61                                 | 10th                                      |
| <b>Comprehension Total _____/4</b> |                                           |

## Guidelines for Fluency Assessment Scoring

- To calculate a student's W.C.P.M. (Words Correct Per Minute) score, use the information you wrote on the Recording Copy and follow these steps. You may wish to have a calculator available.

Count *Words Read in One Minute*. This is the total number of words the student read or attempted to read in one minute. It includes words the student read correctly as well as words the student read incorrectly. Write the total in the box labeled "Words Read in One Minute."

Count the *Uncorrected Mistakes in One Minute*. You noted these on the Recording Copy. They include words read incorrectly, omissions, substitutions, and words you had to supply. Write the total in the box labeled "Uncorrected Mistakes in One Minute" on the Fluency Scoring Sheet. (A mistake that the student self-corrects is not counted as a mistake.)

Subtract *Uncorrected Mistakes in One Minute* from *Words Read in One Minute* to get *Words Correct*. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from your Recording Copy for anecdotal purposes.

- As you evaluate W.C.P.M. scores, here are some factors to consider:

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grade 4 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the fall of Grade 4, and a student scored 84 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

## Oral Reading Fluency Norms for Grade 4 from Hasbrouck and Tindal (2006)

| Percentile | Fall W.C.P.M. | Winter W.C.P.M. | Spring W.C.P.M. |
|------------|---------------|-----------------|-----------------|
| 90         | 145           | 166             | 180             |
| 75         | 119           | 139             | 152             |
| 50         | 94            | 112             | 123             |
| 25         | 68            | 87              | 98              |
| 10         | 45            | 61              | 72              |

### Reference

- Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636–644.

## 16

# Planning a Conclusion

## PRIMARY FOCUS OF LESSONS

### Writing

Students will revise the body of a story, identify the features of an effective conclusion, and draft a conclusion for an adventure story.

✦ **TEKS 4.8.C; TEKS 4.11.A; TEKS 4.11.C; TEKS 4.11.D.x; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Activity Page 16.1**    **Planning a Conclusion** Students brainstorm ideas for drafting a conclusion paragraph **TEKS 4.11.A**

✦ **TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D.x** Edit drafts using standard English conventions, including punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



## LESSON AT A GLANCE

|                             | Grouping    | Time    | Materials                                                                                                                                                                                                                                     |
|-----------------------------|-------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Writing (90 min.)</b>    |             |         |                                                                                                                                                                                                                                               |
| Revise a Story              | Individual  | 30 min. | <ul style="list-style-type: none"> <li>❑ Adventure Story Rubric (Digital Components)</li> <li>❑ draft of body paragraph</li> <li>❑ <i>Treasure Island</i></li> <li>❑ Activity Pages 7.2, 8.4, and 16.1</li> <li>❑ writing journals</li> </ul> |
| Model Drafting a Conclusion | Whole Group | 15 min. |                                                                                                                                                                                                                                               |
| Plan a Conclusion           | Partners    | 15 min. |                                                                                                                                                                                                                                               |
| Draft a Conclusion          | Individual  | 25 min. |                                                                                                                                                                                                                                               |
| Lesson Wrap-Up              | Whole Group | 5 min.  |                                                                                                                                                                                                                                               |

## ADVANCE PREPARATION

### Writing

- Ensure that each student has a writing journal or paper to write on for their conclusion.
- Display the Adventure Story Rubric from Lesson 8. Refer to Activity Page 8.4.

Start Lesson

## Lesson 16: Planning a Conclusion Writing



**Primary Focus:** Students will revise the body of a story, identify the features of an effective conclusion, and draft a conclusion for an adventure story.

**TEKS 4.8.C; TEKS 4.11.A; TEKS 4.11.C; TEKS 4.11.D.x; TEKS 4.12.A**

### REVISE A STORY (30 MIN.)

- Direct students' attention to the displayed Adventure Story Rubric, and have them turn to Activity Page 8.4. Have one student read the “Exemplary” column for the “Body” section of the story aloud.
- Have students review the body of their adventure story and find at least two places in which they can add more detail to make their story clearer.
- Tell students to make sure they have incorporated dialogue at least twice in the story.
- Have students ensure the dialogue follows the punctuation rules discussed in the previous lessons.
- **Support.** As needed, remind students about the punctuation rules for dialogue:
  - Surround dialogue with quotation marks.
  - Place punctuation for dialogue inside the quotation marks.
  - Begin a new paragraph each time there is a new speaker, starting on a new line and indenting.

**TEKS 4.8.C** Analyze plot elements, including the rising action, climax, falling action, and resolution; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D.x** Edit drafts using standard English conventions, including punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

### Support

Allow students to continue writing the body of their story if they are not ready to revise.

### ENGLISH LANGUAGE LEARNERS



### Writing Writing

### Beginning

Review drafts with students and highlight two areas in which each student could add more detail. Have students talk through their ideas and then revise.

### Intermediate

Review drafts with students and highlight one area in which each student could add more detail. Have students find one other place to add more detail.

### Advanced/ Advanced High

Have students talk through ideas for their revisions, pointing out where they plan to add more detail.

**ELPS 5.B; ELPS 5.D**



### Check for Understanding

Ensure students are revising effectively. Provide reinforcing or corrective feedback, such as:

- I'm pleased that you use dialogue in your story. I notice you have used punctuation differently for moments of dialogue. Does the period go inside or outside the quotation marks?
- I noticed that you have only two moments of Rising Action. What is another example you can include?

### Challenge

Have students add more dialogue and figurative language to their stories.

## MODEL DRAFTING A CONCLUSION (15 MIN.)

- Tell students they will draft the conclusions to their stories today.
- Have students describe the purpose of a conclusion. (to solve the problem or conflict and end the story)
- Explain that effective conclusions include a resolution. They also often circle back to the beginning by referring to the introduction. *Treasure Island* does this effectively.
- Have students turn to page 89 of *Treasure Island*. Select a student to read the last three paragraphs of the story aloud.
- Have students turn to page 2 of *Treasure Island*. Select another student to read the first paragraph aloud.
- Have students explain how the story circles back and references the beginning. (Jim starts the tale by telling the reader he will share a story. He ends the tale by referring to himself as the storyteller again. Jim says "Well, to make a long story short," which reminds us of the beginning. He ends with the same frame—telling the reader that he will end the story. Using this narrative frame gives the tale a feeling of closure and completion.)
- Tell students that conclusions wrap up the story but may leave some loose ends, meaning the problem or action in the story is not always completely resolved. This keeps the reader wondering and thinking about the story even after finishing it.
- Ask students what is left open-ended in *Treasure Island*, telling them to cite specific examples in the last three paragraphs. (Long John Silver disappears; there is still more treasure remaining on the island.)

## Activity Page 7.2



## Activity Page 16.1



**ENGLISH  
LANGUAGE  
LEARNERS**



Speaking and Listening  
Exchanging  
Information/Ideas

### Beginning

Provide direct teacher support for completing Activity Page 16.1, clarifying meanings of unknown words and asking yes/no questions to support student brainstorm.

### Intermediate

Pair students with strong partners for Activity Page 16.1. Clarify unknown words and ask *wh*- questions to support student brainstorm.

### Advanced/ Advanced High

Pair students with capable partners for Activity Page 16.1. Check in with students to ensure completion of all four areas of brainstorm.

**ELPS 3.B; ELPS 3.E**

- Effective conclusions often end with memorable language or imagery. Ask students what memorable language and/or imagery is present at the end of *Treasure Island*. (Jim having a nightmare and hearing the parrot calling out, “Pieces of eight! Pieces of eight!”)
- Tell students that sometimes writers must revise the introduction—and even the body—of a story after they write the conclusion. Students will have the opportunity to revise and edit their adventure stories after drafting their conclusions.

## PLAN A CONCLUSION (15 MIN.)

- Have students turn to Activity Page 7.2. Remind them that they wrote ideas for resolving their stories. Students may want to use Activity Page 7.2 to help them plan their conclusions.
- Pair students to brainstorm ideas for conclusions using Activity Page 16.1.
- If time permits, ask students to share ideas for their conclusions with the class.

## DRAFT A CONCLUSION (25 MIN.)

- Explain that a conclusion should summarize and wrap up the story, but it should also leave the reader with memorable language or imagery. Students might create an interesting image, insert meaningful dialogue, or circle back in some way to the beginning of the story.
- If students would like to circle back in some way to the beginning of the story, as in *Treasure Island*, they may need to revise the introduction as well.



---

### Check for Understanding

Circulate and check in with students, ensuring that they are drafting effectively. Provide reinforcing or corrective feedback, such as:

- I like the way you end with a metaphor.
- I noticed that your conclusion is only two sentences. Can you add more detail? How does the main character get home? What have they learned from their adventure?

---

### LESSON WRAP-UP (5 MIN.)

- As time permits, have students share their conclusions with the whole group.

---

End Lesson

### Support

Have students discuss ideas for their conclusions in pairs or small groups.

## 17

# Create a Title

## PRIMARY FOCUS OF LESSONS

### Writing

Students will create an effective title as well as revise and edit an adventure story. **TEKS 4.10.B; TEKS 4.11.B; TEKS 4.11.C; TEKS 4.11.D.iii; TEKS 4.11.D.ix–xi**

## FORMATIVE ASSESSMENT

### Activity Page 17.1

**Titles** Students analyze chapter titles from Treasure Island and select a title for their adventure story.

**TEKS 4.10.B; TEKS 4.11.B**

### Activity Page 17.2

**Adventure Story Editing Checklist** Students edit their adventure story using criteria outlined on the

checklist. **TEKS 4.11.C; TEKS 4.11.D.iii; TEKS 4.11.D.ix–xi**

**TEKS 4.10.B** Analyze how the use of text structure contributes to the author's purpose; **TEKS 4.11.B** organize drafts into a focused, structured, and coherent piece of writing; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D** Edit drafts using standard English conventions, including: (iii) singular, plural, common, and proper nouns; (ix) capitalization of historical periods, events and documents; titles of books; stories and essays; and languages, races, and nationalities; (x) punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; (xi) correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.

## LESSON AT A GLANCE

|                                 | Grouping                    | Time    | Materials                                                                                                                                                                                                                                                                 |
|---------------------------------|-----------------------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Writing (90 min.)</b>        |                             |         |                                                                                                                                                                                                                                                                           |
| Model Creating a Title          | Whole Group/<br>Small Group | 30 min. | <input type="checkbox"/> Activity Pages 8.4, 17.1, and 17.2<br><input type="checkbox"/> Adventure Story Rubric (Digital Components)<br><input type="checkbox"/> Adventure Story Editing Checklist (Digital Components)<br><input type="checkbox"/> adventure story drafts |
| Create a Title                  | Small Group                 | 15 min. |                                                                                                                                                                                                                                                                           |
| Revise and Edit Adventure Story | Individual                  | 35 min. |                                                                                                                                                                                                                                                                           |
| Lesson Wrap-Up                  | Whole Group                 | 10 min. |                                                                                                                                                                                                                                                                           |

## ADVANCE PREPARATION

### Writing

- Plan to divide students into small groups to complete Activity Page 17.1.
- Display Activity Page 8.4, the Adventure Story Rubric, from Lesson 8.
- Prepare and display the Adventure Story Editing Checklist. Alternatively, you may access a digital version in the digital components for this unit.

| Editing Checklist                                                                                                                                  | After checking for each type of edit, place a check here. |
|----------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| <b>Meaning (It sounds right when I read it aloud.)</b>                                                                                             |                                                           |
| All my sentences have a subject and predicate.                                                                                                     |                                                           |
| I included all the words I wanted to write.                                                                                                        |                                                           |
| I removed repeated words or information.                                                                                                           |                                                           |
| I have checked the lengths of my sentences and have split run-on sentences into two.                                                               |                                                           |
| I have used strong verbs and figurative language where possible.                                                                                   |                                                           |
| <b>Format</b>                                                                                                                                      |                                                           |
| All my paragraphs are indented.                                                                                                                    |                                                           |
| I have a title on the front.                                                                                                                       |                                                           |
| <b>Capitals</b>                                                                                                                                    |                                                           |
| I began each sentence with a capital letter.                                                                                                       |                                                           |
| I used capital letters for all proper nouns.                                                                                                       |                                                           |
| <b>Spelling</b>                                                                                                                                    |                                                           |
| I have checked the spelling for any words I was unsure of or my teacher marked.                                                                    |                                                           |
| <b>Punctuation</b>                                                                                                                                 |                                                           |
| I read my writing aloud to check for commas at pauses and to check for periods, question marks, and exclamation points at the end of my sentences. |                                                           |
| I used commas and quotation marks in places where they belong.                                                                                     |                                                           |



## Lesson 17: Create a Title

# Writing



**Primary Focus:** Students will create an effective title as well as revise and edit an adventure story.

**TEKS 4.10.B; TEKS 4.11.B; TEKS 4.11.C; TEKS 4.11.D.iii; TEKS 4.11.D.ix–xi**

### MODEL CREATING A TITLE (30 MIN.)

- Explain that a title is important because it is the author’s first chance to make an impression on the reader.
  - Tell students that Robert Louis Stevenson originally titled his adventure story *The Sea Cook*.
1. Would you rather read a book entitled *The Sea Cook* or *Treasure Island*? Why?
    - » Most people would rather read *Treasure Island* because it implies excitement and possible adventure. We immediately ask questions like, “What kind of treasure?” and, “Who will find it?” *The Sea Cook* is not as interesting a title. We might ask ourselves, “Who is the sea cook?” and, “Why is there a story about a sea cook?” There is little interest and excitement beyond that.
  - Ask students what an effective title should accomplish (grab the reader’s attention; tell what the story will be about.)
  - Explain that effective titles are also typically short and do not end with a period.
  - Tell students they will use *Treasure Island* to explore titles in more depth.
  - Divide students into small groups and have them complete Activity Page 17.1.



### Check for Understanding

Circulate and check in with students, ensuring they are completing the activity effectively. Provide guidance and support as needed.



**ENGLISH  
LANGUAGE  
LEARNERS**

Speaking and Listening  
Offering Opinions

### Beginning

Place student in a strong peer group and prompt with yes/no questions to complete Activity Page 17.1.

### Intermediate

Place student in a capable peer group and prompt with *wh*- questions to complete Activity Page 17.1.

### Advanced/

### Advanced High

Clarify meaning of unknown words and phrases and ensure student understands learning task.

**ELPS 2.G; ELPS 3.E;**

**ELPS 3.G**

Activity Page 17.1



**TEKS 4.10.B** Analyze how the use of text structure contributes to the author’s purpose; **TEKS 4.11.B** Develop drafts into a focused, structured, and coherent piece of writing; **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.11.D** Edit drafts using standard English conventions, including: (iii) singular, plural, common, and proper nouns; (ix) capitalization of historical periods, events and documents; titles of books; stories and essays; and languages, races, and nationalities; (x) punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; (xi) correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words.



**Beginning**

Provide direct teacher support while student edits/ revises their story. Highlight areas for editing/ revision (especially under heading “Meaning.”)

**Intermediate**

Review Activity Page 17.2 to ensure student understanding of types of edits. Allow student to work with a partner to edit/ revise story.

**Advanced/  
Advanced High**

Review Activity Page 17.2 to ensure student understanding of types of edits.

**ELPS 5.B; ELPS 5.D**

Activity Page 8.4



Activity Page 17.2



- Once students have completed Activity Page 17.1, have them remain in their small groups, but discuss the answers as a whole group.

**CREATE A TITLE (15 MIN.)**

- Have students remain in their small groups, but work independently to create their own title, keeping in mind the features of titles discussed. Students may write their title on their adventure story draft.
- Ask each student to share their title in a small group.
- Have students within the small group give a piece of positive feedback to the presenter. Students should be specific in their feedback. For example: “Your title made it easy to picture the setting.” “Your title made me think your character is going to be interesting.”



**Check for Understanding**

Circulate and check in with students, encouraging them to offer suggestions to one another about how to make titles stronger. Have students discuss those suggestions and revise the titles as needed. Provide reinforcing or corrective feedback, such as:

- How can you shorten your title?
- Ask others what they think your story will be about. Are they right? If not, what can you change?

**REVISE AND EDIT AN ADVENTURE STORY (35 MIN.)**

- Tell students that they will revise and edit their adventure story.
- Remind students that they have revised the introduction and body of their story once during the drafting process.
- Refer to the displayed Adventure Story Rubric and Adventure Story Editing Checklist. Have students turn to Activity Pages 8.4 and 17.2.
- Have students explain the difference between revising and editing. (Revising is making changes to large issues, like organization or adding details. Editing is making smaller changes, like correcting grammar and spelling.)
- Review the rubric and editing checklist as needed.
- Encourage students to begin by revising based on the rubric, tackling the larger issues first before moving on to smaller details.

- Tell students to rearrange paragraphs or sentences to improve the organization.
- Remind students that they should incorporate dialogue at least twice. They should also use figurative language and strong verbs when possible.
- Tell students to add details whenever necessary.
- Explain that they should look at their story to make sure that each item mentioned in the Editing Checklist is evident. If any items are not evident, students should use this opportunity to edit accordingly.
- Encourage students to read their story aloud, quietly, to catch mistakes.



### Check for Understanding

Circulate and check in with students, ensuring they are revising and editing effectively. Provide reinforcing or corrective feedback, such as:

- Is the conflict resolved clearly and creatively?
- I noticed that your conclusion is only two sentences. Can you add more detail? How does the main character get home? What has the character learned from their adventure?
- Does the conclusion include memorable language or imagery?

### **WRAP-UP (10 MIN.)**

- Ask students to share their favorite sentence(s) with the class, and explain their choice.

End Lesson

### Challenge

Have students try two different orders for their sentences in a paragraph, then have them select one to use in their papers. Have them write a sentence explaining why it is better than the other order.

### Support

Have students exchange papers with a partner to help revise and edit their stories.

### Support

Allow students to continue revising and editing.

## 18

# Publish a Story

**PRIMARY FOCUS OF LESSON****Writing**

✚ Students will publish an adventure story. **TEKS 4.11.E; TEKS 4.12.A**

✚ **TEKS 4.11.E** Publish written work for appropriate audiences; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                          | Grouping   | Time    | Materials               |
|--------------------------|------------|---------|-------------------------|
| <b>Writing (90 min.)</b> |            |         |                         |
| Create a Final Draft     | Individual | 60 min. | ☐ adventure story draft |
| Create the Title Page    | Individual | 30 min. |                         |
| Publishing Activity      | Individual |         |                         |

**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Writing

**Beginning**

Check in directly with students to ensure they have all drafts, comments, and revisions to compile in a final draft. Support students in developing plans for completing anything that needs to be finished.

**Intermediate**

Ensure students have all materials needed to move forward with publishing their stories. Provide students with any materials they may need to finish.

**Advanced/  
Advanced High**

Ensure students understand next steps for publishing their adventure stories.

**ELPS 5.D**

**Challenge**

If students finish, have them begin working on the title page and illustrations.

**ADVANCE PREPARATION**

**Writing**

- Plan to divide students into small groups to practice reading their stories aloud.
- Consider inviting other adults, such as parents or school administrators, to help with the optional class publication activity listed at the end of this lesson. Alternatively, the class publication activity could be produced during a Pausing Point day.
- If needed, ensure students have access to computers.

Start Lesson

**Lesson 18: Publish a Story**

**Writing**



**Primary Focus:** Students will publish an adventure story. **TEKS 4.11.E; TEKS 4.12.A**

**CREATE A FINAL DRAFT (60 MIN.)**

- Tell students that today they will create a final draft and publish their completed adventure story.
- Explain that students should gather all their drafts, comments, and revisions to compile a final draft.
- If students have access to computers, have them type a final copy of their story. Otherwise, have students write a clean copy using their own paper.
- Tell students to number the pages.



**Check for Understanding**

Circulate and check in with students, ensuring they are creating a final draft effectively. Provide guidance and support as needed.

**TEKS 4.11.E** Publish written work for appropriate audiences; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## CREATE THE TITLE PAGE (30 MIN.)

- Explain that once students have a final draft of their adventure story, they will create a title page.
- If students have access to computers, have them type a title page. Otherwise have students create one using their own paper.
- Remind students that a title page includes the author's name as well as the story title. They may also include the publication date, if they choose.
- Encourage students to illustrate the cover page with appropriate and related images.

## PUBLISHING ACTIVITY

TEKS 4.11.E

- With guidance and support from adults, have students explore a variety of digital tools with which to produce and publish a class book of adventure stories. You may look at some electronic publishing programs or create a slide presentation.
- You can bind the pages to make a book for the classroom library so students can read one another's stories.

End Lesson



ENGLISH  
LANGUAGE  
LEARNERS

### Writing Writing

#### Beginning

Provide students with a model of a title page for reference.

#### Intermediate

Provide students with a checklist of components included on a title page.

#### Advanced/

#### Advanced High

Check in with students to ensure they have included all necessary elements of a title page.

#### ELPS 5.B

### Support

Help students identify illustrations for their covers.

### Challenge

Have students practice reading their stories aloud to prepare to share them in the next lesson.

TEKS 4.11.E Publish written work for appropriate audiences.

## 19

# Sharing Adventure Stories

**PRIMARY FOCUS OF LESSON****Writing**

Students will present their own adventure stories as well as listen to and comment effectively on their classmates' stories.

✚ **TEKS 4.1.A; TEKS 4.1.C; TEKS 4.13.H**

**FORMATIVE ASSESSMENT****Activity Page 19.1**

**Feedback on Student Presentations** Students provide two pieces of positive feedback to each

✚ presenting classmate. **TEKS 4.1.C; TEKS 4.1.D**

✚ **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.1.C** Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.



## LESSON AT A GLANCE

|                          | Grouping    | Time    | Materials                                                                                         |
|--------------------------|-------------|---------|---------------------------------------------------------------------------------------------------|
| <b>Writing (90 min.)</b> |             |         |                                                                                                   |
| Discuss Listening Skills | Whole Group | 10 min. | <input type="checkbox"/> published adventure story<br><input type="checkbox"/> Activity Page 19.1 |
| Share Adventure Stories  | Small Group | 75 min. |                                                                                                   |
| Lesson Wrap-Up           | Whole Group | 5 min.  |                                                                                                   |

## ADVANCE PREPARATION

### Writing

- Plan to divide students into small groups to share their stories.
- Consider inviting other adults, such as parents or school administrators, to help during the sharing activity in this lesson.

Start Lesson

## Lesson 19: Sharing Adventure Stories

# Writing



**Primary Focus:** Students will present their own adventure stories as well as listen to and comment effectively on their classmates' stories.

✚ **TEKS 4.1.A; TEKS 4.1.C; TEKS 4.13.H**

## DISCUSS LISTENING SKILLS (10 MIN.)

- Take a few minutes to set some norms for behavior when a classmate presents a story. Norms could include:
  - Listen silently when the presenter is speaking.
  - Watch the presenter.
  - Be a respectful listener.
  - Clap at the end of a presentation.
- Have students turn to Activity Page 19.1. Tell them that after each presentation, they will take several minutes to write two pieces of positive feedback on the activity page. Their feedback should be as specific as possible.
- Read the following examples of positive feedback aloud and ask students to give a thumbs-up if the feedback is effective and a thumbs-down if feedback is too general. Call on some students to explain why they responded the way they did.
  - I like your story. (This is too general and therefore not effective. It doesn't tell the author what they did well.)

### Activity Page 19.1



### Support

Provide sentence frames or starters, such as, "It was great when your story. . ." to assist students in assembling feedback.

✚ **TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.1.C** Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

- The introduction makes me want to keep reading because you create a mysterious character. (This comment is effective because it tells the writer why the reader wants to keep reading.)
  - The metaphor in the middle of the story right after the storm helped me picture the action. (This comment is effective because it points to a particular place in the text, and because it explains the effect it had on the reader.)
  - The conclusion made me keep thinking about the story because I wondered what happened to the main character's sister. (This comment is effective because it tells the author what they did well, and why the reader continues to think about the story.)
- Remind students to listen carefully and write two pieces of positive feedback on Activity Page 19.1 at the end of each presentation.
  - Divide students into small groups to share their stories.

## SHARE ADVENTURE STORIES (75 MIN.)

TEKS 4.13.H

- Have students read their stories in small groups.



### Check for Understanding

Circulate as students share their stories and ensure that students are listening politely and writing positive feedback on Activity Page 19.1.

## LESSON WRAP-UP (5 MIN.)

- Collect Activity Page 19.1 at the end of class and assess the feedback.
- Collect adventure stories and prepare feedback to be returned during a pausing point day.

End Lesson

## Challenge

Have students suggest other strong examples of positive feedback.



**ENGLISH  
LANGUAGE  
LEARNERS**

## Speaking and Listening Offering Opinions

### Beginning

Ask students yes/no questions to prompt them in writing specific feedback for each presenter.

### Intermediate

Ask students *wh*-questions to prompt them in writing specific feedback for each presenter.

### Advanced/ Advanced High

If students write comments that are too general for feedback, prompt them to be more specific.

**ELPS 2.D; ELPS 3.G**



# Pausing Point

## PAUSING POINT FOR DIFFERENTIATION OF INSTRUCTION

- Please use the final four days of this unit to address results of spelling assessments and the Unit Assessment (for reading comprehension; fluency, if applicable; grammar; and morphology).
- Note that the Pausing Point activity pages (PP.1–PP.6) provide additional practice on *to be* verbs and modal auxiliary verbs, relative pronouns, conjunctions, the roots *bio* and *port*, the prefixes *im-* and *in-*, and the suffixes *-ful* and *-less*.

## REMEDIATION

### Content

- For a detailed description of remediation strategies that address lagging skills in Reading Comprehension, Fluency, Grammar, Morphology, and Spelling, refer to the Program Guide.

### Writing

- Use time during the Pausing Point to share adventure stories if there was not enough time in Lesson 19. Allow students to finish publishing their stories, if necessary. You may also choose to complete the optional publishing activity outlined in Lesson 18. Meet briefly with individual students to discuss areas in which improvement is needed.
- You may wish to suggest that students who need more time to revise their writing do so at this point. Methods of revision may include the following:
  - adding more details to the story
  - using more descriptive language and examples of imagery
  - connecting the conclusion to the introduction
  - presenting a character in more detail
- Provide additional structure and guidance for students, making copies of both the Adventure Story Rubric and the Adventure Story Editing Checklist available (see the Teacher Resources section), and circulate and check in with students as they write.

- You may choose to have students engage in peer review during this time. Students partner up to share their adventure stories. A partner uses the Editing Checklist to comment on the story and provide suggestions for further edits and revisions.

## ENRICHMENT

- If students have mastered the skills in the *Treasure Island* unit, their experience with the unit concepts may be enriched by the following activities:
- Students may read the enrichment selections contained in the Reader. “The Voyage” is a chapter from the original *Treasure Island* text written by Robert Louis Stevenson. The “Blackbeard” selection tells of the life of Blackbeard, one of the best-known pirates in history. The Activity Book contains activity pages (E1.1 and E2.1) that students can complete as they read these selections.
- Students may revisit Activity Page 14.1, which was completed during Lesson 14. Students may share, either with a small group or with the class, their responses to the questions on the activity page. Students may compare and contrast with others. Students may also expand upon their answers and discussions with further writing on the subject.
- Students may respond to any of the following writing prompts, conducting independent research when necessary to support their response:
  - “I would recommend *Treasure Island* to my friends because \_\_\_\_\_.”
  - “\_\_\_\_\_ is the most interesting character because \_\_\_\_\_.”
  - Write an alternate ending to *Treasure Island*.
  - Rewrite one scene from *Treasure Island* from the perspective of Long John Silver.
  - Write a book review of *Treasure Island*.
- Students may share, either with a small group or with the class, the writing they generated in this unit or in response to the writing prompts in this Enrichment section.

# Teacher Resources

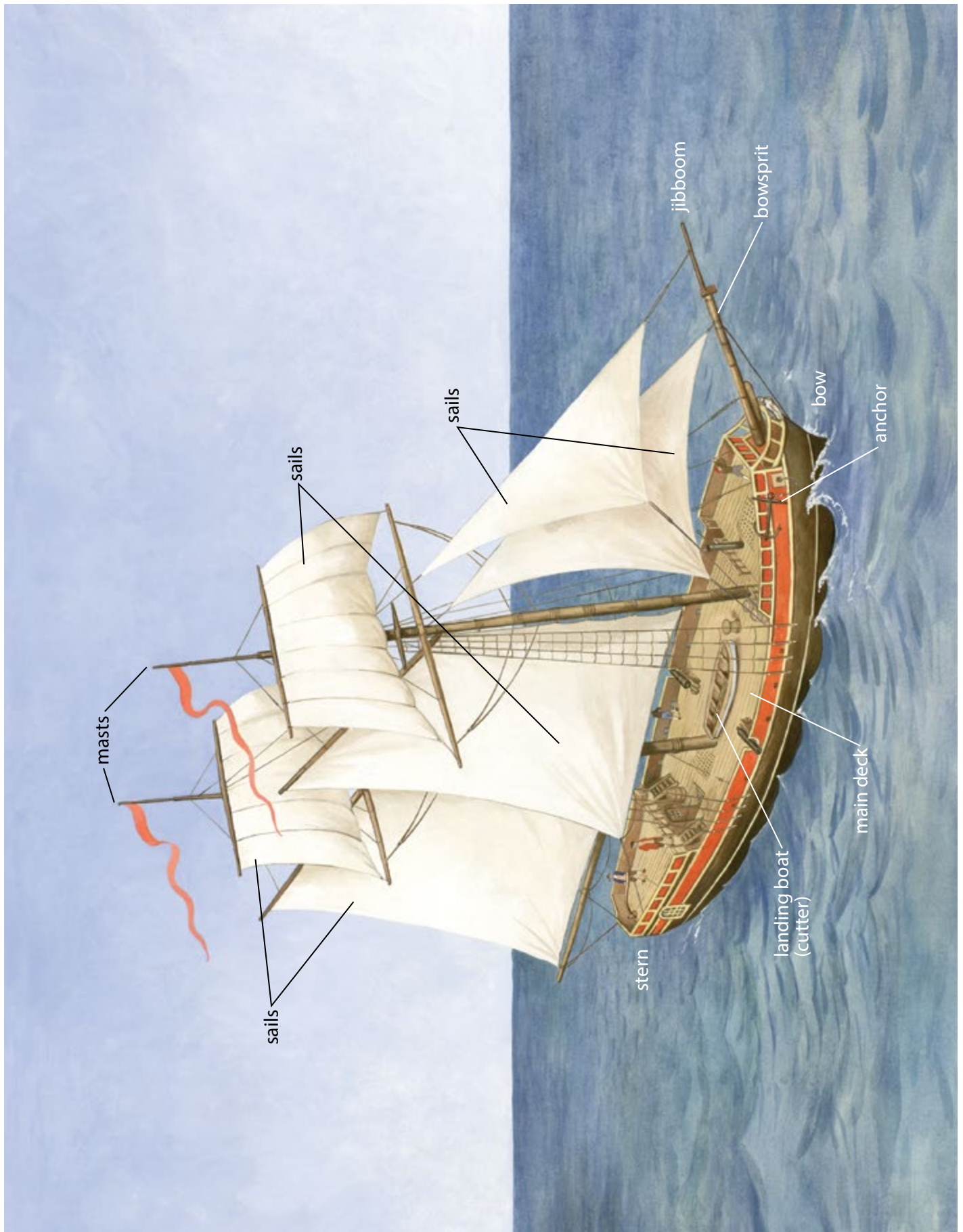
**In this section you will find:**

- Core Connections Schooner Diagram
- Glossary for *Treasure Island*
- Pronunciation Guide for *Treasure Island*
- Adventure Story Rubric
- Adventure Story Editing Checklist
- Resources for the Enrichment Selections in *Treasure Island*
- Activity Book Answer Key
- Texas Essential Knowledge and Skills Correlation Chart
- English Language Proficiency Standards Correlation Chart





## Core Connections: Schooner Diagram



# Glossary

## A

**abeam, adv.** from one side to the other across a ship

**aloft, adv.** above the deck of a ship

**alow, adv.** below the deck of a ship

**ambush, v.** to make a surprise attack

## B

**bearings, n.** the location or position of something based on information from a compass

**berth, n.** an area below the deck where crew members sleep (berths)

**brim, v.** to become full or overflowing (brimming)

**broach, v.** to open (broached)

**buccaneer, n.** a pirate

**bulk, n.** most; the larger part of something

**bulkhead, n.** a wall in a ship dividing it into watertight sections

## C

**cabin boy, n.** someone hired to wait on the passengers and crew of a ship

**cache, n.** a hiding place for supplies or treasures

**captivate, v.** to fascinate or capture one's attention (captivated)

**coach, n.** a horse-drawn carriage with four wheels

**company, n.** 1. visitors or guests; 2. companionship; 3. a ship's crew and officers

**cove, n.** a small area along a coast sheltered by hills or mountains

**craft, n.** a ship or boat

**cutlass, n.** a short, thick sword with a curved blade

## D

**deduce, v.** to figure out or draw a conclusion (deduced)

**dell, n.** a small, secluded valley with trees and grass

**depose, v.** to remove someone from office or a high rank (deposed)

**desertion, n.** a departure without permission and without the intention to return; the act of giving up and ignoring responsibilities

**desolate, adj.** lacking people, plants, animals, and other things that make a place feel welcoming

**doubloon, n.** a gold coin formerly used in Spain and Latin America (doubloons)

**duplicity, n.** dishonest behavior meant to trick someone

## E

**ensue, v.** to follow right after another event (ensued)

**excavation, n.** a place in the ground where material has been dug up and removed

**excursion, n.** a short trip

## F

**farthing, n.** a coin worth less than a penny formerly used in Great Britain

**fathom, n.** a length of about six feet used to measure water depth (fathoms)

**forelock, n.** a lock of hair at the top of one's forehead

## G

**gargoyle, n.** a stone carving of a strange figure used as decoration on a building, usually a cathedral or Gothic structure

**guinea, n.** a gold coin formerly used in Great Britain (guineas)

---

**H**

**helm, n.** a wheel or lever used to steer a ship

**hostage, n.** a person held prisoner until another group or person meets demands

**hourglass, n.** a tool that uses sand to measure a fixed amount of time, usually an hour

**hummock, n.** a rounded hill or mound

---

**I**

**iconic, adj.** commonly known and widely recognized

**impending, adj.** about to occur

**insolence, n.** rude behavior or speech

---

**L**

**lash, v.** to tie down with a rope or cord (lashed)

**league, n.** a unit of length measuring about three miles (leagues)

**loot, n.** things that have been stolen

**luff, n.** the front edge of a sail

---

**M**

**magistrate, n.** a local government official who has some of the powers of a judge (magistrates)

**maroon, v.** to abandon someone on an island (marooned)

**moidore, n.** a gold coin formerly used in Portugal or Brazil (moidores)

**muck, v.** to make dirty (mucked)

**mutiny, n.** a rebellion or uprising against those in charge of a ship

---

**N**

**nautical, adj.** relating to the sea or sailors

---

**O**

**onslaught, n.** an attack

**outlandish, adj.** odd, unusual, bizarre

---

**P**

**pardon, n.** a release from being punished for a crime

**pitch, n.** a thick, black, sticky substance made from tar, used to cover roofs and pave roads

**predicament, n.** a difficult or dangerous situation

**pretext, n.** a pretend reason given to hide one's true reason for doing something

---

**Q**

**quay, n.** a dock; an area at the edge of a waterway where ships land, load, and unload

---

**R**

**ransack, v.** to search thoroughly, causing damage or disorder (ransacked)

**right, v.** to correct or put in an upright position (righting)

**ringleader, n.** the leader of a group that causes trouble or gets involved in illegal activity

---

**S**

**sabre, n.** a heavy sword with a sharp, curved edge

**scarper, v.** to flee or run away

**schooner, n.** a sailing ship with two or more masts

**scoundrel, n.** a wicked or disreputable person

**scout, v.** to explore an area to find information about it (scouted)

**scurvy, adj.** mean; not worthy of respect

**seafaring, adj.** working, traveling, or living on the sea

**sequin, n.** a gold coin formerly used in Venice, Malta, or Turkey (sequins)

**shipwreck, v.** to cause a passenger or crew member to experience the destruction of a ship (shipwrecked)

**shroud, v.** to cover or conceal (shrouded)

**spyglass, n.** a small telescope used to see things in the distance

**squall, n.** a sudden, powerful wind with rain, snow, or sleet (squalls)

**squire, n.** an English gentleman who owns a large estate or piece of land

**stave, n.** a verse or stanza of a song

**stockade, n.** a barrier made of upright posts used for protection or defense

**stroke, n.** a sudden loss of feeling or consciousness brought on by a lack of oxygen in the brain caused by a broken or blocked blood vessel

**stun, v.** to shock or amaze (stunned)

**superstitious, adj.** having irrational fears about mysterious things or the unknown

---

**T**

**taunt, v.** to make fun of or tease (taunted)

**treacherous, adj.** dangerous or difficult to handle

**treachery, n.** a betrayal; an act of hurting someone who trusts you

**truce, n.** an agreement between enemies to stop fighting for a certain period

---

**U**

**Union Jack, n.** the official flag of Great Britain

**unison, n.** agreement; the same way at the same time

---

**W**

**well-being, n.** the state of being happy, healthy, and comfortable

---

**Y**

**yarn, n.** a tale or an adventure story

## Digital Exit Ticket Suggested Answers

| QUESTION                                                                                                                                                                                                        | ANSWER                                                                                                                                                                                                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Lesson 1</b>                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                |
| Who is narrating the story? How do you know? What is the setting of the story?                                                                                                                                  | Answers will vary but should include the narrator's name as Jim and the setting as the Admiral Benbow Inn. Both answers should be supported with text evidence.                                                                                                                                                                |
| <b>Lesson 2</b>                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                |
| How do Dr. Livesey and Squire Trelawney react when Jim describes the night's events and shows them what he found in the chest? Support your answer by citing evidence from the text.                            | Answers will vary but should include stunned or silent, and excited or a similar adjective. Responses should include text evidence from this portion of the story on page 16 of the Reader.                                                                                                                                    |
| <b>Lesson 3</b>                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                |
| What is the Jolly Roger? What was the purpose of the Jolly Roger?                                                                                                                                               | Correct responses should include that the Jolly Roger was a skull and crossbones flag flown by pirate ship captains to intimidate other ships. Responses should be accompanied by text evidence seen on page 16 of the Reader.                                                                                                 |
| <b>Lesson 4</b>                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                |
| What is Jim's first impression of Long John Silver? How does Jim describe him?                                                                                                                                  | Answers will vary but should include positive adjectives supported by text evidence from page 24–27 of the Reader.                                                                                                                                                                                                             |
| <b>Lesson 5</b>                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                |
| The idiom a man to be reckoned with means someone is influential, strong, or powerful and difficult to deal with. What does it mean when Jim thinks Silver is a man to be reckoned with?                        | Answers will vary but should include character traits of Silver, supported by text evidence from Chapter 3 of the Reader.                                                                                                                                                                                                      |
| <b>Lesson 6</b>                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                |
| What does Jim learn about Long John Silver in Chapter 4? Use evidence from the text to support your answer.                                                                                                     | <p>Correct responses should be supported by text evidence and include:</p> <ul style="list-style-type: none"> <li>• Silver is a “gentleman of fortune” or pirate</li> <li>• Silver is planning a mutiny.</li> </ul> <p><i>Some students may also include negative character traits connected to Silver's new identity.</i></p> |
| <b>Lesson 7</b>                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                |
| On page 41 of the Reader, the simile “He'll bring 'em on board again, mild as lambs” is used. How does this simile help the reader understand the expected behavior of the men after John Silver talks to them? | Correct responses should include an explanation of the simile's use of lambs to indicate calm behavior of the men.                                                                                                                                                                                                             |

|                                                                                                                                                                                             |                                                                                                                                                                                                     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Lesson 8</b>                                                                                                                                                                             |                                                                                                                                                                                                     |
| What was the most significant event that occurred in this chapter? Use evidence from the text to support your answer.                                                                       | Answers will vary but may include the discovery of the marooned man, Ben Gunn, or the story of Flint and his treasure. Responses should be supported by text evidence from Chapter 5 of the Reader. |
| <b>Lesson 9</b>                                                                                                                                                                             |                                                                                                                                                                                                     |
| At the end of Chapter 6, who do you think has the upper hand (or has more power and control): Captain Smollett's men or John Silver's men? Support your answer with evidence from the text. | Answers will vary but should be supported by text evidence from Chapter 6 of the Reader.                                                                                                            |
| <b>Lesson 10</b>                                                                                                                                                                            |                                                                                                                                                                                                     |
| Why does Jim give Silver a choice rather than simply beg for his life? Use evidence from the text to support your answer.                                                                   | Answers will vary but should include that Jim no longer has the support of his friends. Responses should include text from pages 69–71 of the Reader.                                               |
| <b>Lesson 11</b>                                                                                                                                                                            |                                                                                                                                                                                                     |
| Of the two reasons Silver gives for protecting Jim, which do you think is more likely to be true? Support your answer with evidence from the text.                                          | Answers will vary but should include text evidence from Chapter 8 of the Reader.                                                                                                                    |
| <b>Lesson 12</b>                                                                                                                                                                            |                                                                                                                                                                                                     |
| The idiom "tit for tat" means something given in exchange for an equally or comparably valuable thing. How does this apply to the story?                                                    | Answers will vary but should include some reference to the exchange of favors or loyalty among the characters. Responses should be supported by evidence from the text.                             |
| <b>Lesson 13</b>                                                                                                                                                                            |                                                                                                                                                                                                     |
| Is the voyage to Treasure Island ultimately a success? Why? Use evidence from the text to support your answer.                                                                              | Answers will vary but should include supporting evidence from the text.                                                                                                                             |
| <b>Lesson 14</b>                                                                                                                                                                            |                                                                                                                                                                                                     |
| Explain some of the changes Jim Hawkins experiences over the course of the story. How did these changes impact Jim's thoughts, feelings, and perspectives?                                  | Answers will vary but should include text evidence to support the response                                                                                                                          |

**Lesson 16**

What is the purpose of a conclusion?  
What are some features of an effective conclusion?

Correct responses should include:

- The purpose of a conclusion is to solve the problem or conflict and end the story.
- Effective conclusions include a resolution and often circle back to the beginning by referring to the introduction.

**Lesson 17**

What should an effective story title accomplish? What is one characteristic of an effective title?

Correct responses should include:

- Effective story titles grab the reader's attention and tell what the story will be about.
- Effective story titles are typically short and do not end with a period.

**Lesson 18**

What part of writing your adventure story was the easiest for you? What part was the most challenging?

Answers will vary but should answer both parts of the question and include details that explain the response.

**Lesson 19**

What was the most important feedback you received after sharing your story? What additional changes would you make to your adventure story?

Answers will vary but should answer both parts of the question and include details that explain the response.

## PRONUNCIATION GUIDE FOR TREASURE ISLAND

The following are pronunciations for unique words in the order in which they first appear in *Treasure Island*, translated into code. Syllables are divided with an asterisk (\*).

| Chapter 2  |                  |
|------------|------------------|
| Caracas    | /kə*rok*ə s/     |
| Hispaniola | /his*pan*yoe*lə/ |

| Chapter 3 |       |
|-----------|-------|
| quay      | /kee/ |

| Chapter 6 |             |
|-----------|-------------|
| coracle   | /kor*ə*kəl/ |

| Chapter 9 |           |
|-----------|-----------|
| guinea    | /gin*ee/  |
| Moidore   | /moi*dor/ |

| Enrichment: The Voyage” |                 |
|-------------------------|-----------------|
| Madagascar              | /mad*ə*gas*kar/ |
| Malabar                 | /mal*ə*bar/     |
| Surinam                 | /ser*ə*nom/     |



## ADVENTURE STORY RUBRIC

|                     | <b>Exemplary</b>                                                                                   | <b>Strong</b>                                                                         | <b>Developing</b>                                                                                         | <b>Beginning</b>                                   |
|---------------------|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <b>Introduction</b> | The main characters are memorable and clearly described.                                           | The main characters are described but may need more detail.                           | The main characters are described but details are unclear.                                                | The main characters are not described.             |
|                     | The setting is creative and clearly described.                                                     | The setting is described but may need more detail.                                    | The setting is described but details are unclear.                                                         | The setting is not described.                      |
|                     | The hook grabs the reader's attention effectively.                                                 | The hook grabs the reader's attention somewhat effectively.                           | The hook does not grab the reader's attention.                                                            | A hook is not included.                            |
| <b>Body</b>         | The story has a clear, interesting problem or conflict.                                            | The story has a clear problem or conflict.                                            | The story has a problem or conflict, but it is unclear.                                                   | The story does not have a problem or conflict.     |
|                     | The story includes at least three effective Rising Action events.                                  | The story includes at least three Rising Action events that are somewhat effective.   | The story includes fewer than three Rising Action events that are either effective or somewhat effective. | The story does not include Rising Action events.   |
|                     | The story proceeds in a suspenseful, logical sequence.                                             | The story proceeds in a logical sequence.                                             | The story proceeds in a somewhat logical sequence.                                                        | The story does not proceed in a logical sequence.  |
|                     | The story has a clear, interesting climax or turning point.                                        | The story has a clear climax or turning point.                                        | The story has a climax or turning point, but it is unclear.                                               | The story does not have a climax or turning point. |
| <b>Conclusion</b>   | The conflict is resolved clearly and creatively.                                                   | The conflict is clearly resolved.                                                     | The conflict is not clearly resolved.                                                                     | The conflict is not resolved.                      |
| <b>Language</b>     | The story uses figurative language effectively.                                                    | The story uses figurative language somewhat effectively.                              | The story uses figurative language, but not effectively.                                                  | The story does not use figurative language.        |
|                     | The story incorporates several instances of dialogue that sound natural and further the plot line. | The story includes some dialogue, but it does not contribute to the plot development. | The story includes dialogue only once.                                                                    | The story does not include any dialogue.           |
|                     | The author effectively shows rather than tells.                                                    | The author somewhat effectively shows rather than tells.                              | The author shows rather than tells, but not effectively.                                                  | The author does not show rather than tell.         |
|                     | The story develops the characters creatively and effectively.                                      | The story develops the characters effectively.                                        | The story develops characters somewhat effectively.                                                       | The story does not develop the characters.         |

## **Guidance for Teacher Use of Rubrics**

Rubrics are provided for evaluation of the content and structure of student writing composed within each unit. The criteria within the descriptions correspond to what is taught in the writing lessons. “Exemplary” to “Beginning” performance columns provide graduated descriptions for each criterion. The columns for “Strong,” “Developing,” and “Beginning” performance are shaded to help students initially attend to the description for “Exemplary” performance. The rubrics allow teachers and students to identify graduated steps for improvement when aspects of the writing do not meet all the taught criteria. To do this, teachers (and students) may highlight the language from each row that best describes the student writing.

| Adventure Story Editing Checklist                                                                                     | Notes |
|-----------------------------------------------------------------------------------------------------------------------|-------|
| <b>Meaning</b>                                                                                                        |       |
| <i>Is correct grammar used?</i>                                                                                       |       |
| Sentences are complete with subject and predicate.                                                                    |       |
| Sentences are appropriate length (no run-ons).                                                                        |       |
| The student has been supported with corrections for parts of speech, verb tense, and more complex sentence structure. |       |
| Strong verbs and figurative language are included and used appropriately.                                             |       |
| <b>Format</b>                                                                                                         |       |
| <i>Does the student use appropriate formatting for the piece of writing?</i>                                          |       |
| Paragraphs are indented.                                                                                              |       |
| There is a title on the front.                                                                                        |       |
| <b>Capitals</b>                                                                                                       |       |
| <i>Is capitalization appropriately applied?</i>                                                                       |       |
| All sentences begin with a capital letter.                                                                            |       |
| All proper nouns are capitalized.                                                                                     |       |
| <b>Spelling</b>                                                                                                       |       |
| <i>Are all words spelled correctly?</i>                                                                               |       |
| Words for which code is given are spelled accurately.                                                                 |       |
| Words from spelling and morphology lessons are spelled accurately.                                                    |       |
| Misspellings have been identified and student has looked up correct spellings in reference sources as needed.         |       |
| <b>Punctuation</b>                                                                                                    |       |
| <i>Is punctuation appropriately applied?</i>                                                                          |       |
| All sentences have appropriate ending punctuation.                                                                    |       |
| Commas and quotation marks are used as they have been taught.                                                         |       |

## Guidance for Teacher Use of Editing Checklists

Editing checklists allow students and teachers to evaluate students' command of language conventions and writing mechanics within unit writing projects. They serve a different purpose from rubrics; rubrics measure the extent to which students apply specific instructional criteria they have been building toward across the unit, whereas editing checklists measure the extent to which students apply English language conventions and general writing mechanics. With regard to expectations for accountability, we recommend using the editing checklist to measure students' command of language conventions and writing mechanics only when students have received the appropriate instructional support and a specific opportunity to review their writing for that purpose.

### Evaluating Student Writing

Make enough copies of the rubric and editing checklist found in this section to evaluate each student's writing piece.

## RESOURCES FOR THE ENRICHMENT SELECTIONS IN TREASURE ISLAND

The enrichment selections in *Treasure Island* are intended to be used at your discretion. They are intended to be read by more advanced readers, as they are more difficult to read and include more challenging vocabulary than Chapters 1–9. You may want to assign these chapters to students who need more challenging reading material. An introduction to the selections is provided here. Core vocabulary is also listed for each selection; these words are bolded in the Reader and appear in the glossary. Following the vocabulary chart, pronunciations are provided for words that may be challenging to decode.

### Core Vocabulary for “The Voyage”

“The Voyage” is a selection from the original *Treasure Island* text by Robert Louis Stevenson. It picks up after Jim brings the papers he finds in the captain's sea chest to Dr. Livesey and Squire Trelawney. Students can read to find out how the selection is similar to and how it is different from the adapted text in the Reader. Activity Page E1.1 corresponds to this enrichment selection.

The following core vocabulary words are bolded in the selection and appear in the glossary. Remind students they can look up a word in the glossary if necessary.

**stave, n.** a verse or stanza of a song (91)

**bulkhead, n.** a wall in a ship dividing it into watertight sections (92)

**yarn, n.** a tale or an adventure story (94)

**pitch, n.** a thick, black, sticky substance made from tar, used to cover roofs and pave roads (94)

**muck, v.** to make dirty (mucked) (94)

**forelock, n.** a lock of hair at the top of one's forehead (95)

**broach, v.** to open (broached) (95)

**abeam, adv.** from one side to the other across a ship (96)

**alow, adv.** below the deck of a ship (96)

**aloft, adv.** above the deck of a ship (96)

**helm, n.** a wheel or lever used to steer a ship (97)

**luff, n.** the front edge of a sail (97)

### Vocabulary Chart for "The Voyage"

| Vocabulary Type                        | Tier 3 Domain-Specific Words                                                                       | Tier 2 General Academic Words |
|----------------------------------------|----------------------------------------------------------------------------------------------------|-------------------------------|
| Core Vocabulary                        | stave<br>bulkhead<br>yarn<br>pitch<br>forelock<br>broach<br>abeam<br>alow<br>aloft<br>helm<br>luff | muck                          |
| Spanish Cognates for Core Vocabulary   |                                                                                                    |                               |
| Multiple-Meaning Core Vocabulary Words | yarn<br>pitch<br>aloft<br>helm                                                                     |                               |
| Sayings and Phrases                    | dog-tired<br>made no bones about                                                                   |                               |

| Pronunciation Guide for “The Voyage” |                 |
|--------------------------------------|-----------------|
| Madagascar                           | /mad*ə*gas*kar/ |
| Malabar                              | /mal*ə*bar/     |
| Surinam                              | /ser*ə*nom/     |

### Core Vocabulary for “Blackbeard”

The “Blackbeard” selection tells of the life of Blackbeard. This offers students an opportunity to learn more about one of the most infamous pirates in history, who is briefly mentioned in Chapter 2 of the *Treasure Island* Reader: “In fact, Blackbeard was a child compared to Flint!” This selection describes Blackbeard’s rise and fall as an immensely powerful pirate in the 1700s. Activity Page E2.1 corresponds to this enrichment selection.

The following core vocabulary words are bolded in the selections and appear in the glossary. Remind students they can look up a word in the glossary if necessary.

**iconic, adj.** commonly known and widely recognized (101)

**hourglass, n.** a tool that uses sand to measure a fixed time, usually an hour (101)

**pardon, n.** a release from being punished for a crime (102)

| Vocabulary Chart for “Blackbeard”         |                                 |                                  |
|-------------------------------------------|---------------------------------|----------------------------------|
| Vocabulary Type                           | Tier 3<br>Domain-Specific Words | Tier 2<br>General Academic Words |
| Core Vocabulary                           | hourglass<br>pardon             | iconic                           |
| Spanish Cognates for<br>Core Vocabulary   | perdonar                        | icónica                          |
| Multiple-Meaning Core<br>Vocabulary Words | pardon                          |                                  |
|                                           |                                 |                                  |
| Sayings and Phrases                       |                                 |                                  |



# ACTIVITY BOOK ANSWER KEY

NAME: \_\_\_\_\_ **1.3** ACTIVITY PAGE  
DATE: \_\_\_\_\_

### Character Chart

As new information about characters is introduced in the story, complete the following chart.

| Chapter(s)          | Character             | Key Details                                                                                                                                                                                                                                                                                                                                                                                                           |
|---------------------|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1                   | Billy Bones (Captain) | old seaman with a scar on his face; stays at Admiral Benbow Inn; has a sea chest and knows where other treasure is located; dies in Chapter 1                                                                                                                                                                                                                                                                         |
| 1                   | Black Dog             | one of Captain Flint's men; missing two fingers; comes to the inn to find Billy Bones and get his treasure                                                                                                                                                                                                                                                                                                            |
| 1, 2, 4, 6, 7, 8, 9 | Jim Hawkins           | narrator; young boy; helps family run the inn; his father dies; seems naïve; cabin boy on the <i>Hispaniola</i> ; overhears pirates planning mutiny and exposes their plan to the doctor and the squire; takes Ben Gunn's boat to secure the ship; kills Israel Hands in a fight; becomes the pirates' hostage; makes a deal with Silver to protect one another; gets back home safely with a portion of the treasure |
| 2                   | Dr. Livesey           | doctor; cares for Billy Bones when he has a stroke; helps plan trip to find treasure; will be the ship's doctor                                                                                                                                                                                                                                                                                                       |
| 2                   | Pew                   | blind man; gives Billy Bones the black spot; leads the men to ransack the inn to search for the treasure; part of Captain Flint's crew with Silver                                                                                                                                                                                                                                                                    |

| Chapter(s)       | Character                   | Key Details                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|------------------|-----------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2                | Squire Trelawney            | friend of Dr. Livesey; helps plan trip to find treasure; goes to Bristol to find ship and crew; appoints himself as admiral of the <i>Hispaniola</i>                                                                                                                                                                                                                                                                                                                                                                 |
| 2, 3, 4, 6, 8, 9 | Long John Silver (Barbecue) | hired as a cook on the <i>Hispaniola</i> ; helps recruit crew for the voyage; missing a leg; owns Spyglass Tavern; teaches Jim nautical terms; has a pet parrot named Captain Flint; was a crew member for Captain Flint; is a pirate and plans a mutiny to get the treasure; appointed captain of the pirates; tries to bargain with the original captain; leads a fight against the original captain and his men; makes a deal with Jim to protect one another; escapes to South America with some of the treasure |
| 3, 6             | Captain Smollett            | captain of the <i>Hispaniola</i> ; doesn't like or trust Silver; doesn't like the doctor's choice of crew or voyage; has a bad feeling about the trip and tells the men to keep the treasure map hidden; refuses to bargain with Silver; injured in fight with pirates                                                                                                                                                                                                                                               |
| 5, 9             | Ben Gunn                    | pirate marooned on Treasure Island; knows about Silver; plans to change his ways; claims to be rich; tells the doctor where the treasure is; helps the doctor outsmart the pirates; helps Silver escape; gets home safely with a portion of the treasure but doesn't keep it long                                                                                                                                                                                                                                    |
| 8, 9             | George Merry                | pirate and mutineer; leads the mutiny against Silver; turns on Silver when he discovers the treasure is gone; killed by Silver in the last chapter                                                                                                                                                                                                                                                                                                                                                                   |

NAME: \_\_\_\_\_ **1.4** TAKE-HOME  
DATE: \_\_\_\_\_ CONTINUED

- A simile is a literary device that compares two different things, usually using *like* or *as*. Identify the simile on page 4 of the excerpt. Then explain what is being compared and why.  
 "Then he stood inside the door, peering out like a hungry cat waiting for a mouse." Black Dog is compared to a hungry cat waiting for a mouse to show that he is anxious and excited about finding the captain because he has been looking for him for a while. Black Dog plans to surprise the captain and probably scare him as well.
- At different points in the excerpt, the captain is described as growling, hissing, and croaking. These are verbs usually used to describe the actions of animals. Why might these words accurately describe the actions of the captain?  
 These sounds are made by animals when they are about to attack.  
 Using these words to describe the captain suggests that he is dangerous, ruthless, and frightening.

- Why might the captain direct Jim to go to the doctor and tell him to "send all hands" to the inn? What does he want them to do?  
 The captain wants Jim to get help if Black Dog returns or if the captain is given the black spot. When he says "send all hands," he means send all the help possible, including the doctor and the magistrate. He hopes these men will protect him and prevent Black Dog and his men from finding the sea chest.



NAME: \_\_\_\_\_

2.2 TAKE-HOME

DATE: \_\_\_\_\_

### to be Verbs and Modal Auxiliary Verbs

Fill in the blank with the correct to be verb for agreement in the present tense.

Example: He is happy.

1. We are loved.
2. I am sleepy.
3. You are thoughtful.
4. They are sweet.
5. You all are funny.
6. The pie is delicious.

Select the modal auxiliary verb that correctly completes each sentence below. In some cases, there may be more than one possibility, but choose the one you think is best.

Example: I need to finish my homework. \_\_\_\_\_ I be excused from the dinner table?

- \_\_\_\_\_ will
- X may
- \_\_\_\_\_ couldn't

1. We have been planning a trip for a year to see my family in Greece. Tomorrow, we \_\_\_\_\_ finally begin our trip.  
\_\_\_\_\_ can't  
\_\_\_\_\_ might  
X will

2. \_\_\_\_\_ you help me with chores right now or are you busy?

- X Can
- \_\_\_\_\_ Might
- \_\_\_\_\_ Cannot

3. At the carnival, we \_\_\_\_\_ play games, but we'll probably ride amusement rides instead.

- \_\_\_\_\_ will
- X might
- \_\_\_\_\_ couldn't

4. They are stuck in traffic right now, so they most likely \_\_\_\_\_ make it to the party before it ends.

- X won't
- \_\_\_\_\_ couldn't
- \_\_\_\_\_ can't

5. He \_\_\_\_\_ ride a bicycle yet, but he plans to learn.

- X can't
- \_\_\_\_\_ couldn't
- \_\_\_\_\_ won't

6. Last year, I \_\_\_\_\_ read faster than my brother, but now he reads faster than me.

- \_\_\_\_\_ might
- \_\_\_\_\_ can
- X could

NAME: \_\_\_\_\_

2.2 CONTINUED TAKE-HOME

DATE: \_\_\_\_\_

Write two sentences, using a different to be verb of your choice in each. Be sure to use correct capitalization and punctuation.

1. Answers may vary, but should include the correct use of a form of the verb to be.  
\_\_\_\_\_  
\_\_\_\_\_

2. Answers may vary, but should include the correct use of a form of the verb to be.  
\_\_\_\_\_  
\_\_\_\_\_

Write two sentences, using a different modal auxiliary verb of your choice in each. Be sure to use correct capitalization and punctuation.

1. Answers may vary, but should include the correct use of a modal auxiliary verb.  
\_\_\_\_\_  
\_\_\_\_\_

2. Answers may vary, but should include the correct use of a modal auxiliary verb.  
\_\_\_\_\_  
\_\_\_\_\_

NAME: \_\_\_\_\_

2.3 TAKE-HOME

DATE: \_\_\_\_\_

### Root bio

Write the correct word to complete each sentence.

|           |               |               |
|-----------|---------------|---------------|
| symbiotic | biography     | biosphere     |
| biology   | biodegradable | autobiography |

1. Instead of buying regular trash bags, my family now buys biodegradable trash bags because they are more environmentally friendly.
2. Even though many plants and animals live on land, water makes up the majority of Earth's biosphere.
3. It might be fun to research a pirate's life and write a(n) biography about them.
4. The study of biology is important so people can learn how plants and animals live and grow.
5. My dog protects me and I take care of him in return, so we have a(n) symbiotic relationship.
6. After the president left office, he wrote a(n) autobiography, or a book about his own life.

Write a complete sentence for each of the following words. Be sure to use correct capitalization and punctuation.

1. *autobiography*

Answers may vary, but should correctly use the word *autobiography*.

\_\_\_\_\_

2. *biology*

Answers may vary, but should correctly use the word *biology*.

\_\_\_\_\_

3. *biodegradable*

Answers may vary, but should correctly use the word *biodegradable*.

\_\_\_\_\_

NAME: \_\_\_\_\_

**3.1** ACTIVITY PAGE

DATE: \_\_\_\_\_

### The Sea Chest and the Blind Man

As you and your partner read Chapter 2, "The Sea Chest and the Blind Man," answer the following questions. Use complete sentences and include page numbers where appropriate.

1. Why did Jim and his mother wait in a ditch?
- A. They wanted to avoid a mob of angry townspeople.
  - B. They were looking for their dog.
  - C. They were hiding from pirates ransacking the inn.
  - D. They were lost.

Page(s) 12

2. A simile is a comparison of two different things, usually using *like* or *as*. Paraphrase the following simile from page 15 in your own words.

They scattered like rabbits in every direction.

Answers may vary, but should be similar to: The men ran away

quickly in all different directions.

3. Chapter 2 contains two different settings. Name the two places where the action happens in this chapter.

Admiral Benbow Inn (or just outside) and Dr. Livesey's house

Page(s) 10, 15

4. Dialogue is used on page 13 to show rather than tell. Just like Jim and his mother, the reader overhears the dialogue. What do we learn from the conversations?

- A. Pew and his men have found Flint's map.
- B. The items Pew and his men are looking for are gone.
- C. Pew is more interested in Flint's map than the money.
- D. Pew knows Jim has taken the key and Flint's map.
- E. B, C, and D

5. In the following sentence on page 14, what does the idiom "hold their ground" mean?

Pew, however, attempted to convince the others to hold their ground and not flee like scalded rats.

- A. collect dirt from the side of the road
- B. stay in place and not give up
- C. run away quickly
- D. have a meeting

6. In the following sentence on page 20, how does the use of the phrase "do not breathe a word of" contribute to the meaning of the passage?

Remember, do not breathe a word of what we've found.

- A. The phrase suggests the men must keep their findings secret.
- B. The phrase suggests the information and journey are dangerous.
- C. The phrase suggests that the squire should tell people what they have found so that he can assemble the best crew possible.
- D. The phrase suggests that the squire is feeling ill.
- E. A and B

NAME: \_\_\_\_\_

**3.1** ACTIVITY PAGE

CONTINUED

DATE: \_\_\_\_\_

This question has two parts. Answer Part A and then answer Part B.

7. **Part A:** What is the Jolly Roger?

the flag pirates flew

**Part B:** What was the purpose of the Jolly Roger?

The skull and cross bones was an intimidating symbol meant to

identify a pirate ship and to scare merchant sailors.

Page(s) 16

8. What do Jim, Dr. Livesey, and Squire Trelawney decide to do after opening the treasure map?

- A. They turn the map over to the authorities.
- B. Squire Trelawney decides to go to Bristol to hire a ship and crew.
- C. The doctor and squire agree to pay Jim a handsome sum for the map.
- D. Dr. Livesey decides to go to Bristol to hire a ship and crew.

Page(s) 18

9. Whom does Squire Trelawney hire to be the cook on the *Hispaniola*?

Squire Trelawney hires Long John Silver to be the cook.

Page(s) 21

NAME: \_\_\_\_\_

4.2

ACTIVITY PAGE

DATE: \_\_\_\_\_

### The Real Adventure Begins

Answer each question, citing the page number(s) where you found evidence in the text for your answer.

1. What does Jim see at the quay in Bristol and how does he react?

He sees ships from all over the world and sailors working on the ships, including some men high up in the rigging. He also sees sailors with pigtails in their hair and rings in their ears. Jim is excited. The reader can infer Jim's reaction because he says "I was captivated."

Page(s) 22

The following question has two parts. Answer Part A and then answer Part B.

2. Part A: What is Jim's first impression of Long John Silver?

Jim seems relieved. He says Silver seems very smart. He also says that Long John Silver doesn't look like a buccaneer, but rather a likeable, clean landlord. He seems to have a positive first impression of Long John Silver.

- Part B: Is there anything that might suggest that Jim's positive first impression of Long John Silver may be wrong?

Jim sees Black Dog in Long John Silver's tavern. This suggests Long John Silver might be connected to the pirates that ransacked the Admiral Benbow Inn in Chapter 2. This could mean Long John Silver isn't as honest and good as Jim first thinks.

Page(s) 25

3. What does Jim think of Long John Silver after seeing Black Dog in Silver's tavern?

Answers may vary, but should include that Jim seems to have mixed feelings. He likes that Silver explained ship terms to him, but senses that something isn't quite right because Black Dog was in Silver's tavern. Silver is honest about not catching Black Dog. He also later pays Jim a compliment. But something isn't right.

Page(s) 26, 27

4. Why is Captain Smollett upset?

Answers may vary, but may include that Captain Smollett is upset because he thinks treasure voyages are dangerous, he doesn't trust the crew, and he is worried about the location of the guns and powder.

Page(s) 28, 29

NAME: \_\_\_\_\_

4.2

ACTIVITY PAGE

DATE: \_\_\_\_\_

5. What do you think Jim means when he says that he wonders about Silver's choice of name for his parrot, Captain Flint?

Answers may vary, but may include that Jim might think it is odd that Long John Silver's parrot is named after the pirate Captain Flint. Billy Bones was Captain Flint's first mate, and the journey to Treasure Island is to find Captain Flint's buried treasure. Earlier in the story, Squire Trelawney describes Flint as "the bloodthirstiest pirate that ever flew the Jolly Roger." Naming a parrot after a known pirate is not necessarily something that an average person would do.

Page(s) 30

6. What does Jim mean when he says that Silver "smiled in a way that made me think he was either the best of men—or the worst of men"?

Answers may vary, but should include: Jim still doesn't know whether or not to trust Silver. On the one hand, Silver could be an honest man that would be good to be around. On the other hand, Silver could be acting honest to hide the fact that he isn't. Jim just isn't sure about Silver.

Page(s) 32

NAME: \_\_\_\_\_

4.3

TAKE-HOME

DATE: \_\_\_\_\_

### Relative Pronouns

| Relative Pronoun | Use                           |
|------------------|-------------------------------|
| who              | refers to or replaces subject |
| whom             | refers to or replaces object  |
| whose            | indicates possession          |

Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun. Be sure to use correct capitalization and punctuation.

Example: Tom is in my class. I borrowed Tom's book.

Tom whose book I borrowed is in my class.

1. I asked Elizabeth for a pen. I sit next to Elizabeth in class.

I asked Elizabeth, whom I sit next to in class, for a pen.

2. My neighbor's flowers are pretty. My neighbor loves to garden.

My neighbor, whose flowers are pretty, loves to garden.

3. My brother likes to tell jokes. My brother is funny.

My brother, who likes to tell jokes, is funny.

4. I gave the tourist directions. The tourist was lost.  
I gave the tourist, who was lost, directions.  
 \_\_\_\_\_  
 \_\_\_\_\_

5. My sister is smart. My sister works at the library.  
My sister, who works at the library, is smart.  
 \_\_\_\_\_  
 \_\_\_\_\_

NAME: \_\_\_\_\_ **4.4** ACTIVITY PAGE  
 DATE: \_\_\_\_\_

**Root bio**

Write the correct word to complete each sentence.

- He wrote a(n) autobiography about his life as a dancer, singer, and actor.  
(biology, symbiotic, autobiography, biodegradable)
- When an animal in the wild develops a relationship with an animal of another species that benefits both animals, it is considered a(n) symbiotic relationship.  
(biodegradable, biosphere, biography, symbiotic)
- Our teacher wrote an interesting biography about the life of Blackbeard, a famous pirate.  
(biosphere, autobiography, biography, biology)

Read the following pairs of sentences containing words with the root bio. Within each pair, one of the sentences uses the word correctly and one of the sentences uses it incorrectly. Circle the sentence that uses the word correctly.

- I read a biography about the baseball player Babe Ruth.  
 I read a biography about baseball.
- A pencil has a symbiotic relationship with a crayon because you can draw with a pencil and color with a crayon.  
A person has a symbiotic relationship with a pet cat because a person takes care of a cat and a cat shows affection to a person.
- The biosphere is one layer of Earth's atmosphere.  
The biosphere includes any portion of Earth where animals and plants live.

**Challenge:** Write a complete sentence using two words with the root bio. Be sure to use correct capitalization and punctuation.  
Answers may vary, but should correctly use two words with the root bio.  
 \_\_\_\_\_  
 \_\_\_\_\_

NAME: \_\_\_\_\_ **6.2** ACTIVITY PAGE  
 DATE: \_\_\_\_\_

**What I Heard in the Apple Barrel**

Answer each question thoughtfully, citing evidence from the text and page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.

- What new information is revealed by Long John Silver's statement, "Flint was cap'n and I was part of the crew. I lost my leg on that voyage, and old Pew lost his eyes. But I got my hands on some money, and it's all safe in the bank"?  
Long John Silver knows all of the pirates who tried to steal the treasure map from the Admiral Benbow Inn, as described in earlier chapters. He was actually one of the crew members on the original voyage when the treasure was hidden and buried.  
 Page(s) 36
- Why do you think Jim says he wants to pounce on Silver when he hears Silver say "you're as smart as paint" to another crew member?  
Jim wants to pounce on Silver because he realizes Silver is not the honest man Jim believed him to be. Silver used the same compliment for a crew member that he had used for Jim, making it obvious that Silver says things like that just to get people on his side. Jim feels tricked and deceived.  
 Page(s) 36

3. Why do you think Silver suddenly breaks off when he is talking about what he will do to other crew members once the treasure is found?

Answers may vary, but may include that perhaps Silver thinks he has already said too much about his plans to steal the treasure and get rid of the other crew members. Perhaps he wants to change the topic or distract the others so he doesn't reveal anything else he is thinking of doing, in case the men he is speaking with tell others about his plans.

Page(s) 38

4. Why does Captain Smollett have a copy of the map that does not show where the treasure is buried?

Answers may vary, but should include that Captain Smollett asks early on that the treasure map be hidden from the crew, including himself. The captain suspects some of the crew may be dishonest. So he likely made a copy of the map that does not show where the treasure is buried to protect the actual location of the treasure from people who likely can't be trusted, including Silver.

Page(s) 39

5. Why does Captain Smollett want Silver to get the dishonest crew members under his control?

The captain is concerned the men may begin to fight among themselves, overthrow Silver, and mutiny on their own. If Silver can talk them out of starting a mutiny, it will give the captain more control and more time to think about the problems at hand.

Page(s) 41

4. The bicycle was green. The bicycle had a flat tire.

The bicycle, which was green, had a flat tire.

5. The mailbox's flag is broken. The mailbox needs to be replaced.

The mailbox, whose flag is broken, needs to be replaced.

NAME: \_\_\_\_\_

**6.3** TAKE-HOME

DATE: \_\_\_\_\_

### Relative Pronouns

| Relative Pronoun | Use                                                                                               |
|------------------|---------------------------------------------------------------------------------------------------|
| that             | introduces a section of the sentence that is needed to understand the meaning of the sentence     |
| which            | introduces a section of the sentence that is not needed to understand the meaning of the sentence |
| whose            | indicates possession                                                                              |

Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.

Example: She got a card for her birthday. The card was signed by all of her friends.

She got a card for her birthday that was signed by all of her friends.

1. The guitar's strings were broken. The guitar was in its case.

The guitar, whose strings were broken, was in its case.

2. The balloon floated away. The balloon was red.

The balloon, which was red, floated away.

3. The mop was left outside in the rain. The mop was soaking wet.

The mop that was soaking wet was left out in the rain.

NAME: \_\_\_\_\_

**6.4** TAKE-HOME

DATE: \_\_\_\_\_

### Prefixes *im-* and *in-* and Roots *port* and *bio*

Write the correct word to complete each sentence. Words will not be used more than once. Some words will not be used.

|            |              |              |
|------------|--------------|--------------|
| immature   | dependent    | porter       |
| amphibious | measurable   | inaudible    |
| mature     | independent  | biodiversity |
| important  | immeasurable | audible      |

- Frogs, toads, and salamanders are all amphibious animals.
- The stranger was very kind to act as a(n) porter for the elderly woman and carry her bags to the train.
- Treasure Island was a(n) measurable size—about nine miles long and five miles wide.
- The secret conversation of Long John Silver and his men is only inaudible to Jim Hawkins because he happens to be inside a nearby apple barrel when it takes place.
- The immature puppy isn't trained yet, so he doesn't know to stay in the yard or to only go to the bathroom outside.
- The sound of the floor creaking must have been inaudible to everyone except me, as I woke up every time I heard it while my sisters and brothers slept soundly.

7. My grandma cannot drive, so she is dependent on other people for rides.
8. The people aboard the *Hispaniola* set off to Treasure Island in hopes of finding so much treasure that the amount would be immeasurable.
9. With lots of different plants and animals, Earth is considered a planet with great biodiversity.
10. Before we went to the Treasure Island play, our mom reminded us to act mature, be polite, and sit quietly while we were in the theater.

For each of the words remaining in the word bank, write a sentence using the words.

11. Answers may vary, but should correctly use the word important or independent.
12. Answers may vary, but should correctly use the word important or independent.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**6.6** TAKE-HOME

### Practice Spelling Words

List the spelling words in alphabetical order. Remember to say and spell the words syllable by syllable.

|           |           |           |
|-----------|-----------|-----------|
| captain   | ferocious | treasure  |
| voyage    | fortune   | commotion |
| buccaneer | mutiny    | nautical  |
| league    |           |           |

1. buccaneer
2. captain
3. commotion
4. ferocious
5. fortune
6. league
7. mutiny
8. nautical
9. treasure
10. voyage

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**8.2** ACTIVITY PAGE

### The Man on the Island

Answer each question thoughtfully, citing evidence from the text and the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.

1. How does the reader know the exchange between John Silver and the seaman Tom takes place? Why is the interaction important?  
The narrator, Jim, witnesses the exchange from a distance. He hides in a nearby area, watching and listening to them. The narrator's main point in describing the interaction is to confirm Long John Silver is planning to lead a mutiny. This interaction is important because it shows Long John Silver is willing to hurt people who are not willing to join his mutiny and those who might go against him.  
Page(s) 45
2. What do you think Ben Gunn means when he says, "If I ever get back to England, I'm changing my ways and the company I keep"?  
Ben Gunn was a pirate until another group of pirates marooned him on the island. When he says he's going to change his ways, he means that he is going to stop being a buccaneer. When he says he will change the company he keeps, he means that he will not associate with pirates anymore.  
Page(s) 47

3. Do you think Ben Gunn is a trustworthy character? Support your opinion with evidence from the text.  
Answers may vary, but students should support their opinions with evidence from the text. Students may say Ben Gunn is not a trustworthy character because he is a pirate and so far in the text, it has become apparent that pirates are often disloyal and not trustworthy. Alternatively, students may say Ben Gunn is a trustworthy character because, after being marooned on an island, he has vowed to change his ways, stop being a pirate, and live a more honest life.  
Page(s) 49
4. Based on what you have read, would you characterize buccaneers or pirates as trustworthy or untrustworthy? Why?  
Answers may vary, but students should support their position with evidence from the text. For example, buccaneers are not trustworthy people, as they lie, steal, and treat one another poorly. Marooning Ben Gunn on an island is an example of how buccaneers can be disloyal and not trustworthy. Ben Gunn wanting to take Captain Flint's treasure is also an example of being disloyal, as that treasure does not belong to Ben.  
Page(s) 51

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DATE: \_\_\_\_\_

**8.3** TAKE-HOME

**Excerpts from “The Man on the Island”**

Read each excerpt from “The Man on the Island” and then answer the question(s) that follow it.

At first, Treasure Island seemed a fascinating place. There were marshes full of willows and odd, outlandish, swampy plants and trees. Here and there I saw snakes, and one raised his head from a rock and hissed at me with a noise not unlike that of a spinning a top. I explored for a while until I wandered into a thicket of live oak trees, which grew along the sand.

1. Why do you think the narrator describes Treasure Island as “a fascinating place”?

Answers may vary, but should include evidence from the text.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

All of a sudden, he was interrupted. Faraway out in the marsh arose an angry roar, then another. Tom jumped at the sound, like a horse pricked by a rider’s spurs, but Silver winked not an eye. He stood resting lightly on his crutch, watching his companion, like a snake about to strike.

This question has two parts. Answer Part A and then answer Part B.

2. **Part A:** There are two similes in the passage. Underline each one.

**Part B:** Choose one of the similes and explain the comparison it makes.

Like a horse pricked by a rider’s spurs: A rider on a horse sometimes wears spurs on their boots, which are sharp, metal objects that can be poked into the horse’s sides to make the horse move faster.

This simile means that Tom jumped up quickly, as if something sharp suddenly poked at him.

Like a snake about to strike: A snake gets very still and watches what it will prey on before attacking. This simile means Silver stood watching his companion very carefully, without moving, as if he was about to attack.

NAME: \_\_\_\_\_  
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**8.3** TAKE-HOME  
CONTINUED

The figure flitted from trunk to trunk like a deer, but it ran on two legs like a man. I was tempted to cry for help, when another sighting reassured me that the creature was indeed a man. I took some comfort in this discovery, and in the fact I had just remembered I carried a pistol in my pocket. I put one hand on my pistol and took a few steps forward. At that precise moment, the man leaped out in the open, threw himself on his knees, and held out his hands as if begging for mercy.

I could see that he was an Englishman like myself, but his clothes were old and tattered, and his skin had been burned by the sun. In fact, his bright eyes looked quite startling on a face so burned.

“Who are you?” I demanded.

“I’m Ben Gunn, I am,” he replied. His voice sounded like a rusty lock. “I haven’t spoken with a man for three years! I am surprised I still know how to speak.”

3. What about Ben Gunn might suggest to Jim Hawkins that he is an Englishman?

Jim could tell the old, tattered clothes Ben Gunn wore were once like the style of clothes Jim was wearing.

\_\_\_\_\_

\_\_\_\_\_

4. The narrator describes Ben Gunn’s voice as sounding “like a rusty lock.” How does this simile help support the description of Ben Gunn?

A rusty lock has likely not been used for a while, squeaks when someone tries to open it, and is often hard to operate. Ben Gunn hadn’t used his voice for a very long time, having been marooned on the island alone for so long, which made his voice sound odd and out of use when he did speak.

“Well, now, Jim,” he said. “If I ever get back to England, I’m changing my ways and the company I keep. I’m a changed man.

“And, Jim . . .” he continued, looking around and lowering his voice to little more than a whisper. “I’m rich! You’ll thank your lucky stars, you will, that you was the first that found me!”

5. Foreshadowing is a technique authors use to give a warning or suggestion of events to come before those events happen. How might Ben Gunn’s statement that he is rich be an example of foreshadowing? What might this mean?

Answers may vary, but may include: Ben Gunn tells Jim he is rich and indicates that later Jim will be glad he was the first to help Ben.

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

After talking with Ben Gunn for a few minutes, I no longer feared him. In fact, I told him the story of our voyage, and he heard it with the keenest of interest.

"Well," he said, "you and your friends are in a pinch, ain't you? Well, never you mind. Just put your trust in Ben Gunn. But tell me one thing—is this squire of yours an honest man?"

6. What do you think the phrase "in a pinch" means in this context?

"In a pinch" means in a difficult situation. In this context, it means that Jim and the others are in a tough situation being on the island with Silver and his supporters having carried out a mutiny and with everyone trying to get their hands on the treasure.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

### Excerpt from "The Plan"

Read the excerpt from Chapter 6 and then answer the questions that follow it.



Chapter 6  
The Plan

The next morning, I was awakened by the sound of loud voices.

"Flag of truce!" I heard someone yell. Then, "It's Silver!"

I got up and rubbed my eyes. Sure enough, two men stood just outside the stockade—one of them was waving a white cloth, and the other was Silver himself.

"Stay inside," said the captain. "Ten to one says this is a trick." Then he shouted to the buccaneers, "Who goes there? Stand or we'll fire!"

"Flag of truce!" cried Silver.

"What do you want with your flag of truce?" Captain Smollett shouted back.

"Cap'n Silver wishes to make terms," the other man called out.

"Captain Silver?" said the captain. "Don't know him. Who's he?"

John Silver answered: "Me, sir. These poor lads have chosen me

1. Why do you think Captain Smollett says he doesn't know who Captain Silver is?

Captain Smollett is the captain of the Hispaniola. Long John Silver was aboard the ship but he was not the captain. When Silver calls himself Captain, he claims it is because Captain Smollett deserted the ship, rather than the fact that Silver and the others decided to mutiny.

2. Why do you think Captain Smollett and his men refuse to give Silver a hand up?

Answers may vary, but should include the fact that at this point, because of the mutiny planned and executed by Silver and his dishonest ways, nobody is willing to help Silver with anything, even something as simple as helping him get up off the ground.

3. Summarize this scene in your own words.

Answers may vary, but should include evidence from the text and accurate summary of the scene in the excerpt.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

### Relative Pronouns

| Relative Pronoun | Use                                                                                               |
|------------------|---------------------------------------------------------------------------------------------------|
| who              | refers to or replaces subject                                                                     |
| whom             | refers to or replaces object                                                                      |
| that             | introduces a section of the sentence that is needed to understand the meaning of the sentence     |
| which            | introduces a section of the sentence that is not needed to understand the meaning of the sentence |
| whose            | indicates possession                                                                              |

Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.

Example: I have a new harmonica. My grandfather gave me a harmonica.

I have a new harmonica that my grandfather gave me.

1. The girl is usually quiet. The girl spoke a lot in class today.

The girl who is usually quiet spoke a lot in class today.

2. I know the lady. The lady lives across the street.

I know the lady who lives across the street.

3. The alarm clock's buzzer went off. The alarm clock is loud.

The alarm clock, whose buzzer is loud, went off.



4. I love my grandma. I visit my grandma every Sunday.  
I love my grandma, whom I visit every Sunday.

5. David's cookies are delicious. He is good at baking.  
David, whose cookies are delicious, is good at baking.

6. The ball is bright red. The ball is bouncy.  
The ball, which is bright red, is bouncy.

7. The building had all of its lights on. The building was made of brick.  
The building, which had all of its lights on, was made of brick.

8. They collected the jars. The jars were recyclable.  
They collected the jars that were recyclable.

9. Jerry loves apples. Jerry doesn't like bananas.  
Jerry, who loves apples, doesn't like bananas.

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_ **93** ACTIVITY PAGE  
CONTINUED

10. I want to mail a letter to my friend. I miss my friend.  
I want to mail a letter to my friend, whom I miss.

**Challenge:** Write your own sentence using one of the relative pronouns used to refer to or replace people.  
Answers may vary, but should correctly use the chosen relative pronoun.

**Challenge:** Write your own sentence using one of the relative pronouns used to refer to or replace things.  
Answers may vary, but should correctly use the chosen relative pronoun.

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_ **94** ACTIVITY PAGE

**Prefixes *im-* and *in-* and Roots *port* and *bio***

Write the correct word to complete each sentence.

1. My sister said that it was immature to be afraid of the dark, but my dad told me that even adults are afraid of things.  
(important, independent, immature, inaudible)

2. I wanted to be independent and make some money on my own over the summer, so I mowed lawns and took care of gardens for my neighbors.  
(important, independent, immature, inaudible)

3. I slept through my alarm because the volume was turned down so low that it was inaudible.  
(important, independent, immature, inaudible)

4. My teacher says that it is important to be on time for class so that you do not miss anything.  
(important, independent, immature, inaudible)

Working in pairs, write a complete sentence for each of the following words. Be sure to use correct capitalization and punctuation.

1. *porter*  
Answers may vary, but should correctly use the word *porter*.

2. *immeasurable*  
Answers may vary, but should correctly use the word *immeasurable*.

3. *biodiversity*  
Answers may vary, but should correctly use the word *biodiversity*.

4. *amphibious*  
Answers may vary, but should correctly use the word *amphibious*.

**Challenge:** Write a sentence that includes one word with the prefix *im-* or *in-* and one word with the root *port* or *bio*.  
Answers may vary, but should correctly use the targeted word.

NAME: \_\_\_\_\_

**10.3**

ACTIVITY PAGE

DATE: \_\_\_\_\_

**“Shiver Me Timbers”**

Answer each question thoughtfully, citing evidence from the text and the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.

1. Jim seems much more mature in the scene on page 62 than in earlier chapters. How does he show maturity and leadership on the *Hispaniola*?

Jim acts fairly but authoritatively with Israel Hands. He gives him a drink and addresses him politely, as a gentleman or captain would. However, Jim also speaks confidently, telling Hands he will now take over the ship and be his captain. Jim takes charge of the situation, which makes him seem more mature.

2. Why does Jim take down the Jolly Roger and shout “God save the king!”?

- A. Jim takes down the Jolly Roger to show the pirates no longer control the ship.  
 B. “God save the king” is a victory cheer meant to intimidate Hands.  
 C. Both actions in A and B assert Jim’s authority and give Jim courage to proceed with his plans to secure the ship.  
 D. none of the above

Page(s) 62

3. How does Jim know that Hands will turn against him?

- A. Hands has a look of treachery on his face.  
 B. The other pirate on the ship tells him.  
 C. Jim sees Hands grab a dagger and hide it in his shirt.  
 D. Jim reads a note Hands has written.  
 E. A and C

Page(s) 64

4. Why does Hands say “I reckon I’ll have to give up”?

- A. Hands can’t decide what to do.  
 B. Hands tries to trick Jim into thinking he will surrender, so he can surprise Jim by throwing the dagger when he is least expecting it.  
 C. Hands is too injured to fight.  
 D. Hands expects another pirate to rescue him.

Page(s) 67

5. How does Long John Silver try to convince Jim to join the pirates?

Silver flatters Jim by telling him he’s always liked him, praising his spirited nature, and telling him he should get a share of the treasure. Silver argues that Jim has no choice but to join the pirates because the captain and the doctor have turned against him.

Page(s) 69

6. In the following excerpt, why does Jim give Silver a choice rather than simply beg for his life?

“Kill me and do yourself no good, or spare me and keep a witness to save yourself from the fate of a judge and jury.”

Jim offers arguments that show his cleverness and bravery. Jim hopes if he can convince Silver that he is not only brave and smart, but also more valuable as an ally and witness, Silver will not have the pirates kill him. Even though Jim is probably scared, he doesn’t show it.

NAME: \_\_\_\_\_

**11.2**

ACTIVITY PAGE

DATE: \_\_\_\_\_

**My Life Hangs in the Balance**

Answer each question thoughtfully, citing evidence from the text and the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.

This question has two parts. Answer Part A and then answer Part B.

1. **Part A:** How is the explanation that Silver gives the pirates for why he is protecting Jim different from the one he gives Jim himself?

Answers may vary, but may include that Silver tells Jim he is on his side, yet he tells the pirates he is on their side. Silver tells Jim that he is on the squire’s side and is protecting him because they are on the same side. Silver tells the pirates that he is on their side and protecting Jim as a way to bargain with the other side later and to keep the pirates under control.

**Part B:** Of the two reasons Silver gives for protecting Jim, which do you think is more likely to be true? Support your answer with evidence from the text.

Answers may vary, but should include evidence from the text. Some students may say the reason he gives Jim is true because he wants to side with the squire and his men, thinking that is the best option for getting off the island. Other students may say the reason he gives the pirates is true because, despite what he tells Jim, his allegiance is to his pirate crew and he knows he will need to bargain with the other men.

Page(s) 75

2. Why do the pirates decide not to go forward with their mutiny?

The pirates decide not to mutiny when Silver produces the treasure map. They decide they still have an opportunity to retrieve the treasure if they continue on with Silver as their leader, so they decide not to mutiny.

Page(s) 76

3. The following sentences include slang. Rewrite the sentences in standard English.

“Aye,” said Silver. “You wouldn’t find a Bishop here, I reckon, but what sort of a way is that for bones to lie? It ain’t in nature.”

Answers may vary, but should resemble something like, “Yes,” said Silver. “You probably wouldn’t find a Bishop here to make sure a proper burial takes place for the bones, but look at those bones. You will not find bones naturally positioned that way.”

Page(s) 79

4. Put the following significant events in the order that they happen in the story, with 1 happening first and 4 happening last.

- 3 Long John Silver shows the men that he has Flint’s treasure map.  
4 Long John Silver and his men set out in search of the treasure.  
2 The crew gives Long John Silver the black spot, indicating they are going to mutiny.  
1 Long John Silver and Jim Hawkins make a deal to look out for one another.

Page(s) 73–77

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

### 11.3 TAKE-HOME

#### Conjunctions

Underline the coordinating conjunction in each sentence. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.

Example: Do you want to come to the park with my sister and me?  
She thought we should take a walk, but I thought we should stay home.

1. It was cold outside, so we put on our coats.
2. He was going to go to the swimming pool but decided not to go.
3. He was sick, yet he looked well.
4. She is afraid of the dark, so her parents leave a light on for her.
5. He walked the dog on Tuesday, and I walked the dog on Thursday.
6. She requested a glass of ice water, but the server brought lemonade instead.
7. She enjoys listening to music and reading books in her spare time.
8. He loves peanut butter but is allergic to it.
9. People said my neighbor wasn't friendly, yet she was very nice to me.
10. He wanted to be a superhero for Halloween, but his mother wanted him to be a robot.

11. My favorite colors are blue and orange.
12. It was very dark outside, yet it was still early in the evening.
13. They wanted ice cream, so I took them to the ice cream shop.
14. I wanted to go to the party, yet I had to miss it.
15. I was really tired, so I went to bed early.
16. They have two dogs and two cats.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

### 11.4 TAKE-HOME

#### Suffixes -ful and -less

Write the correct word to complete each sentence.

|         |           |          |
|---------|-----------|----------|
| helpful | senseless | endless  |
| faith   | sense     | faithful |
| flaw    | helpless  | end      |

1. Would you read my sentence and make sure that it makes sense?
2. When her brother was nervous about trying out for the school play, she told him she had faith in his abilities.
3. They didn't understand why the woman would hurt someone on purpose; it seemed senseless and illogical to them.
4. The list of chores on the fridge seemed endless.
5. When buying clothes, my mother always inspects the material to make sure there are no flaw(s).
6. When I was struggling with math, my tutor was very helpful and explained things in a way that I could understand.
7. Write a sentence using one of the words left in the box.

Answers may vary, but should include a complete sentence correctly using end, faithful, or helpless.

Write the correct word to complete each sentence.

|          |            |           |
|----------|------------|-----------|
| powerful | power      | powerless |
| success  | successful | help      |
| careless | careful    | care      |

8. When we won our baseball championship, we felt like a successful team that had really accomplished something.
9. Everyone else voted against me, so I was powerless to change their minds.
10. On a ship, the captain makes decisions, gives orders, and is the most powerful person.
11. My sister saw me struggling and asked me if I needed help with my homework.
12. A king holds the power and authority in a kingdom.
13. When the neighbor ran over the toy left in the driveway, the boy knew he should not have been so careless.
14. Write a sentence using one of the words left in the box.

Answers may vary, but should include a complete sentence correctly using success, careful, or care.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**11.6** TAKE-HOME

### Practice Spelling Words

Sort the spelling words into categories based on the suffix in each word.

|           |            |             |
|-----------|------------|-------------|
| enjoyable | helpless   | successful  |
| endless   | visible    | predictable |
| faithful  | senseless  | powerful    |
| edible    | accessible | comfortable |

| -able       | -ible      | -ful       | -less     |
|-------------|------------|------------|-----------|
| enjoyable   | visible    | successful | helpless  |
| predictable | edible     | faithful   | endless   |
| comfortable | accessible | powerful   | senseless |

List the spelling words in alphabetical order. Remember to say and spell the words syllable by syllable.

1. accessible
2. comfortable
3. edible
4. endless
5. enjoyable
6. faithful
7. helpless
8. powerful
9. predictable
10. senseless
11. successful
12. visible

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**12.1** ACTIVITY PAGE

### My Life Hangs in the Balance

As you and your partner read Chapter 8, "My Life Hangs in the Balance," answer the following questions thoughtfully, citing the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.

1. In the second paragraph on page 72, how does the phrase "to feed the fishes" contribute to the meaning of the passage in which it is used?  
A. The phrase suggests the pirates want to go fishing.  
B. The phrase suggests the sea cook plans to make fish for dinner.  
C. The phrase suggests that if the men don't obey Silver, he will throw them in the ocean.  
D. B and C
2. The idiom "tit for tat" means given in exchange for something equal or comparable. How does this apply to the story?  
This applies to the story in that Long John Silver tells Jim Hawkins that he will save Jim's life if Jim saves his life in return. Silver will protect Jim from his group of pirates, but if he does, he expects Jim to protect him from Jim's group of honest men. He expects an even trade—protecting Jim's life in exchange for protection of his own life.  
Page(s) 73
3. In the conversation between Silver and Jim Hawkins, dialogue is used to show rather than tell what happens. What do you learn from that conversation?  
A. The doctor has given Flint's treasure map to Silver.  
B. Jim tells Silver that he overheard his plans to mutiny.  
C. Silver tells Jim why he only trusts his parrot.  
D. George Merry is the meanest pirate of all.  
Page(s) 73

4. The text says that Jim has a hard time sleeping while Silver does not. What is being conveyed about these two characters? Are they similar or are they different? What does this suggest about them as people?

Answers may vary, but should include evidence from the text. Students may say that Jim is a good person with a conscience while Silver is not. Jim feels bad about what happened with the man earlier that day so he thinks about it and is kept up at night by his thoughts; Silver does not feel bad about the things that he does, so he is able to sleep well without worrying.  
Page(s) 76, 77

5. A simile is a comparison of two different things, usually using *like* or *as*. There are several similes in this chapter, some of which are located on pages 78 and 79. Record one simile exactly as it appears in the text.

Answers may include: "We'll keep him like gold, in case we need him later." (Page 77)

"I had a line about my waist and followed after Silver like an obedient puppy." (Page 78)

"The dead man lay perfectly straight, with both arms raised above his head like a diver." (Page 79)

6. At the end of the chapter, Silver says, "Should be child's play to find the loot now!" From the context of the sentence, will it be easy or hard to find the treasure? Use evidence from the text to support your answer.

It will be easy to find the treasure. This is evident by the fact that Silver takes bearings with his compass and says, "There are three tall trees, and they are in the right line." The way he says this suggests that they have followed the map correctly and that the map and compass indicate that they are near the treasure, and the hard part is over.  
Page(s) 79

NAME: \_\_\_\_\_

13.2

ACTIVITY PAGE

DATE: \_\_\_\_\_

### The Adventure Comes to an End

Answer the following questions as you read Chapter 9.

This question has two parts. Answer Part A and then answer Part B.

1. **Part A:** Who do the pirates think they hear calling out? Who is actually calling out?

The pirates think they hear Captain Flint's ghost calling out. Ben Gunn is calling out. The reader can see from the image that Ben Gunn is hiding in a tree, calling out so the pirates below can hear him.

**Part B:** Why might the voice frighten the pirates?

Because the pirates are superstitious, they are frightened by the thought of Captain Flint's ghost coming back to haunt them. They are searching for Captain Flint's buried treasure, which he intended to claim for himself before he died. It is possible they are concerned the ghost will hurt them or keep them from finding the treasure.

Page(s) 80, 81

2. In your own words, describe what happens when the pirates finally reach the spot where the treasure is supposed to be buried.

Answers may vary, but may include: When the pirates reach the spot where the treasure is supposed to be buried, they discover the treasure is gone. Someone had already dug up the treasure and taken it away. They are also caught off guard when Dr. Livesey, Gray, and Ben Gunn come out of the bushes attacking, sending most of the pirates fleeing the scene.

Page(s) 82, 83

3. Who do you think is a more trustworthy pirate in this chapter—Ben Gunn or Long John Silver? Support your answer with evidence from the text.

Answers may vary, but students should support their opinion with evidence from the text. Some students may say Ben Gunn is more trustworthy because he helps Jim, the doctor, and the others defend themselves against the pirates and, to the reader's knowledge, has been honest with these men. Alternatively, students may say Silver is more trustworthy, as he does not kill or harm Jim when given the opportunity. He makes a deal with Jim to protect him, and to the reader's knowledge, has upheld the deal. He shoots George Merry, which suggests that he is indeed on the doctor's side as he says.

Page(s) 86

4. Is the voyage to Treasure Island ultimately a success? Why or why not? Support your answer with evidence from the text.

Answers may vary, but students should support their opinion with evidence from the text. Some students may say the voyage is ultimately a success because the honest men find the treasure and most of them return home safely with a share of it. Alternatively, some students may say the voyage is unsuccessful because many of the men do not return from the island safely, and many men do not receive a portion of the treasure.

Page(s) 86, 88, 89

NAME: \_\_\_\_\_

14.1

ACTIVITY PAGE

DATE: \_\_\_\_\_

### Reflect on *Treasure Island*

Answer the following questions in complete sentences.

1. The story follows Jim on his journey to discover buried treasure. Based on the following passage, how would you describe Jim's reaction when he finally finds the treasure? Use evidence from the text to support your answer.

In the flickering light of the cave, I beheld heaps of coins and stacks of golden bars. That was Flint's treasure that we had come so far to seek, and that had already cost the lives of a number of men. How many lives had it cost to gather all this gold? How many seamen had been shot, or marooned, or sent to the bottom of the ocean? There's no way to tell.

Answers may vary, but may include that Jim realized how much had been lost in trying to find this treasure and he reflected on whether all that loss had really been worth it now that the treasure was found.

2. Now that you have read the entire story, how do you think Jim changed over the course of *Treasure Island*? What is Jim like at the beginning of the story? How is he different at the end? Use evidence from the text to support your answer.

Answers may vary, but may include that at the beginning of the story, Jim is cautious and wary of people, trying to figure out their intentions. He experiences many new things over the course of the story and encounters dangerous situations. By the end of the story, Jim stands up for himself, takes charge in certain situations, and knows the right thing to say in the presence of certain people in order to protect himself and serve his own purposes.

3. How does Jim's perception of Long John Silver change over the course of *Treasure Island*? What does Jim think of him at the beginning of the story? What does he think of him at the end? Use evidence from the text to support your answer.

Answers may vary, but may include that at the beginning of the story, Jim alternates between liking Silver and trusting him to being cautious regarding Silver and considering whether Silver was honest and trustworthy. By the end, Jim knows Silver cannot be trusted but Jim acts in certain ways and says certain things to make Silver believe Jim when Jim has real and good reasons for speaking and acting the way he does towards Silver.

4. The theme is the key idea or meaning of a story. Two themes in *Treasure Island* are greed and duplicity. Remember, *greed* means selfish desire for things one doesn't need and *duplicity* means dishonest behavior meant to trick someone. Select one theme and provide examples from the text to support your choice.

Answers may vary, but should include evidence from the text to support the chosen theme.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 14.2 ACTIVITY PAGE

### Coordinating Conjunctions

For each sentence, underline the coordinating conjunction. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.

Example: It was snowing really hard, so we waited to go to my grandmother's house.

1. We waited for my mom and dad to get home.
2. I offered to carry their bags, but I didn't realize how heavy they were.
3. A thunderstorm came through, so they told us to get out of the pool.
4. She likes to write with pencils, and he likes to write with pens.
5. They wanted to go to the bookstore, yet they didn't know how to get there.
6. I asked him a question, but he did not answer me.

Choose the correct coordinating conjunction to complete the sentence and write it on the line. Words will not be used more than once.

|     |     |    |     |
|-----|-----|----|-----|
| and | but | so | yet |
|-----|-----|----|-----|

Example: We met my uncle \_\_\_\_\_ and \_\_\_\_\_ aunt at the train station.

1. She asked me to be on time, \_\_\_\_\_ **yet** \_\_\_\_\_ she was late.
2. They wanted to ride the Ferris wheel \_\_\_\_\_ **but** \_\_\_\_\_ couldn't.
3. He loves drawing \_\_\_\_\_ **and** \_\_\_\_\_ painting.
4. I lost my notebook, \_\_\_\_\_ **so** \_\_\_\_\_ I had to go look for it.

**Challenge:** Write a sentence using one of the coordinating conjunctions. Be sure to use appropriate punctuation.

**Answers may vary, but should correctly use a coordinating conjunction.**

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

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 14.3 TAKE-HOME

### Suffixes *-ful* and *-less*

Write the correct word to complete each sentence.

1. It is dangerous for Jim Hawkins to be in the coracle with \_\_\_\_\_ **powerful** \_\_\_\_\_ waves crashing around him.  
(power, powerful, powerless)
2. Ben Gunn proves to be a \_\_\_\_\_ **helpful** \_\_\_\_\_ person to Jim Hawkins.  
(helpful, helpless, help)
3. Before setting out on their voyage, Dr. Livesey tells Squire Trelawney that he must be \_\_\_\_\_ **careful** \_\_\_\_\_ to keep the treasure map a secret.  
(careless, care, careful)
4. Even though many crew members are disloyal, some remain \_\_\_\_\_ **faithful** \_\_\_\_\_ to Captain Smollett and Dr. Livesey.  
(powerful, helpful, faithful)
5. Billy Bones is left weak and \_\_\_\_\_ **helpless** \_\_\_\_\_ after Black Dog hurts him at the inn.  
(help, helpful, helpless)
6. When Ben Gunn was marooned on the island, he was \_\_\_\_\_ **powerless** \_\_\_\_\_ to leave.  
(power, powerful, powerless)
7. There is a struggle for \_\_\_\_\_ **power** \_\_\_\_\_ between John Silver and his pirates and Captain Smollett and his crew.  
(help, power, carelessness)

For each of the following words, write a complete sentence using the word. Be sure to use correct capitalization and punctuation.

1. *success*

**Answers may vary, but should correctly use the word *success*.**

2. *successful*

**Answers may vary, but should correctly use the word *successful*.**

3. *sense*

**Answers may vary, but should correctly use the word *sense*.**

4. *senseless*

**Answers may vary, but should correctly use the word *senseless*.**

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**14.3** TAKE-HOME  
CONTINUED

**Challenge:** Based on the following sentences from *Treasure Island* and your knowledge of the suffix *-ful*, what do you think *useful* means?

The captain and the others would be safe—and they would not need my help. I thought it might be more useful for me to go ashore.

Answers may vary, but should include something related to the meaning of *useful* as being full of use or capable of being put to use.

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

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**14.4** ACTIVITY PAGE

### Practice Spelling Words

Write the correct spelling word to complete each sentence. Words will not be used more than once.

|            |             |             |
|------------|-------------|-------------|
| enjoyable  | predictable | comfortable |
| accessible | visible     | edible      |
| faithful   | successful  | powerful    |
| helpless   | senseless   | endless     |

1. Wearing sandals during a snowstorm would be pretty senseless and silly.
2. The fog was so thick that, even if I held my hand up to my face, it would not have been visible.
3. The canned food drive was very successful; we collected hundreds of cans to help feed those in need.
4. I tried sleeping outside in my sleeping bag but the ground was cold, hard, and not very comfortable at all.
5. I wasn't doing my fair share of the chores until my brother told me he felt helpless and explained he couldn't do it all by himself.
6. I thought this day would be like any other predictable day, but it turned out differently because something completely unexpected happened.
7. My uncle was a(n) powerful official in the U.S. Army, so he had lots of responsibility and authority.

8. The movie lasted so long that it seemed to be endless.
9. The pretend food looked very real but it was not edible.
10. We had a(n) enjoyable and fun experience at the carnival.
11. That door is not accessible from the outside of the building; you can only use it from the inside.
12. Elephants often live in large groups and are loyal and faithful to the other members of their herd.

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

**15.2** ASSESSMENT

### Unit Assessment — Treasure Island

#### Reading Comprehension

Today you will read two selections related to the story of *Treasure Island*. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

#### The Escape from the *Hispaniola*

(As told by Dr. Livesey)

1. Much of *Treasure Island*, by Robert Louis Stevenson, is narrated from the first-person point of view of young Jim Hawkins. However, many events occur when the narrator is not around. For example, while Jim is exploring the island, the other crew members are embarking on adventures of their own. In the story that follows, Dr. Livesey is the narrator. He explains what happened to him and the other men while Jim was off exploring the island.
2. It was about half-past one when the *Hispaniola* reached *Treasure Island*. Thirteen men were to go ashore and six were to remain on the *Hispaniola*. Shortly afterward, we learned that Jim Hawkins had sneaked into a boat and gone ashore. It never occurred to us to doubt Jim, but we were worried about him. We were not sure we would ever see him again.
3. Hunter, one of the squire's men, and I decided to go ashore as well. We steered a small rowboat ashore and discovered a stockade. I recognized that it would be a splendid fortress if ever we needed one. An abundant spring flowed with fresh water and small holes dotted the walls for weapons. It would be easy to defend the place against an entire regiment of experienced soldiers.
4. While we were inspecting the stockade, Hunter and I heard a blood-curdling scream. It was the anguished cry of a man who had been injured seriously. My first thought was, "Jim Hawkins is gone!"

### Questions

The following question has two parts. Answer Part A and then answer Part B.

1. **Part A:** In paragraph 3, what does the word *stockade* mean?

- A. brush along the seashore
- B. sailing ship
- C. barrier used for protection or defense
- D. weapon

**Part B:** From the following answers, choose two phrases from paragraph 3 that best help the reader understand the meaning of *stockade*.

- A. go ashore
- B. splendid fortress
- C. abundant spring
- D. squire's men
- E. to defend
- F. small row boat

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**15.2** ASSESSMENT  
CONTINUED

The following question has two parts. Answer Part A and then answer Part B.

2. **Part A:** How do Dr. Livesey, Hunter, the squire, and others feel after Dr. Livesey and Hunter row back to the *Hispaniola*?

- A. fearful
- B. adventurous
- C. bored
- D. thrilled

**Part B:** Which phrase from the text best supports the answer to Part A?

- A. in our best interest
- B. It became evident
- C. stay on board
- D. were all shaken

3. What does the reader learn from the captain's words in paragraph 10?

- A. that the boat was filling up with water
- B. that the men on the *Hispaniola*, especially Israel Hands, are dangerous
- C. that Trelawney can stop Israel Hands
- D. that Israel Hands wants to help Trelawney and the captain

4. Draw a circle around the paragraphs that help the reader infer Dr. Livesey is concerned about what happens to Jim.

Paragraphs 2, 4, and 17

5. Put the following events in the correct order they occurred in the selection. Use the number 1 for the first event.

4 The men rushed ashore, carrying whatever supplies they could save from the boat.

5 Dr. Livesey ran to the stockade and discovered Jim Hawkins, safe and sound.

2 The small boat was overloaded with men and supplies when it shoved off from the *Hispaniola*.

1 As Redruth stood guard, the men gathered supplies to take to the stockade.

3 The men suddenly ducked to avoid a cannonball, causing the boat to tip to one side.

6. Was it safer for the men to relocate to the stockade than stay on the ship with the pirates? Why or why not? Use evidence from the text to support your answer.

Answers may vary, but should include evidence from the text. If students respond that it

was safer to relocate to the stockade, they should include details about how Dr. Livesey

said it would make a good fortress, they brought some supplies from the *Hispaniola* so

they could be somewhat prepared to handle different issues, they would be protected

from the pirates, and they would be on dry land.

If students respond that it was not safer to relocate to the stockade, they should

include details about how staying on the ship would allow them to see enemies coming,

there are already supplies on the ship, they wouldn't have to try to escape to land while

pirates were attacking them, and they could fight off the pirates on the ship.

Literary Text Comprehension Score: \_\_\_\_\_ /6 points

To receive a point for a two-part question (i.e., 1, 2), students must correctly answer both parts of the question.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**15.2** ASSESSMENT  
CONTINUED

### Questions

7. In paragraph 4, what word or phrase helps the reader understand what the word *tropical* means?

- A. warm climates
- B. species
- C. parrot
- D. native

8. The text says that many details about parrots in *Treasure Island* are accurate. Circle the three paragraphs that support the idea that many of the details about parrots in *Treasure Island* are accurate.

Paragraphs 3, 4, and 5

9. In paragraph 2, which word helps the reader understand the meaning of the word *iconic*?

- A. difficult
- B. danger
- C. pet
- D. well-known

10. Why was Spain the only country that issued pieces of eight but not the only country to use them? Use evidence from the text to support your answer.

Spanish conquistadors after Columbus conquered much of South America, where they set up large silver mines. The silver ore

was dug out and melted down to make coins. Each coin, or piece of silver, was worth eight reales, which was a different Spanish

coin; thus the name of the coin was a piece of eight. As the Spanish were in control of the silver mines, they were the only ones

making and issuing the coins. However, other countries used the coins because the silver in the coins was valuable so people in

other countries were willing to accept the coins as payment.



11. Read the following sentence from the text. Which point is supported by including this sentence?

Pirates often set captured crews free with their ships after stealing their goods.

- A. Pirates were never violent.
- B. Pirates were more interested in loot than violence.
- C. Pirates left prisoners on deserted islands.
- D. Pirates shared loot fairly.

The following question has two parts. Answer Part A and then answer Part B.

12. **Part A:** Which sentence best states the key idea of this selection?

- A. Sailing ships were loaded with pieces of eight.
- B. The story of *Treasure Island* contains a mix of accurate and inaccurate details.
- C. The Spanish Main had pirates and buried treasures.
- D. The story of *Treasure Island* features some of the most well-known pirates.

- Part B:** Which sentence from the selection best support the answer to Part A?

- A. Then they melted the ore down to make coins—coins that pirates were eager to steal!
- B. One of the most well-known characters from *Treasure Island* is Long John Silver's parrot, Captain Flint.
- C. However, contrary to how piracy was portrayed in *Treasure Island*, it was not a fun and adventurous way of life.
- D. They had the native people dig out the silver ore.

### Writing Prompt

Using information from "Pirates, Parrots, and Pieces of Eight," describe two details from The "Escape from the Hispaniola" selection that are likely inaccurate. Be sure to use at least one piece of evidence from "Pirates, Parrots, and Pieces of Eight" to support each detail you choose to write about.

Answers may vary, but should identify two details that are likely inaccurate in "The Escape from the Hispaniola." At least one piece of evidence from "Pirates, Parrots, and Pieces of Eight" is used to support each detail chosen by the student to write about.

Writing Prompt Score: \_\_\_\_\_ /4 points

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**15.2** ASSESSMENT  
CONTINUED

13. Based on information in the selection, what are two details in *Treasure Island* that are probably inaccurate?

- A. Parrots can learn to mimic short words and phrases.
- B. Piracy was a fun and adventurous way of life.
- C. "Pieces of eight" were Spanish coins.
- D. The amount and kind of violence in *Treasure Island* was probably typical for pirates.
- E. Piracy was a serious business.
- F. It is possible parrots were native to the Spanish Main.

14. Based on information in the selection, what are two details in *Treasure Island* that could be accurate?

- A. Parrots typically live about 200 years.
- B. Pirates preferred fighting to stealing loot.
- C. "Pieces of eight" were Spanish coins.
- D. Pirates collected as many prisoners as they could carry on their ship.
- E. The golden age of piracy continues today.
- F. It is possible parrots were native to the Spanish Main.

Informational Text Comprehension Score: \_\_\_\_\_ /8 points

To receive a point for a two-part question (i.e., 12) students must correctly answer both parts of the question.

Reading Comprehension total \_\_\_\_\_ /14 points

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**15.2** ASSESSMENT  
CONTINUED

### Grammar

Write the correct to be verb in the present tense to complete each sentence.

1. They are excited.
2. I am tired.

Write the correct modal auxiliary verb to complete each sentence.

3. My mom says she could hold me in one of her arms when I was a baby.  
(might, could, can, can't)
4. I will definitely go to the pool tomorrow.  
(won't, couldn't, may, will)

Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.

5. The cup is green. The cup is my favorite.  
The cup that is green is my favorite.
6. My grandmother makes delicious pie. My grandmother is a good cook.  
My grandmother, who is a good cook, makes delicious pie.
7. My uncle's car is old. My uncle sometimes needs a ride to work.  
My uncle, whose car is old, sometimes needs a ride to work.

For each sentence, underline the coordinating conjunction. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.

8. He wanted to go to the movie, but it was sold out.
9. Both my uncle and my aunt like peanuts.
10. The water park is a lot of fun, so you all should go there.

Grammar Score: \_\_\_\_\_ /10 points

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**15.2** ASSESSMENT  
CONTINUED

### Morphology

Write the correct word to complete each sentence.

1. He stopped using plastic grocery bags because they are not biodegradable.  
(symbiotic, biosphere, biodegradable, biology)
2. When we asked the police officer for directions, he was very helpful and told us exactly where we needed to go.  
(helpful, helpless, powerful, powerless)
3. The music was turned down so low that it was inaudible, so we had to turn up the volume.  
(audible, inaudible, immature, mature)
4. I have faith and hope that everything will work out for the best.  
(sense, senseless, power, faith)
5. She read a(n) biography about Benjamin Franklin's life written by a famous historian.  
(biosphere, autobiography, biography, biology)
6. It is important to arrive on time for the meeting so the others aren't waiting for us.  
(measurable, amphibious, immeasurable, important)

Morphology Score: \_\_\_\_\_ /6 points

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**17.1** ACTIVITY PAGE

### Titles

Use the following list of chapter titles from *Treasure Island* to complete the chart below.

|                                                |                                            |
|------------------------------------------------|--------------------------------------------|
| Chapter 1, "The Old Seadog and the Black Spot" | Chapter 6, "The Plan"                      |
| Chapter 2, "The Sea Chest and the Blind Man"   | Chapter 7, "Shiver Me Timbers"             |
| Chapter 3, "The Real Adventure Begins"         | Chapter 8, "My Life Hangs in the Balance"  |
| Chapter 4, "What I Heard in the Apple Barrel"  | Chapter 9, "The Adventure Comes to an End" |
| Chapter 5, "The Man on the Island"             |                                            |

|                                                                     |                                                                                                                                                                                                                                          |
|---------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| What do you notice about the capitalization of words in each title? | Answers may vary, but could include that each title grabs the reader's attention in a way that makes the reader want to know what information is in that chapter; each title is interesting and unique; important words are capitalized. |
| How many words are there in the longest title?                      | 7                                                                                                                                                                                                                                        |
| Which title is your favorite? Why?                                  | Answers may vary, but should include an explanation for the choice.                                                                                                                                                                      |

|                                         |                                                                     |
|-----------------------------------------|---------------------------------------------------------------------|
| Which title seems most mysterious? Why? | Answers may vary, but should include an explanation for the choice. |
| Which title is least effective? Why?    | Answers may vary, but should include an explanation for the choice. |

NAME: \_\_\_\_\_

**PP.1**

ACTIVITY PAGE

DATE: \_\_\_\_\_

### to be Verbs and Modal Auxiliary Verbs

Fill in the blank with the correct to be verb for agreement in the present tense.

Example: I am tired.

- We are excited.
- She is nice.
- You are ready.
- They are smart.
- You all are so sweet.
- The museum is crowded.
- I am shy.
- Write a sentence using a to be verb.

Answers may vary, but should include a complete sentence correctly using a to be verb.

\_\_\_\_\_

\_\_\_\_\_

Select the modal auxiliary verb that correctly completes each sentence below. In some cases, there may be more than one possibility, but choose the one you think is best.

Example: He \_\_\_\_\_ go to the park tomorrow, but he hasn't made up his mind yet.

- X might  
 \_\_\_\_\_ could not  
 \_\_\_\_\_ will

- I \_\_\_\_\_ definitely come by your house next week.  
X will  
 \_\_\_\_\_ could  
 \_\_\_\_\_ won't
- We \_\_\_\_\_ go out for pizza or get sandwiches. We haven't decided yet.  
 \_\_\_\_\_ could  
 \_\_\_\_\_ will  
X might
- Even though they wanted to, it turns out they \_\_\_\_\_ arrive tomorrow.  
 \_\_\_\_\_ could  
 \_\_\_\_\_ will  
X won't

NAME: \_\_\_\_\_

**PP.1**

ACTIVITY PAGE

DATE: \_\_\_\_\_

CONTINUED

- You \_\_\_\_\_ do anything you set your mind to doing.

X can  
 \_\_\_\_\_ won't  
 \_\_\_\_\_ could

- A few years ago, I \_\_\_\_\_ cook anything. Now, I cook all the time.

\_\_\_\_\_ can't  
X couldn't  
 \_\_\_\_\_ could

- The store \_\_\_\_\_ be closed tomorrow, so we should check before we try to go there.

\_\_\_\_\_ couldn't  
 \_\_\_\_\_ won't  
X may

- I \_\_\_\_\_ roller skate even though I have tried to learn many times.

X can't  
 \_\_\_\_\_ may  
 \_\_\_\_\_ could

- Write a sentence using a modal auxiliary verb.

Answers may vary, but should include a complete sentence correctly using a modal auxiliary verb.

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

**PP.2**

ACTIVITY PAGE

DATE: \_\_\_\_\_

### Relative Pronouns

| Relative Pronoun | Use                           |
|------------------|-------------------------------|
| who              | refers to or replaces subject |
| whom             | refers to or replaces object  |
| whose            | indicates possession          |

Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.

Example: I took my younger sister to the park. I babysit my younger sister.

I took my younger sister, whom I babysit, to the park.

- I visited my uncle. I hadn't seen my uncle in a year.  
I visited my uncle, whom I hadn't seen in a year.  
 \_\_\_\_\_
- The girl's hands were cold. The girl lost her gloves.  
The girl, whose hands were cold, lost her gloves.  
 \_\_\_\_\_
- My grandmother is good at telling stories. My grandmother loves to write.  
My grandmother, who is good at telling stories, loves to write.  
 \_\_\_\_\_

4. The boy didn't eat. The boy's food was cold.  
The boy, whose food was cold, didn't eat.

5. The librarian helped me find a book. The librarian is very nice.  
The librarian, who helped me find a book, is very nice.

| Relative Pronoun | Use                                                                                               |
|------------------|---------------------------------------------------------------------------------------------------|
| that             | introduces a section of the sentence that is needed to understand the meaning of the sentence     |
| which            | introduces a section of the sentence that is not needed to understand the meaning of the sentence |
| whose            | indicates possession                                                                              |

Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.

Example: The storage bin is full. The storage bin is made of plastic.  
The storage bin, which is made of plastic, is full.

1. The pencil is dull. The pencil needs to be sharpened.  
The pencil that is dull needs to be sharpened.

2. The book was old. The book's pages were missing.  
The book, whose pages were missing, was old.

NAME: \_\_\_\_\_ PP2 ACTIVITY PAGE  
 DATE: \_\_\_\_\_ CONTINUED

3. The glass is dirty. The glass should be clean.  
The glass that is dirty should be clean.

4. The sweater is brand new. The sweater is green.  
The sweater, which is green, is brand new.

5. The restaurant is closed. The restaurant's food is delicious.  
The restaurant, whose food is delicious, is closed.

NAME: \_\_\_\_\_ PP3 ACTIVITY PAGE  
 DATE: \_\_\_\_\_

### Conjunctions

Underline the coordinating conjunction in each sentence. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.

Example: It was cold outside, so we stayed inside all day.

- They tried to finish the puzzle, yet they didn't have all of the pieces.
- He tried to go inside the building, but the door was locked.
- The restaurant was very busy, so they decided to go somewhere else for dinner.
- We love to eat eggs and toast for dinner.
- They tried to ice skate but couldn't.
- We were told the test would be very difficult, yet it was pretty easy.
- They wanted to go to a movie, and we wanted to go shopping.
- My grandmother felt sick, so she went to the doctor.
- I hadn't heard from my friend, so I called to check on her.
- She wanted chocolate ice cream, but the shop was sold out.
- My sister and I walked to the swimming pool.
- He went to the library, yet he did not check out a book.

NAME: \_\_\_\_\_ PP4 ACTIVITY PAGE  
 DATE: \_\_\_\_\_

### Root bio

Write the correct word to complete each sentence. Words will not be used more than once. Some words will not be used.

|           |               |               |
|-----------|---------------|---------------|
| sympiotic | biography     | biosphere     |
| biology   | biodegradable | autobiography |

- Earth's biosphere is the area that covers much of its surface and is divided into sections where different animals live.
- My grandmother has had an incredible life and I keep encouraging her to write her autobiography.
- My brother wants to study biology when he goes to college because he's very interested in how plants and animals live.
- "You scratch my back and I'll scratch yours" is a saying that represents a sympiotic relationship because each person benefits from the relationship.

Write the correct word to complete each sentence.

- In order to become a doctor or a veterinarian, you first have to learn about biology so you understand how humans' and animals' bodies function.  
(biography, biosphere, biology, autobiographer)
- My neighbor pays me to mow her lawn, so we have a symbiotic relationship.  
(biosphere, symbiotic, biodegradable, biology)
- Will you read the biography of George Washington?  
(biography, biosphere, biology, autobiographer)
- Would you like to write a(n) autobiography about your life?  
(biography, symbiotic, biodegradable, autobiography)

For each of the following words, write a sentence using the word. Be sure to use correct capitalization and punctuation.

- biography*  
Answers may vary, but should correctly use the word biography.
- biodegradable*  
Answers may vary, but should correctly use the word biodegradable.

NAME: \_\_\_\_\_ PP.5 ACTIVITY PAGE  
DATE: \_\_\_\_\_

**Prefixes *im-* and *in-* and Roots *port* and *bio***

Write the correct word to complete each sentence. Words will not be used more than once. Some words will not be used.

|            |              |              |
|------------|--------------|--------------|
| immature   | dependent    | porter       |
| amphibious | measurable   | inaudible    |
| mature     | independent  | biodiversity |
| important  | immeasurable | audible      |

- Julia got a summer job babysitting so she could have her own money and feel more independent.
- Please ask the porter to take our bags and put them in the taxi.
- We walked a measurable distance of two miles today.
- The national park has biodiversity as there are all sorts of different plants and animals living there.
- She watched the flower she planted grow, bloom, and become mature.
- Babies are dependent on their parents because they are too young to do things for themselves.
- The sound was so high-pitched that I couldn't hear it, but it was audible to my dog.
- Our older cat showed the immature kitten what to do.

For each of the following words, write a sentence using the word. Be sure to use correct capitalization and punctuation.

- immeasurable*  
Answers may vary, but should correctly use the word immeasurable.
- inaudible*  
Answers may vary, but should correctly use the word inaudible.
- porter*  
Answers may vary, but should correctly use the word porter.
- amphibious*  
Answers may vary, but should correctly use the word amphibious.
- important*  
Answers may vary, but should correctly use the word important.

NAME: \_\_\_\_\_ PP.6 ACTIVITY PAGE  
DATE: \_\_\_\_\_

**Suffixes *-ful* and *-less***

Write the correct word to complete each sentence.

- My uncle is a faithful fan of his favorite football team; he watches every game.  
(faithful, faith, power, powerful)
- The baby raccoon was helpless without its mother around to take care of it.  
(help, helpless, senseless, sense)
- We went to the store to buy new shoes and had a successful trip, as we all found shoes we like.  
(helpful, success, successful, careful)

Write the correct word to complete each sentence.

|          |            |          |
|----------|------------|----------|
| helpful  | senseless  | powerful |
| helpless | successful | power    |

- If you want to learn another language, it is helpful to practice speaking it.
- It would seem senseless to take a shower while wearing a coat.
- When my parents are not home, my older sister has the power to make the rules.
- Write a sentence using one of the words left in the box.  
Answers may vary, but should correctly use helpless, successful, or powerful.
- Write a sentence using one word with the suffix *-ful* and one word with the suffix *-less*.  
Answers may vary, but should correctly use the chosen words.

NAME: \_\_\_\_\_ **E1.1** ACTIVITY PAGE  
DATE: \_\_\_\_\_

### The Voyage

| Word(s) from Chapter | Pronunciation   | Page |
|----------------------|-----------------|------|
| Madagascar           | /mad*ə*gas*kar/ | 94   |
| Malabar              | /mal*ə*bar/     | 94   |
| Surinam              | /ser*ə*nom/     | 94   |

As you read the enrichment selection, "The Voyage," answer the following questions using complete sentences.

- At what point in the storyline of *Treasure Island* does the action in "The Voyage" take place?  
The action takes place as the real adventure begins and the ship sets sail, but before Jim overhears Silver's plans from the apple barrel.
  - Describe the scene on the ship as preparation for the voyage begins.  
Jim describes it as being busy but exciting. Jim is tired from working hard, but the scene is stimulating and inspiring: "the shrill note of the whistle [...] the glimmer of the ship's lanterns." Silver leads the men in song, which increases their excitement.
- Page(s) 90, 91

- What do the descriptions of Silver's movement around the ship tell us about his character?  
He doesn't make excuses for his disability and has unique ways of moving around the ship. Most of the crew respect his resourcefulness, but some of the men pity him. However, the coxswain says Silver needs no pity because he is braver than a lion.  
Page(s) 92
- How does Jim characterize the voyage?
  - It was extremely difficult because the men suffered from hunger and disease.
  - The men were depressed and unhappy.
  - They were treated very well.
  - It was a typical voyage with both hardship and relaxation.
- Why does Jim climb in the apple barrel?  
He is looking for an apple, but there are very few left, so he has to climb inside to search for one.  
Page(s) 97
- How does the language in Stevenson's original version differ from that in the Reader?  
Answers may vary, but may include that Stevenson's language is more detailed and uses more nautical terms. The sentences tend to be longer in the original.  
Page(s) 90-97

NAME: \_\_\_\_\_ **E2.1** ACTIVITY PAGE  
DATE: \_\_\_\_\_

### Blackbeard

As you read the enrichment selection, "Blackbeard," answer the following questions using complete sentences.

- How did Blackbeard use his appearance and flag to intimidate his enemies?  
He would light pieces of cord and put them in his hat brim and carried three pistols and a cutlass when he expected trouble. He flew his own version of the Jolly Roger that depicted an hourglass, which symbolized time running out for those who didn't agree to his demands, and a spear pointed at a heart, which suggested he would kill his enemies.  
Page(s) 99, 101
- What strategy did Blackbeard use to defeat what is now Charleston, South Carolina?  
He blockaded the city.  
Page(s) 102
- How did the British react to Blackbeard being successful?  
Many law-abiding people noticed Blackbeard's success and decided to do something about it. The British government passed a law that pardoned pirates who agreed to retire. The British also hunted down pirates.  
Page(s) 102

4. How did Maynard trick Blackbeard?

Maynard ordered his men to hide under the deck so that it looked like the ship did not have many men aboard. When Blackbeard saw there were only a few men on the ship, he thought he could take it over easily and went aboard. When Blackbeard arrived, Maynard's other men swarmed on deck, defeating Blackbeard.

Page(s) 105

5. Discuss some similarities between the story of "Blackbeard" and *Treasure Island*.

Answers may vary, but may include discussion of pirates in general, and/or a discussion of pirates' dishonest, violent behavior.

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

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

### Unit 5

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                       |                                                                                                                                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| (1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:                                                                                                |                                                                                                                                                                                       |                                                                                                                                    |
| TEKS 4.1.A                                                                                                                                                                                                                                                                                                                          | listen actively, ask relevant questions to clarify information, and make pertinent comments                                                                                           | U5: p. 6, U5: p. 10, U5: p. 330, U5: p. 332                                                                                        |
| TEKS 4.1.B                                                                                                                                                                                                                                                                                                                          | follow, restate, and give oral instructions that involve a series of related sequences of action                                                                                      |                                                                                                                                    |
| TEKS 4.1.C                                                                                                                                                                                                                                                                                                                          | express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively | U5: p. 330, U5: p. 332                                                                                                             |
| TEKS 4.1.D                                                                                                                                                                                                                                                                                                                          | work collaboratively with others to develop a plan of shared responsibilities                                                                                                         |                                                                                                                                    |
| (2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing. The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to: |                                                                                                                                                                                       |                                                                                                                                    |
| (A) demonstrate and apply phonetic knowledge by:                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                       |                                                                                                                                    |
| TEKS 4.2.A.i                                                                                                                                                                                                                                                                                                                        | decoding words with specific orthographic patterns and rules, including regular and irregular plurals                                                                                 | U5: p. 117, U5: p. 139, U5: p. 180, U5: p. 198, U5: p. 200, U5: p. 202, U5: p. 225, U5: p. 245, U5: p. 281, U5: p. 294             |
| TEKS 4.2.A.ii                                                                                                                                                                                                                                                                                                                       | decoding multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables | U5: p.224, U5: p. 245                                                                                                              |
| TEKS 4.2.A.iii                                                                                                                                                                                                                                                                                                                      | decoding words using advanced knowledge of syllable division patterns such as VV                                                                                                      | U5: p. 62, U5: p. 65                                                                                                               |
| TEKS 4.2.A.iv                                                                                                                                                                                                                                                                                                                       | decoding words using knowledge of prefixes                                                                                                                                            | U5: p. 62, U5: p. 65, U5: p. 250                                                                                                   |
| TEKS 4.2.A.v                                                                                                                                                                                                                                                                                                                        | decoding words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants                               | U5: p. 224, U5: p. 242                                                                                                             |
| TEKS 4.2.A.vi                                                                                                                                                                                                                                                                                                                       | identifying and reading high-frequency words from a research-based list                                                                                                               | U5: p. 224, U5: p. 227                                                                                                             |
| (B) demonstrate and apply spelling knowledge by:                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                       |                                                                                                                                    |
| TEKS 4.2.B.i                                                                                                                                                                                                                                                                                                                        | spelling multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables |                                                                                                                                    |
| TEKS 4.2.B.ii                                                                                                                                                                                                                                                                                                                       | spelling homophones                                                                                                                                                                   | U5: p. 72, U5: p. 93, U5: p. 96                                                                                                    |
| TEKS 4.2.B.iii                                                                                                                                                                                                                                                                                                                      | spelling multisyllabic words with multiple sound-spelling patterns                                                                                                                    | U5: p. 116, U5: p. 139, U5: p. 180, U5: p. 198, U5: p. 200, U5: p. 202, U5: p. 225, U5: p. 245, U5: p. 281, U5: p. 294, U5: p. 297 |
| TEKS 4.2.B.iv                                                                                                                                                                                                                                                                                                                       | spelling words using advanced knowledge of syllable division patterns                                                                                                                 |                                                                                                                                    |
| TEKS 4.2.B.v                                                                                                                                                                                                                                                                                                                        | spelling words using knowledge of prefixes                                                                                                                                            |                                                                                                                                    |
| TEKS 4.2.B.vi                                                                                                                                                                                                                                                                                                                       | spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants                               | U5: p. 224, U5: p. 245                                                                                                             |
| TEKS 4.2.C                                                                                                                                                                                                                                                                                                                          | write legibly in cursive to complete assignments                                                                                                                                      |                                                                                                                                    |



## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

### Unit 5

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|                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| (3) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to:                                                                                            |                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.3.A                                                                                                                                                                                                                                                                                                  | use print or digital resources to determine meaning, syllabication, and pronunciation                                                                                                     | U5: p. 100, U5: p. 103                                                                                                                                                                                                                                                                                          |
| TEKS 4.3.B                                                                                                                                                                                                                                                                                                  | use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words                                                                  | U5: p. 6, U5: p. 15, U5: p. 72, U5: p. 75, U5: p. 92, U5: p. 161, U5: p. 163, U5: p. 305, U5: p. 306                                                                                                                                                                                                            |
| TEKS 4.3.C                                                                                                                                                                                                                                                                                                  | determine the meaning of and use words with affixes such as <i>mis-</i> , <i>sub-</i> , <i>-ment</i> , and <i>-ity/ty</i> and roots such as <i>auto</i> , <i>graph</i> , and <i>meter</i> | U5: p. 32, U5: p. 56, U5: p. 72, U5: p. 97, U5: p. 117, U5: p. 137, U5: p. 180, U5: p. 197, U5: p. 224, U5: p. 242, U5: p. 281, U5: p. 292                                                                                                                                                                      |
| TEKS 4.3.D                                                                                                                                                                                                                                                                                                  | identify, use, and explain the meaning of homophones such as <i>reign/rain</i>                                                                                                            | U5: p. 72, U5: p. 93, U5: p. 96                                                                                                                                                                                                                                                                                 |
| (4) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text. |                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.4.A                                                                                                                                                                                                                                                                                                  | use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text                                                                                                       |                                                                                                                                                                                                                                                                                                                 |
| (5) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—self-sustained reading. The student reads grade-appropriate texts independently. The student is expected to self-select text and read independently for a sustained period of time.         |                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.5.A                                                                                                                                                                                                                                                                                                  | self-select text and read independently for a sustained period of time                                                                                                                    |                                                                                                                                                                                                                                                                                                                 |
| (6) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:                                                               |                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.6.A                                                                                                                                                                                                                                                                                                  | establish purpose for reading assigned and self-selected texts                                                                                                                            | U5: p.6, U5: p. 15                                                                                                                                                                                                                                                                                              |
| TEKS 4.6.B                                                                                                                                                                                                                                                                                                  | generate questions about text before, during, and after reading to deepen understanding and gain information                                                                              | U5: p. 6, U5: p. 15, U5: p. 100, U5: p. 103                                                                                                                                                                                                                                                                     |
| TEKS 4.6.C                                                                                                                                                                                                                                                                                                  | make, correct, or confirm predictions using text features, characteristics of genre, and structures                                                                                       |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.6.D                                                                                                                                                                                                                                                                                                  | create mental images to deepen understanding                                                                                                                                              |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.6.E                                                                                                                                                                                                                                                                                                  | make connections to personal experiences, ideas in other texts, and society                                                                                                               |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.6.F                                                                                                                                                                                                                                                                                                  | make inferences and use evidence to support understanding                                                                                                                                 | U5: p. 6, U5: p. 15, U5: p. 32, U5: p. 36, U5: p. 72, U5: p. 75, U5: p. 100, U5: p. 103, U5: p. 116, U5: p. 119, U5: p. 142, U5: p. 145, U5: p. 158, U5: p. 161, U5: p. 180, U5: p. 182, U5: p. 200, U5: p. 206, U5: p. 248, U5: p. 250, U5: p. 258, U5: p. 260, U5: p. 281, U5: p. 282, U5: p. 305, U5: p. 306 |
| TEKS 4.6.G                                                                                                                                                                                                                                                                                                  | evaluate details read to determine key ideas                                                                                                                                              | U5: p. 72, U5: p. 75, U5: p. 180, U5: p. 182, U5: p. 224, U5: p. 227, U5: p. 306                                                                                                                                                                                                                                |
| TEKS 4.6.H                                                                                                                                                                                                                                                                                                  | synthesize information to create new understanding                                                                                                                                        |                                                                                                                                                                                                                                                                                                                 |
| TEKS 4.6.I                                                                                                                                                                                                                                                                                                  | monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down                                |                                                                                                                                                                                                                                                                                                                 |

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(7) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:

|            |                                                                                                                                |                                                                                                                                                                                                                 |
|------------|--------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS 4.7.A | describe personal connections to a variety of sources including self-selected texts                                            |                                                                                                                                                                                                                 |
| TEKS 4.7.B | write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources | U5: p. 158, U5: p. 161, U5: p. 258, U5: p. 260, U5: p. 305, U5: p. 306                                                                                                                                          |
| TEKS 4.7.C | use text evidence to support an appropriate response                                                                           | U5: p. 62, U5: p. 65, U5: p. 66 U5: p. 116, U5: p. 119, U5: p. 200, U5: p. 206, U5: p. 224, U5: p. 227, U5: p. 258, U5: p. 260, U5: p. 281, U5: p. 282, U5: p. 305, U5: p. 306                                  |
| TEKS 4.7.D | retell, paraphrase or summarize texts in ways that maintain meaning and logical order                                          | U5: p. 32, U5: p. 36, U5: p. 180, U5: p. 182, U5: p. 224, U5: p. 227, U5: p. 305                                                                                                                                |
| TEKS 4.7.E | interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating                          | U5: p. 6, U5: p. 15, U5: p. 62, U5: p. 65, U5: p. 72, U5: p. 75, U5: p. 116, U5: p. 119, U5: p. 158, U5: p. 161, U5: p. 180, U5: p. 182, U5: p. 200, U5: p. 206, U5: p. 248, U5: p. 250, U5: p. 281, U5: p. 282 |
| TEKS 4.7.F | respond using newly acquired vocabulary as appropriate                                                                         | U5: p. 100, U5: p. 103, U5: p. 248, U5: p. 250                                                                                                                                                                  |
| TEKS 4.7.G | discuss specific ideas in the text that are important to the meaning                                                           |                                                                                                                                                                                                                 |

(8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:

|            |                                                                                               |                                                                                                                                                                                                                                        |
|------------|-----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TEKS 4.8.A | infer basic themes supported by text evidence                                                 | U5: p. 281, U5: p. 282                                                                                                                                                                                                                 |
| TEKS 4.8.B | explain the interactions of the characters and the changes they undergo                       | U5: p. 6, U5: p. 15, U5: p. 62, U5: p. 65, U5: p. 72, U5: p. 75, U5: p. 116, U5: p. 119, U5: p.158, U5: p. 161, U5: p. 180, U5: p. 182, U5: p. 200, U5: p. 224, U5: p. 227, U5: p. 248, U5: p. 250, U5: p. 281, U5: p. 282, U5: P. 305 |
| TEKS 4.8.C | analyze plot elements, including the rising action, climax, falling action, and resolution    | U5: p. 142, U5: p. 154, U5: p. 248, U5: p. 254, U5: p. 258, U5: p. 260, U5: p. 314, U5: p. 316                                                                                                                                         |
| TEKS 4.8.D | explain the influence of the setting, including historical and cultural settings, on the plot | U5: p. 6, U5: p. 10, U5: p. 32, U5: p. 36                                                                                                                                                                                              |

(9) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

|            |                                                                                                                                                       |                      |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|
| TEKS 4.9.A | demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales | U5: p. 32, U5: p. 58 |
| TEKS 4.9.B | explain figurative language such as simile, metaphor, and personification that the poet uses to create images                                         |                      |
| TEKS 4.9.C | explain structure in drama such as character tags, acts, scenes, and stage directions                                                                 |                      |

(D) recognize characteristics and structures of informational text, including:

|               |                                                                             |  |
|---------------|-----------------------------------------------------------------------------|--|
| TEKS 4.9.D.i  | the central idea with supporting evidence                                   |  |
| TEKS 4.9.D.ii | features such as pronunciation guides and diagrams to support understanding |  |

## TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

| <b>Unit 5</b>                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                        | <b>Correlation—Teacher’s Guide</b>                                                                                |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| TEKS 4.9.D.iii                                                                                                                                                                                                                                                                                                                                                                                           | organizational patterns such as compare and contrast                                                                                                                                   |                                                                                                                   |
| (E) recognize characteristics and structures of argumentative text by:                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                        |                                                                                                                   |
| TEKS 4.9.E.i                                                                                                                                                                                                                                                                                                                                                                                             | identifying the claim                                                                                                                                                                  |                                                                                                                   |
| TEKS 4.9.E.ii                                                                                                                                                                                                                                                                                                                                                                                            | explaining how the author has used facts for an argument                                                                                                                               | U5: p. 305, U5: p. 306                                                                                            |
| TEKS 4.9.F.i                                                                                                                                                                                                                                                                                                                                                                                             | identifying the intended audience or reader                                                                                                                                            |                                                                                                                   |
| TEKS 4.9.F.ii                                                                                                                                                                                                                                                                                                                                                                                            | recognize characteristics of multimodal and digital texts                                                                                                                              |                                                                                                                   |
| (10) Author’s purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors’ choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author’s craft purposefully in order to develop their own products and performances. The student is expected to: |                                                                                                                                                                                        |                                                                                                                   |
| TEKS 4.10.A                                                                                                                                                                                                                                                                                                                                                                                              | explain the author’s purpose and message within a text                                                                                                                                 |                                                                                                                   |
| TEKS 4.10.B                                                                                                                                                                                                                                                                                                                                                                                              | explain how the use of text structure contributes to the author’s purpose                                                                                                              | U5: p. 320, U5: p. 323                                                                                            |
| TEKS 4.10.C                                                                                                                                                                                                                                                                                                                                                                                              | analyze the author’s use of print and graphic features to achieve specific purposes                                                                                                    |                                                                                                                   |
| TEKS 4.10.D                                                                                                                                                                                                                                                                                                                                                                                              | describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes | U5: p. 6, U5: p. 15, U5: p. 62, U5: p. 65, U5: p. 100, U5: p. 103, U5: p. 142, U5: p. 145, U5: p. 248, U5: p. 250 |
| TEKS 4.10.E                                                                                                                                                                                                                                                                                                                                                                                              | identify and understand the use of literary devices, including first- or third-person point of view;                                                                                   |                                                                                                                   |
| TEKS 4.10.F                                                                                                                                                                                                                                                                                                                                                                                              | discuss how the author’s use of language contributes to voice                                                                                                                          |                                                                                                                   |
| TEKS 4.10.G                                                                                                                                                                                                                                                                                                                                                                                              | identify and explain the use of anecdote                                                                                                                                               |                                                                                                                   |
| (11) Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to:                                                                                                                                    |                                                                                                                                                                                        |                                                                                                                   |
| TEKS 4.11.A                                                                                                                                                                                                                                                                                                                                                                                              | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping                      | U5: p. 32, U5: p. 58, U5: p. 62, U5: p. 68, U5: p. 72, U5: p. 98, U5: p. 142, U5: p. 154, U5: p. 314, U5: p. 316  |
| (B) develop drafts into a focused, structured, and coherent piece of writing by:                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                        |                                                                                                                   |
| TEKS 4.11.B                                                                                                                                                                                                                                                                                                                                                                                              | organize drafts into a focused, structured, and coherent piece of writing                                                                                                              | U5: p. 158, U5: p. 175, U5: p. 248, U5: p. 254, U5: p. 258, U5: p. 277, U5: 320, U5: 323                          |
| TEKS 4.11.B.i                                                                                                                                                                                                                                                                                                                                                                                            | organizing with purposeful structure, including an introduction, transitions, and a conclusion                                                                                         |                                                                                                                   |
| TEKS 4.11.B.ii                                                                                                                                                                                                                                                                                                                                                                                           | developing an engaging idea with relevant details                                                                                                                                      | U5: p. 158, U5: p. 175                                                                                            |
| TEKS 4.11.C                                                                                                                                                                                                                                                                                                                                                                                              | revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity                                            | U5: p. 258, U5: p. 277, U5: p. 314, U5: p. 316, U5: p. 320, U5: p. 323                                            |

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|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| (D) edit drafts using standard English conventions, including:                                                                                                                                                                 |                                                                                                                                                                 |                                                                                                                                                                                                                                            |
| TEKS 4.11.D                                                                                                                                                                                                                    | edit drafts using standard English conventions                                                                                                                  | U5: p. 32, U5: p. 55, U5: p. 224, U5: p. 240, U5: p. 281, U5: p. 291, U5: p. 306, U5: p. 307, U5: p. 320, U5: p. 323                                                                                                                       |
| TEKS 4.11.D.i                                                                                                                                                                                                                  | complete simple and compound sentences with subject-verb agreement and avoidance of splices, run-ons, and fragments                                             |                                                                                                                                                                                                                                            |
| TEKS 4.11.D.ii                                                                                                                                                                                                                 | past tense of irregular verbs                                                                                                                                   |                                                                                                                                                                                                                                            |
| TEKS 4.11.D.iii                                                                                                                                                                                                                | singular, plural, common, and proper nouns                                                                                                                      | U5: p. 320, U5: p. 323                                                                                                                                                                                                                     |
| TEKS 4.11.D.iv                                                                                                                                                                                                                 | adjectives, including their comparative and superlative forms                                                                                                   |                                                                                                                                                                                                                                            |
| TEKS 4.11.D.v                                                                                                                                                                                                                  | adverbs that convey frequency and adverbs that convey degree                                                                                                    |                                                                                                                                                                                                                                            |
| TEKS 4.11.D.vi                                                                                                                                                                                                                 | prepositions and prepositional phrases                                                                                                                          |                                                                                                                                                                                                                                            |
| TEKS 4.11.D.vii                                                                                                                                                                                                                | pronouns, including reflexive cases                                                                                                                             | U5: p. 72, U5: p. 93, U5: p. 116, U5: p. 134, U5: p. 180<br>U5: p. 197                                                                                                                                                                     |
| TEKS 4.11.D.viii                                                                                                                                                                                                               | coordinating conjunctions to form compound subjects, predicates, and sentences                                                                                  | U5: p. 224, U5: p. 240, U5: p. 281, U5: p. 291                                                                                                                                                                                             |
| TEKS 4.11.D.ix                                                                                                                                                                                                                 | capitalization of historical periods, events and documents; titles of books; stories and essays; and languages, races, and nationalities                        | U5: p. 320, U5: p. 323                                                                                                                                                                                                                     |
| TEKS 4.11.D.x                                                                                                                                                                                                                  | punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue                                           | U5: p. 200, U5: p. 222, U5: p. 224, U5: p. 240, U5: p. 281, U5: p. 291, U5: p. 314, U5: p. 316, U5: p. 320, U5: p. 323                                                                                                                     |
| TEKS 4.11.D.xi                                                                                                                                                                                                                 | correct spelling of words with grade-appropriate orthographic patterns and rules and high-frequency words                                                       | U5: p. 320, U5: p. 323                                                                                                                                                                                                                     |
| TEKS 4.11.E                                                                                                                                                                                                                    | publish written work for appropriate audiences                                                                                                                  | U5: p. 326, U5: p. 328, U5: p. 329                                                                                                                                                                                                         |
| (12) Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to: |                                                                                                                                                                 |                                                                                                                                                                                                                                            |
| TEKS 4.12.A                                                                                                                                                                                                                    | compose literary texts such as personal narratives and poetry using genre characteristics and craft                                                             | U5: p. 62, U5: p. 68, U5: p. 72, U5: p. 98, U5: p. 100, U5: p. 113, U5: p. 142, U5: p. 154, U5: p. 158, U5: p. 175, U5: p. 200, U5: p. 222, U5: p. 248, U5: p. 254, U5: p. 258, U5: p. 277, U5: p. 314, U5: p. 316, U5: p. 326, U5: p. 328 |
| TEKS 4.12.B                                                                                                                                                                                                                    | compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft | U5: p. 306                                                                                                                                                                                                                                 |
| TEKS 4.12.C                                                                                                                                                                                                                    | compose argumentative texts, including opinion essays, using genre characteristics and craft                                                                    | U5: p. 305                                                                                                                                                                                                                                 |
| TEKS 4.12.D                                                                                                                                                                                                                    | compose correspondence that requests information                                                                                                                |                                                                                                                                                                                                                                            |

**Unit 5**

**Correlation—Teacher’s Guide**

(13) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:

|             |                                                                                               |                                    |
|-------------|-----------------------------------------------------------------------------------------------|------------------------------------|
| TEKS 4.13.A | generate and clarify questions on a topic for formal and informal inquiry                     |                                    |
| TEKS 4.13.B | develop and follow a research plan with adult assistance                                      |                                    |
| TEKS 4.13.C | identify and gather relevant information from a variety of sources                            |                                    |
| TEKS 4.13.D | Identify primary and secondary sources                                                        |                                    |
| TEKS 4.13.E | demonstrate understanding of information gathered                                             |                                    |
| TEKS 4.13.F | recognize the difference between paraphrasing and plagiarism when using source materials      |                                    |
| TEKS 4.13.G | develop a bibliography                                                                        |                                    |
| TEKS 4.13.H | use an appropriate mode of delivery, whether written, oral, or multimodal, to present results | U5: p. 330, U5: p. 332, U5: p. 333 |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

### Unit 5

### Correlation—Teacher’s Guide

(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of his or her own learning processes in all content areas. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:

|          |                                                                                                                                                                                                                                |                                              |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|
| ELPS 1.A | use prior knowledge and experiences to understand meanings in English                                                                                                                                                          |                                              |
| ELPS 1.B | monitor oral and written language production and employ self-corrective techniques or other resources                                                                                                                          |                                              |
| ELPS 1.C | use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary                                                              | U5: p. 14, U5: p. 60, U5: p. 113, U5: p. 176 |
| ELPS 1.D | speak using learning strategies such as requesting assistance, employing non-verbal cues, and using synonyms and circumlocution (conveying ideas by defining or describing when exact English words are not known)             |                                              |
| ELPS 1.E | internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment                                                           | U5: p. 14, U5: p. 60                         |
| ELPS 1.F | use accessible language and learn new and essential language in the process                                                                                                                                                    | U5: p. 112, U5: p. 198                       |
| ELPS 1.G | demonstrate an increasing ability to distinguish between formal and informal English and an increasing knowledge of when to use each one commensurate with grade-level learning expectations                                   |                                              |
| ELPS 1.H | develop and expand repertoire of learning strategies such as reasoning inductively or deductively, looking for patterns in language, and analyzing sayings and expressions commensurate with grade-level learning expectations |                                              |

(2) Cross-curricular second language acquisition/listening. The ELL listens to a variety of speakers including teachers, peers, and electronic media to gain an increasing level of comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:

|          |                                                                                                                                                   |                                              |
|----------|---------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|
| ELPS 2.A | distinguish sounds and intonation patterns of English with increasing ease                                                                        |                                              |
| ELPS 2.B | recognize elements of the English sound system in newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters |                                              |
| ELPS 2.C | learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions                 | U5: p. 28, U5: p. 56, U5: p. 153, U5: p. 194 |
| ELPS 2.D | monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed                           | U5: p. 333                                   |
| ELPS 2.E | use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language        | U5: p. 169, U5: p. 275                       |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

| Unit 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                  | Correlation—Teacher’s Guide                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| ELPS 2.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | listen to and derive meaning from a variety of media such as audio tape, video, DVD, and CD ROM to build and reinforce concept and language attainment                                                                                                                                                                                           |                                                                                                                                 |
| ELPS 2.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar                                                                                                                                                                 | U5: p. 112, U5: p. 137, U5: p. 323                                                                                              |
| ELPS 2.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations                                                                                                                                                                                                            | U5: p. 132                                                                                                                      |
| ELPS 2.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs                                                                   |                                                                                                                                 |
| <p>(3) Cross-curricular second language acquisition/speaking. The ELL speaks in a variety of modes for a variety of purposes with an awareness of different language registers (formal/informal) using vocabulary with increasing fluency and accuracy in language arts and all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in speaking. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                 |
| ELPS 3.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | practice producing sounds of newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters to pronounce English words in a manner that is increasingly comprehensible                                                                                                                                          |                                                                                                                                 |
| ELPS 3.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | expand and internalize initial English vocabulary by learning and using high-frequency English words necessary for identifying and describing people, places, and objects, by retelling simple stories and basic information represented or supported by pictures, and by learning and using routine language needed for classroom communication | U5: p. 318                                                                                                                      |
| ELPS 3.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | speak using a variety of grammatical structures, sentence lengths, sentence types, and connecting words with increasing accuracy and ease as more English is acquired                                                                                                                                                                            | U5: p. 56, U5: p. 98, U5: p. 137, U5: p. 197, U5: p. 240                                                                        |
| ELPS 3.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency                                                                                                                                                                                                              |                                                                                                                                 |
| ELPS 3.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | share information in cooperative learning interactions                                                                                                                                                                                                                                                                                           | U5: p. 28, U5: p. 54, U5: p. 91, U5: p. 132, U5: p. 153, U5: p. 169, U5: p. 194, U5: p. 221, U5: p. 291, U5: p. 319, U5: p. 323 |
| ELPS 3.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | ask and give information ranging from using a very limited bank of high-frequency, high-need, concrete vocabulary, including key words and expressions needed for basic communication in academic and social contexts, to using abstract and content-based vocabulary during extended speaking assignments                                       | U5: p. 132, U5: p. 275                                                                                                          |
| ELPS 3.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | express opinions, ideas, and feelings ranging from communicating single words and short phrases to participating in extended discussions on a variety of social and gradeappropriate academic topics                                                                                                                                             | U5: p. 234, U5: p. 272, U5: p. 290, U5: p. 323, U5: p. 333                                                                      |
| ELPS 3.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | narrate, describe, and explain with increasing specificity and detail as more English is acquired                                                                                                                                                                                                                                                |                                                                                                                                 |

## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

### Unit 5

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                  |                                                                                            |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| ELPS 3.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | adapt spoken language appropriately for formal and informal purposes                                                                                                                                                                                                                             | U5: p. 132, U5: p. 153, U5: p. 169, U5: p. 194, U5: p. 221, U5: p. 272                     |
| ELPS 3.J                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | respond orally to information presented in a wide variety of print, electronic, audio, and visual media to build and reinforce concept and language attainment                                                                                                                                   |                                                                                            |
| <p>(4) Cross-curricular second language acquisition/reading. The ELL reads a variety of texts for a variety of purposes with an increasing level of comprehension in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in reading. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations apply to text read aloud for students not yet at the stage of decoding written text. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                  |                                                                                            |
| ELPS 4.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words                                                        |                                                                                            |
| ELPS 4.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | recognize directionality of English reading such as left to right and top to bottom                                                                                                                                                                                                              |                                                                                            |
| ELPS 4.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials                                                                                                                   | U5: p. 114, U5: p. 137, U5: p. 291                                                         |
| ELPS 4.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | use prereading supports such as graphic organizers, illustrations, and pretaught topic-related vocabulary and other prereading activities to enhance comprehension of written text                                                                                                               | U5: p. 114, U5: p. 139, U5: p. 140, U5: p. 293                                             |
| ELPS 4.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned                                                                                                                                                           |                                                                                            |
| ELPS 4.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | use visual and contextual support and support from peers and teachers to read grade-appropriate content area text, enhance and confirm understanding, and develop vocabulary, grasp of language structures, and background knowledge needed to comprehend increasingly challenging language      | U5: p. 56, U5: p. 57, U5: p. 96, U5: p. 97, U5: p. 197, U5: p. 198, U5: p. 240, U5: p. 242 |
| ELPS 4.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | demonstrate comprehension of increasingly complex English by participating in shared reading, retelling or summarizing material, responding to questions, and taking notes commensurate with content area and grade level needs                                                                  | U5: p. 66, U5: p. 91, U5: p. 221, U5: p. 251, U5: p. 289, U5: p. 290                       |
| ELPS 4.H                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | read silently with increasing ease and comprehension for longer periods                                                                                                                                                                                                                          |                                                                                            |
| ELPS 4.I                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | demonstrate English comprehension and expand reading skills by employing basic reading skills such as demonstrating understanding of supporting ideas and details in text and graphic sources, summarizing text, and distinguishing main ideas from details commensurate with content area needs | U5: p. 289                                                                                 |



## ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

### Unit 5

### Correlation—Teacher’s Guide

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                      |                                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| ELPS 4.J                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | demonstrate English comprehension and expand reading skills by employing inferential skills such as predicting, making connections between ideas, drawing inferences and conclusions from text and graphic sources, and finding supporting text evidence commensurate with content area needs        | U5: p. 132, U5: p. 234, U5: p. 272                                                                                                          |
| ELPS 4.K                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs                                                                              |                                                                                                                                             |
| <p>(5) Cross-curricular second language acquisition/writing. The ELL writes in a variety of forms with increasing accuracy to effectively address a specific purpose and audience in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in writing. In order for the ELL to meet grade-level learning expectations across foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations do not apply until the student has reached the stage of generating original written text using a standard writing system. The student is expected to:</p> |                                                                                                                                                                                                                                                                                                      |                                                                                                                                             |
| ELPS 5.A                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | learn relationships between sounds and letters of the English language to represent sounds when writing in English                                                                                                                                                                                   | U5: p. 199, U5: p. 203, U5: p. 247, U5: p. 294                                                                                              |
| ELPS 5.B                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | write using newly acquired basic vocabulary and content-based grade-level vocabulary                                                                                                                                                                                                                 | U5: p. 60, U5: p. 69, U5: p. 99, U5: p. 113, U5: p. 156, U5: p. 176, U5: p. 223, U5: p. 256, U5: p. 278, U5: p. 316, U5: p. 324, U5: p. 329 |
| ELPS 5.C                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired                                                                                                                                           | U5: p. 140                                                                                                                                  |
| ELPS 5.D                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | edit writing for standard grammar and usage, including subject-verb agreement, pronoun agreement, and appropriate verb tenses commensurate with grade-level expectations as more English is acquired                                                                                                 | U5: p. 56, U5: p. 96, U5: p. 278, U5: p. 316, U5: p. 324, U5: p. 328                                                                        |
| ELPS 5.E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | employ increasingly complex grammatical structures in content area writing commensurate with grade level expectations such as (i) using correct verbs, tenses, and pronouns/antecedents; (ii) using possessive case (apostrophe -s) correctly; and, (iii) using negatives and contractions correctly | U5: p. 96, U5: p. 137                                                                                                                       |
| ELPS 5.F                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways as more English is acquired                                                                                                     | U5: p. 96, U5: p. 240                                                                                                                       |
| ELPS 5.G                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired                                                                                                                                                              | U5: p. 99                                                                                                                                   |

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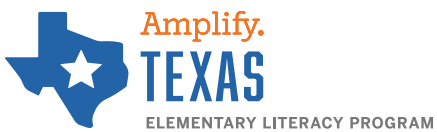
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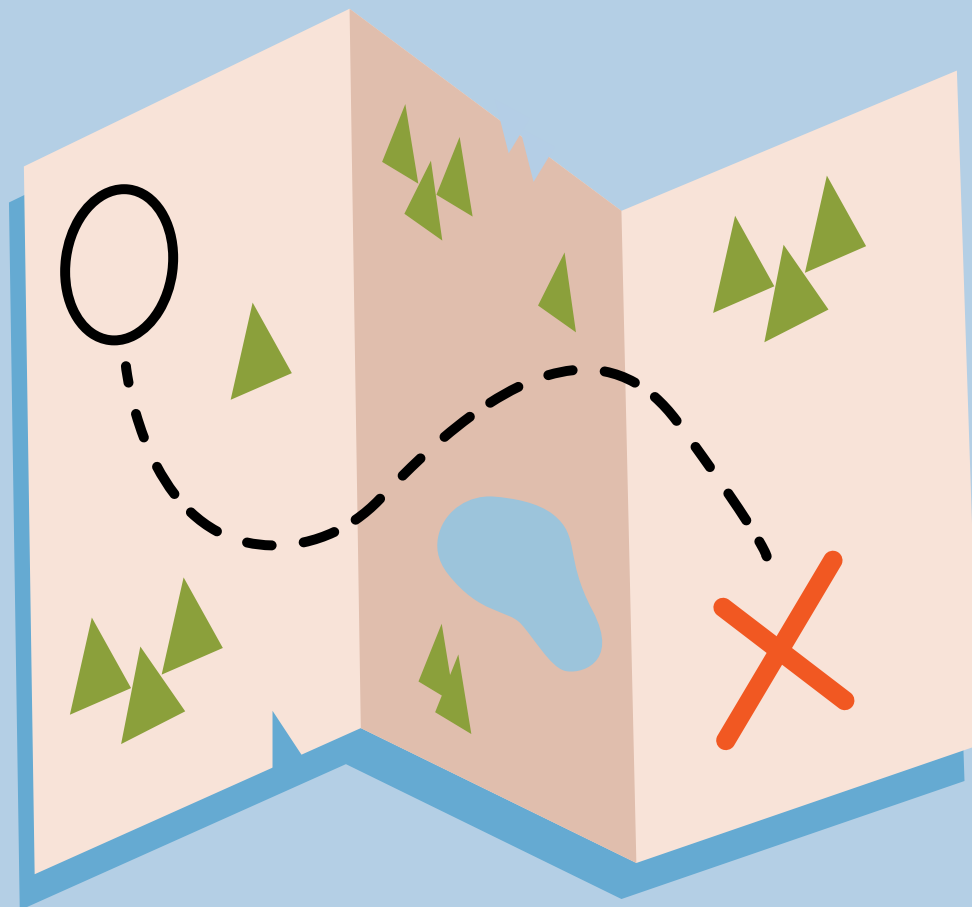


**Grade 4 | Unit 5** | Teacher Guide  
*Treasure Island: X Marks the Spot*

ISBN 9781683919759



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**Grade 4**

**Unit 5** | Activity Book

***Treasure Island: X Marks the Spot***

Grade 4

Unit 5

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***Treasure Island:***  
X Marks the Spot

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**Activity Book**

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# Unit 5

## ***Treasure Island:***

### **X Marks the Spot**

#### Activity Book

This Activity Book contains activity pages that accompany the lessons from the Unit 5 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 4, the first will be numbered 4.1 and the second 4.2. The Activity Book is a student component, which means each student should have an Activity Book.

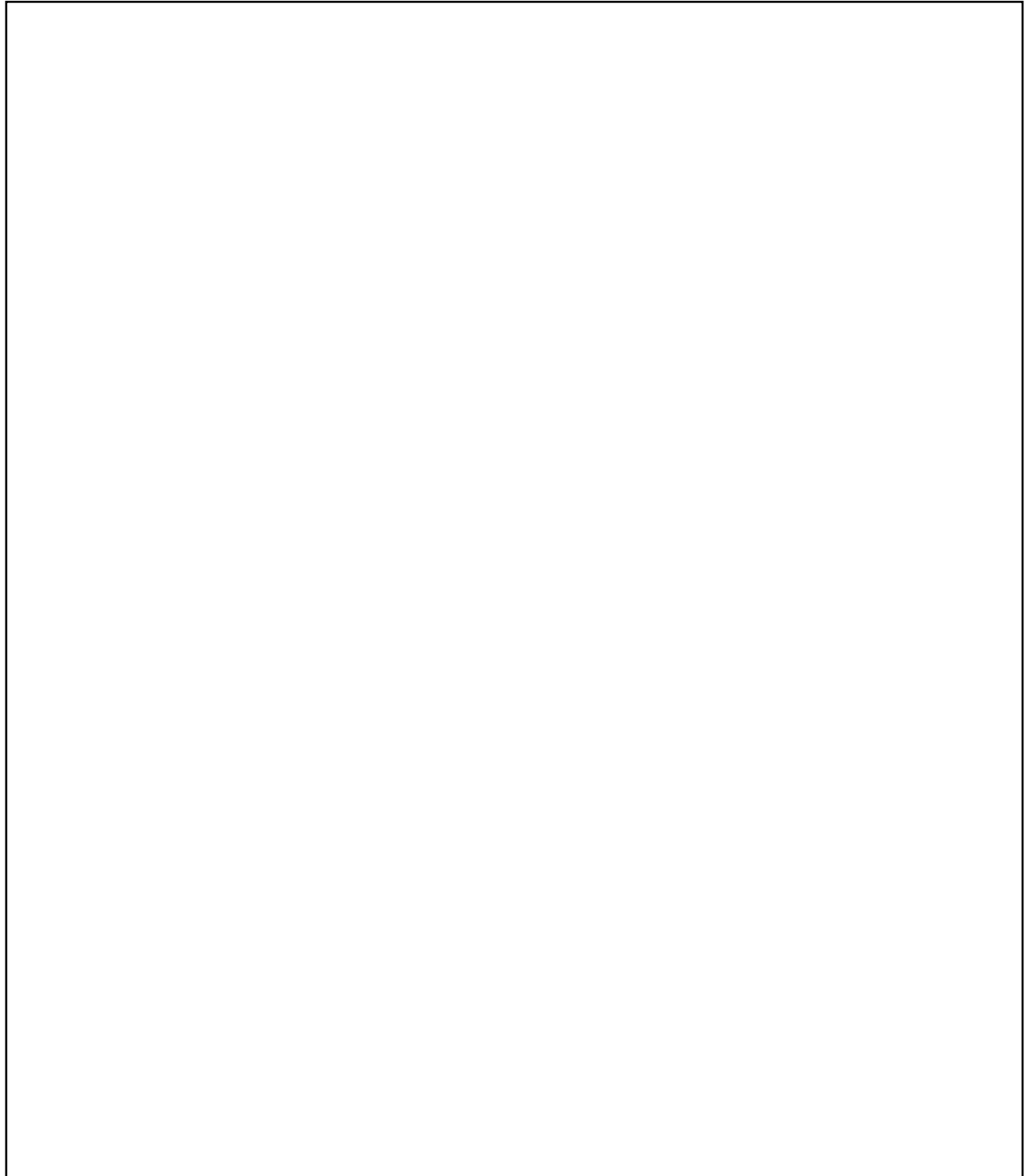


NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## What Does a Pirate Look Like?

*Based on the description provided by your teacher, draw a pirate from the 1700s.*





NAME: \_\_\_\_\_

1.2

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Vocabulary for “The Old Seadog and the Black Spot”

1. **squire, n.** an English gentleman who owns a large estate or piece of land (2)
2. **bearings, n.** the location or position of something based on information from a compass (2)
3. **sabre, n.** a heavy sword with a sharp, curved edge (2)
4. **cove, n.** a small area along a coast sheltered by hills or mountains (2)
5. **company, n.** 1. visitors or guests; 2. companionship; 3. a ship’s crew and officers (12)
6. **spyglass, n.** a small telescope used to see things in the distance (3)
7. **seafaring, adj.** working, traveling, or living on the sea (3)
8. **stroke, n.** a sudden loss of feeling or consciousness brought on by a lack of oxygen in the brain caused by a broken or blocked blood vessel (6)
9. **magistrate, n.** a local government official who has some of the powers of a judge (**magistrates**) (7)
10. **loot, n.** things that have been stolen (7)
11. **mutiny, n.** a rebellion or uprising against those in charge of a ship (7)



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Character Chart

*As new information about characters is introduced in the story, complete the following chart.*

| Chapter(s) | Character                | Key Details |
|------------|--------------------------|-------------|
|            | Billy Bones<br>(Captain) |             |
|            | Black Dog                |             |
|            | Jim Hawkins              |             |
|            | Dr. Livesey              |             |
|            | Pew                      |             |

| Chapter(s) | Character                      | Key Details |
|------------|--------------------------------|-------------|
|            | Squire Trelawney               |             |
|            | Long John Silver<br>(Barbecue) |             |
|            | Captain Smollett               |             |
|            | Ben Gunn                       |             |
|            | George Merry                   |             |



## Excerpt from “The Old Seadog and the Black Spot”

*Read the excerpt and then answer the questions that follow in complete sentences. Restate the question in your answer whenever possible.*

He stayed for several months and never offered us any further payment. Whenever my father mentioned his bill, the captain would raise his voice and stare ominously at him until he retreated. I am sure the terror in which my father lived greatly hastened his death.

One morning, while the captain was out walking and taking in the salty sea air, another seafaring man arrived. I was setting the breakfast table when the door opened and the man stepped in. He was a pale, rascally looking creature, and I noticed he was missing two fingers.

“Is this here table for my mate Bill?” he asked, pointing to a table that had indeed been set for our secretive guest. It was not a straightforward question, and he uttered those words with more than a hint of sarcasm.

I told him the table was for a man who called himself the captain.

“Has he got a nasty scar on one cheek?” he inquired.

“Yes,” I replied.

“Well, that would be my mate Bill. Is he here?” he continued.

“He’s out taking a stroll,” I explained.

The stranger announced that he would wait for his mate to return. Then he stood inside the door, peering out like a hungry cat waiting for a mouse. After a while, the captain strode in.

“Bill!” shouted the stranger.

The captain spun around. He had the look of a man who had seen a ghost.

“Black Dog!” he gasped.

“And who else?” returned the other. “Black Dog’s come to see his old shipmate Billy Bones.”

“Now look here,” hissed the captain. “You’ve managed to run me down. What’s your business?”

“I’ll have a drink,” said Black Dog. “Then we’ll sit down and talk square, like old mates.”

They sat down, and for a long time I could hear nothing but low mumbling. Gradually their voices grew louder until the interaction became a cacophony of unpleasant exchanges. This was followed by an explosion of crashing sounds—the chair and table went over, a clash of steel followed, and then a cry of pain. The next instant I saw Black Dog in full flight, and the captain in hot pursuit, both men with sabres drawn. Blood streamed from Black Dog’s left shoulder. At the door, the captain aimed one last tremendous blow, which would certainly have struck Black Dog had it not been intercepted by the inn’s signboard.

Black Dog, in spite of his wound, disappeared over the hill in half a minute. The captain stood staring like a bewildered man. At last he turned, staggered, gasped for breath, and grabbed the door with one hand.

“Jim!” he croaked. “Water!”

I ran to fetch him water, but as I fumbled with the jug, I heard a loud crash. Running back, I saw the captain lying on the floor. Immediately I heard my mother’s footsteps on the stairs. Moments later she was standing beside me. Together, we gently raised the captain’s head. It was clear that he needed a doctor, so we sent for Dr. Livesey. Then, as carefully as we could, we moved the captain into the parlor.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

Shortly after Dr. Livesey arrived, the captain opened his eyes and looked about.

“Where’s Black Dog?” he mumbled.

“There’s no Black Dog here,” the doctor said. “You’ve had a **stroke**. Now lie back and rest.”

Dr. Livesey drew some blood, and the old sailor fell asleep.

“He needs to rest for at least a week,” said the doctor emphatically. “Another stroke will surely kill him.”

Later, when the captain woke up, his first words were, “Black Dog!”

“Jim,” he moaned, “you know I’ve been good to you. I’m pretty low and deserted by all. You’ll help me, won’t you?”

“But the doctor—” I began.

“Doctors! What do they know?” he growled. “What does that doctor know about seafaring men like me?”

Somewhat reluctantly, I agreed to help him. When I offered him water, he greedily gulped it down.

“Aye,” said he, “that’s better. Now, then, did that doctor say how long I’m supposed to lie here wasting time?”

“A week, at least,” I said.

“Thunder!” he cried. “Out of the question! They’d have the black spot on me by then.”

He attempted to sit up but fell back, weak and helpless on the bed. Then, after further contemplation, he spoke to me again.

“Jim,” he said, “you saw Black Dog? He’s a bad ’un, but there’s worse than him after me. I hope I may get away from them yet. If I can’t, and if they put the black spot on me, it’s my old sea chest they’re after. You go and see that doctor and tell him to send all hands—**magistrates** and such—to the Admiral Benbow. Tell him Captain Flint’s men are here—or all that’s left of the old crew. I was Flint’s first mate, and I’m the only one who knows the place where he hid his **loot**. But don’t tell the doctor unless they get me with the black spot, or you see Black Dog again—”

At that moment, he paused before continuing, “Or a seafaring man with one leg. Keep an eye out for him above all!” he concluded.

“But what is the black spot, Captain?” I asked.

“That’s a summons, mate. **Mutiny!** Keep your wits about you, Jim, and I’ll share with you equals, upon my honor,” he continued.

His voice grew weaker as he said this, and soon he fell into a heavy sleep. I should have told the story to the doctor, but my poor father died quite suddenly that evening, which naturally put all other matters aside.

The day after my father’s funeral, I was standing at the door full of sad thoughts when I saw a blind man slowly walking up the road. He wore a green mask over his eyes, and he tapped the ground with a stick. He was hunched, as if from age, and wore a hooded sea cloak.

As he drew near, he called out, “Will anyone inform a poor blind man who has lost his sight in the defense of England—God bless King George—where he may now be?”

“You are at the Admiral Benbow Inn,” I explained.

“I hear a young voice,” said he. “Will you lend me your hand and lead me in?”

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

1. A simile is a literary device that compares two different things, usually using *like* or *as*. Identify the simile on page 4 of the excerpt. Then explain what is being compared and why.

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2. At different points in the excerpt, the captain is described as growling, hissing, and croaking. These are verbs usually used to describe the actions of animals. Why might these words accurately describe the actions of the captain?

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3. Why might the captain direct Jim to go to the doctor and tell him to “send all hands” to the inn? What does he want them to do?

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## Glossary for *Treasure Island*

### A

**abeam, adv.** from one side to the other across a ship

**aloft, adv.** above the deck of a ship

**alow, adv.** below the deck of a ship

**ambush, v.** to make a surprise attack

### B

**bearings, n.** the location or position of something based on information from a compass

**berth, n.** an area below deck where crew members would sleep (**berths**)

**brim, v.** to become full or overflowing (**brimming**)

**broach, v.** to open (**broached**)

**buccaneer, n.** a pirate

**bulk, n.** most; the larger part of something

**bulkhead, n.** a wall in a ship dividing it into watertight sections

### C

**cabin boy, n.** someone hired to wait on the passengers and crew of a ship

**cache, n.** a hiding place for supplies or treasures

**captivate, v.** to fascinate or capture one's attention (**captivated**)

**coach, n.** a horse-drawn carriage with four wheels

**company, n.** 1. visitors or guests; 2. companionship; 3. a ship's crew and officers

**cove, n.** a small area along a coast sheltered by hills or mountains

**craft, n.** a ship or boat

**cutlass, n.** a short, thick sword with a curved blade

### D

**deduce, v.** to figure out or draw a conclusion (**deduced**)

**dell, n.** a small, secluded valley with trees and grass

**depose, v.** to remove someone from office or a high rank (**deposed**)

**desertion, n.** a departure without permission and without intending to return; the act of giving up and ignoring responsibilities

**desolate, adj.** lacking people, plants, animals, and other things that make a place feel welcoming

**doubloon, n.** a gold coin formerly used in Spain or Latin America (**dobloons**)

**duplicity, n.** dishonest behavior meant to trick someone

### E

**ensue, v.** to follow right after another event (**ensued**)

**excavation, n.** a place in the ground where material has been dug up and removed

**excursion, n.** a short trip

### F

**farthing, n.** a coin worth less than a penny formerly used in Great Britain

**fathom, n.** a length of about 6 feet used to measure water depth (**fathoms**)

**forelock, n.** a lock of hair at the top of one's forehead

## G

**gargoyle, n.** a stone carving of a strange figure used as decoration on a building, usually a cathedral or Gothic structure

**guinea, n.** a gold coin formerly used in Great Britain (**guineas**)

## H

**helm, n.** a wheel or lever used to steer a ship

**hostage, n.** a person held prisoner until another group or person meets demands

**hourglass, n.** a tool that uses sand to measure a fixed amount of time, usually an hour

**hummock, n.** a rounded hill or mound

## I

**iconic, adj.** commonly known and widely recognized

**impending, adj.** about to occur

**insolence, n.** rude behavior or speech

## L

**lash, v.** to tie down with a rope or cord (**lashed**)

**league, n.** a unit of length about 3 miles long (**leagues**)

**loot, n.** things that have been stolen

**luff, n.** the front edge of a sail

## M

**magistrate, n.** a local government official who has some of the powers of a judge (**magistrates**)

**maroon, v.** to abandon someone on an island (**marooned**)

**moidore, n.** a gold coin formerly used in Portugal or Brazil (**moidores**)

**muck, v.** to make dirty (**mucked**)

**mutiny, n.** a rebellion or uprising against those in charge of a ship

## N

**nautical, adj.** relating to the sea or sailors

## O

**onslaught, n.** an attack

**outlandish, adj.** odd, unusual, bizarre

## P

**pardon, n.** a release from being punished for a crime

**pitch, n.** a thick, black, sticky substance made from tar used to cover roofs and pave roads

**predicament, n.** a difficult or dangerous situation

**pretext, n.** a pretend reason given to hide one's true reason for doing something

## Q

**quay, n.** a dock; an area at the edge of a waterway where ships land, load, and unload



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

1.5  
CONTINUED

TAKE-HOME

## R

**ransack, v.** to search thoroughly, causing damage or disorder (**ransacked**)

**right, v.** to correct or put in an upright position (**righting**)

**ringleader, n.** the leader of a group that causes trouble or gets involved in illegal activity

## S

**sabre, n.** a heavy sword with a sharp, curved edge

**scarper, v.** to flee or run away

**schooner, n.** a sailing ship with two or more masts

**scoundrel, n.** a wicked or disreputable person

**scout, v.** to explore an area to find information about it (**scouted**)

**scurvy, adj.** mean; not worthy of respect

**seafaring, adj.** working, traveling, or living on the sea

**sequin, n.** a gold coin formerly used in Venice, Malta, or Turkey (**sequins**)

**shipwreck, v.** to cause a passenger or crew member to experience the destruction of a ship (**shipwrecked**)

**shroud, v.** to cover or conceal (**shrouded**)

**spyglass, n.** a small telescope used to see things in the distance

**squall, n.** a sudden, powerful wind with rain, snow, or sleet (**squalls**)

**squire, n.** an English gentleman who owns a large estate or piece of land

**stave, n.** a verse or stanza of a song

**stockade, n.** a barrier made of upright posts used for protection or defense

**stroke, n.** a sudden loss of feeling or consciousness brought on by a lack of oxygen in the brain caused by a broken or blocked blood vessel

**stun, v.** to shock or amaze (**stunned**)

**superstitious, adj.** having irrational fears about mysterious things or the unknown

## T

**taunt, v.** to make fun of or tease (**taunted**)

**treacherous, adj.** dangerous or difficult to handle

**treachery, n.** a betrayal; an act of hurting someone who trusts you

**truce, n.** an agreement between enemies to stop fighting for a certain period of time

## U

**Union Jack, n.** the official flag of Great Britain

**unison, n.** agreement; the same way at the same time

## W

**well-being, n.** the state of being happy, healthy, and comfortable

## Y

**yarn, n.** a tale or an adventure story



NAME: \_\_\_\_\_

2.1

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Vocabulary for “The Sea Chest and the Blind Man”

1. **farthing**, *n.* a coin worth less than a penny formerly used in Great Britain (10)
2. **gargoyle**, *n.* a stone carving of a strange figure used as decoration on a building, usually a cathedral or Gothic structure (13)
3. **ensue**, *v.* to follow right after another event (**ensued**) (13)
4. **impending**, *adj.* about to occur (14)
5. **scarper**, *v.* to flee or run away (14)
6. **stun**, *v.* to shock or amaze (**stunned**) (16)
7. **buccaneer**, *n.* a pirate (16)
8. **bulk**, *n.* most; the larger part of something (18)
9. **cache**, *n.* a hiding place for supplies or treasures (18)
10. **hummock**, *n.* a rounded hill or mound (18)
11. **fathom**, *n.* a length of about 6 feet used to measure water depth (**fathoms**) (18)
12. **cabin boy**, *n.* someone hired to wait on the passengers and crew of a ship (18)
13. **ransack**, *v.* to search thoroughly, causing damage or disorder (**ransacked**) (20)
14. **schooner**, *n.* a sailing ship with two or more masts (21)

| <b>Word(s) from Chapter</b> | <b>Pronunciation</b> | <b>Page</b> |
|-----------------------------|----------------------|-------------|
| Caracas                     | /kə*rok*əs/          | 16          |
| <i>Hispaniola</i>           | /his*pan*yoe*lə/     | 21          |

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### ***to be* Verbs and Modal Auxiliary Verbs**

*Fill in the blank with the correct to be verb for agreement in the present tense.*

**Example:** He \_\_\_\_\_ is \_\_\_\_\_ happy.

1. We \_\_\_\_\_ loved.
2. I \_\_\_\_\_ sleepy.
3. You \_\_\_\_\_ thoughtful.
4. They \_\_\_\_\_ sweet.
5. You all \_\_\_\_\_ funny.
6. The pie \_\_\_\_\_ delicious.

*Select the modal auxiliary verb that correctly completes each sentence below. In some cases, there may be more than one possibility, but choose the one you think is best.*

**Example:** I need to finish my homework. \_\_\_\_\_ I be excused from the dinner table?

\_\_\_\_\_ will

\_\_\_\_\_ X \_\_\_\_\_ may

\_\_\_\_\_ couldn't

1. We have been planning a trip for a year to see my family in Greece. Tomorrow, we \_\_\_\_\_ finally begin our trip.

\_\_\_\_\_ can't

\_\_\_\_\_ might

\_\_\_\_\_ will

2. \_\_\_\_\_ you help me with chores right now or are you busy?

\_\_\_\_\_ Can

\_\_\_\_\_ Might

\_\_\_\_\_ Cannot

3. At the carnival, we \_\_\_\_\_ play games, but we'll probably ride amusement rides instead.

\_\_\_\_\_ will

\_\_\_\_\_ might

\_\_\_\_\_ couldn't

4. They are stuck in traffic right now, so they most likely \_\_\_\_\_ make it to the party before it ends.

\_\_\_\_\_ won't

\_\_\_\_\_ couldn't

\_\_\_\_\_ can't

5. He \_\_\_\_\_ ride a bicycle yet, but he plans to learn.

\_\_\_\_\_ can't

\_\_\_\_\_ couldn't

\_\_\_\_\_ won't

6. Last year, I \_\_\_\_\_ read faster than my brother, but now he reads faster than me.

\_\_\_\_\_ might

\_\_\_\_\_ can

\_\_\_\_\_ could

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

*Write two sentences, using a different to be verb of your choice in each. Be sure to use correct capitalization and punctuation.*

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

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

*Write two sentences, using a different modal auxiliary verb of your choice in each. Be sure to use correct capitalization and punctuation.*

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

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





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Root *bio*

*Write the correct word to complete each sentence.*

|           |               |               |
|-----------|---------------|---------------|
| sympiotic | biography     | biosphere     |
| biology   | biodegradable | autobiography |

1. Instead of buying regular trash bags, my family now buys \_\_\_\_\_ trash bags because they are more environmentally friendly.
2. Even though many plants and animals live on land, water makes up the majority of Earth's \_\_\_\_\_.
3. It might be fun to research a pirate's life and write a(n) \_\_\_\_\_ about them.
4. The study of \_\_\_\_\_ is important so people can learn how plants and animals live and grow.
5. My dog protects me and I take care of him in return, so we have a(n) \_\_\_\_\_ relationship.
6. After the president left office, he wrote a(n) \_\_\_\_\_, or a book about his own life.

*Write a complete sentence for each of the following words. Be sure to use correct capitalization and punctuation.*

1. *autobiography*

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2. *biology*

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3. *biodegradable*

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### The Sea Chest and the Blind Man

As you read Chapter 2, “The Sea Chest and the Blind Man,” answer the following questions. Use complete sentences and include page numbers where appropriate.

1. Why did Jim and his mother wait in a ditch?
  - A. They wanted to avoid a mob of angry townspeople.
  - B. They were looking for their dog.
  - C. They were hiding from pirates ransacking the inn.
  - D. They were lost.

Page(s) \_\_\_\_\_

2. A simile is a comparison of two different things, usually using *like* or *as*. Paraphrase the following simile from page 15 in your own words.

They scattered like rabbits in every direction.

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3. Chapter 2 contains two different settings. Name the two places where the action happens in this chapter.

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Page(s) \_\_\_\_\_

4. Dialogue is used on page 13 to show rather than tell. Just like Jim and his mother, the reader overhears the dialogue. What do we learn from the conversations?
- A. Pew and his men have found Flint’s map.
  - B. The items Pew and his men are looking for are gone.
  - C. Pew is more interested in Flint’s map than the money.
  - D. Pew knows Jim has taken the key and Flint’s map.
  - E. B, C, and D
5. In the following sentence on page 14, what does the idiom “hold their ground” mean?

Pew, however, attempted to convince the others to hold their ground and not flee like scalded rats.

- A. collect dirt from the side of the road
  - B. stay in place and not give up
  - C. run away quickly
  - D. have a meeting
6. In the following sentence on page 20, how does the use of the phrase “do not breathe a word of” contribute to the meaning of the passage?

Remember, do not breathe a word of what we’ve found.

- A. The phrase suggests the men must keep their findings secret.
- B. The phrase suggests the information and journey are dangerous.
- C. The phrase suggests that the squire should tell people what they have found so that he can assemble the best crew possible.
- D. The phrase suggests that the squire is feeling ill.
- E. A and B

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

*This question has two parts. Answer Part A and then answer Part B.*

7. **Part A:** What is the Jolly Roger?

\_\_\_\_\_

**Part B:** What was the purpose of the Jolly Roger?

\_\_\_\_\_

\_\_\_\_\_

Page(s) \_\_\_\_\_

8. What do Jim, Dr. Livesey, and Squire Trelawney decide to do after opening the treasure map?

- A. They turn the map over to the authorities.
- B. Squire Trelawney decides to go to Bristol to hire a ship and crew.
- C. The doctor and squire agree to pay Jim a handsome sum for the map.
- D. Dr. Livesey decides to go to Bristol to hire a ship and crew.

Page(s) \_\_\_\_\_

9. Whom does Squire Trelawney hire to be the cook on the *Hispaniola*?

\_\_\_\_\_

Page(s) \_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Plan a Character Sketch

*Complete the following charts using descriptive language. Be as specific as possible. Make your character come alive! Refer to the Writing Prompt from Lesson 2 as needed.*

| Setting                                                |  |
|--------------------------------------------------------|--|
| What is the setting for your story?                    |  |
| What kinds of characters might appear in your setting? |  |

| My Character                                                                                                    |  |
|-----------------------------------------------------------------------------------------------------------------|--|
| What is your character's name?                                                                                  |  |
| What does your character look like? Describe hair color, eyes, height, and any other features you can think of. |  |
| What does your character's voice sound like?                                                                    |  |

|                                                                                                                                    |  |
|------------------------------------------------------------------------------------------------------------------------------------|--|
| <p>How does your character move? Describe how they walk, dance, or move around.</p>                                                |  |
| <p>What is your character's favorite food?</p>                                                                                     |  |
| <p>What does your character like to do in their free time?</p>                                                                     |  |
| <p>What is your character's family like?</p>                                                                                       |  |
| <p>Does your character have any special talents?</p>                                                                               |  |
| <p>According to the writing prompt, your character is stranded in a remote, isolated place. What do they miss most about home?</p> |  |



## Vocabulary for “The Real Adventure Begins”

1. **coach, n.** a horse-drawn carriage with four wheels (22)
2. **quay, n.** a dock; an area at the edge of a waterway where ships land, load, and unload (22)
3. **shroud, v.** to cover or conceal (**shrouded**) (22)
4. **captivate, v.** to fascinate or capture one’s attention (**captivated**) (22)
5. **deduce, v.** to figure out or draw a conclusion (**deduced**) (24)
6. **brim, v.** to become full or overflowing (**brimming**) (24)
7. **scoundrel, n.** a wicked or disreputable person (26)
8. **nautical, adj.** relating to the sea or sailors (26)
9. **berth, n.** an area below deck where crew members would sleep (**berths**) (29)

| Word(s) from Chapter | Pronunciation | Page |
|----------------------|---------------|------|
| quay                 | /kee/         | 22   |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### The Real Adventure Begins

*Answer each question, citing the page number(s) where you found evidence in the text for your answer.*

1. What does Jim see at the quay in Bristol and how does he react?

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Page(s) \_\_\_\_\_

*The following question has two parts. Answer Part A and then answer Part B.*

2. **Part A:** What is Jim’s first impression of Long John Silver?

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**Part B:** Is there anything that might suggest that Jim's positive first impression of Long John Silver may be wrong?

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Page(s) \_\_\_\_\_

3. What does Jim think of Long John Silver after seeing Black Dog in Silver's tavern?

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Page(s) \_\_\_\_\_

4. Why is Captain Smollett upset?

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Page(s) \_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

5. What do you think Jim means when he says that he wonders about Silver’s choice of name for his parrot, Captain Flint?

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Page(s) \_\_\_\_\_

6. What does Jim mean when he says that Silver “smiled in a way that made me think he was either the best of men—or the worst of men”?

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Page(s) \_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Relative Pronouns

| Relative Pronoun | Use                           |
|------------------|-------------------------------|
| who              | refers to or replaces subject |
| whom             | refers to or replaces object  |
| whose            | indicates possession          |

*Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun. Be sure to use correct capitalization and punctuation.*

**Example:** Tom is in my class. I borrowed Tom’s book.

Tom whose book I borrowed is in my class.

1. I asked Elizabeth for a pen. I sit next to Elizabeth in class.

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2. My neighbor’s flowers are pretty. My neighbor loves to garden.

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3. My brother likes to tell jokes. My brother is funny.

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4. I gave the tourist directions. The tourist was lost.

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5. My sister is smart. My sister works at the library.

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## Root *bio*

*Write the correct word to complete each sentence.*

1. He wrote a(n) \_\_\_\_\_ about his life as a dancer, singer, and actor.  
(biology, symbiotic, autobiography, biodegradable)
2. When an animal in the wild develops a relationship with an animal of another species that benefits both animals, it is considered a(n) \_\_\_\_\_ relationship.  
(biodegradable, biosphere, biography, symbiotic)
3. Our teacher wrote an interesting \_\_\_\_\_ about the life of Blackbeard, a famous pirate.  
(biosphere, autobiography, biography, biology)

*Read the following pairs of sentences containing words with the root bio. Within each pair, one of the sentences uses the word correctly and one of the sentences uses it incorrectly. Circle the sentence that uses the word correctly.*

1. I read a biography about the baseball player Babe Ruth.  
I read a biography about baseball.
2. A pencil has a symbiotic relationship with a crayon because you can draw with a pencil and color with a crayon.  
A person has a symbiotic relationship with a pet cat because a person takes care of a cat and a cat shows affection to a person.
3. The biosphere is one layer of Earth's atmosphere.  
The biosphere includes any portion of Earth where animals and plants live.

**Challenge:** Write a complete sentence using two words with the root *bio*. Be sure to use correct capitalization and punctuation.

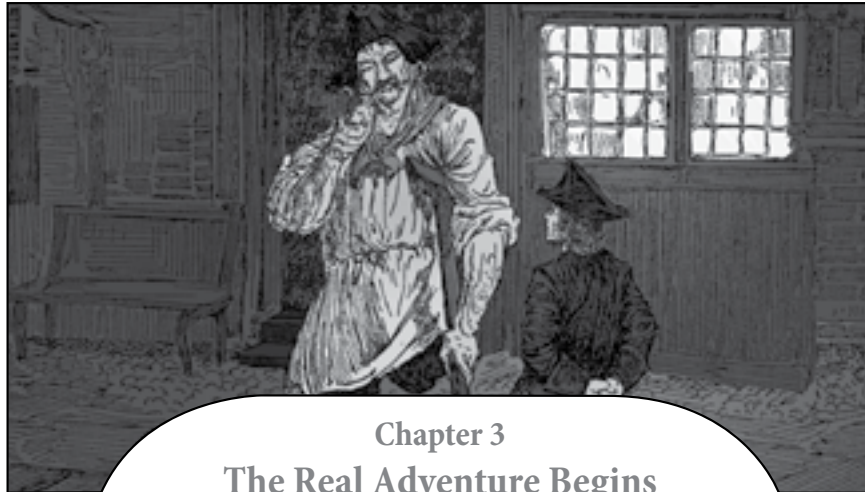
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## The Real Adventure Begins

Read the following excerpt from “The Real Adventure Begins” and complete the activity that follows.



I said farewell to my beloved mother and the dear Admiral Benbow, and then joined up with Redruth, the squire’s gamekeeper. We purchased our seats for the **coach** to Bristol. It picked us up around dusk and we arrived in Bristol as the sun was rising like a shimmering peach above the city.

Squire Trelawney was residing at an inn near the water. Along the **quay** lay ships of all sizes and nations. In one, sailors were singing as they worked in the morning fog that **shrouded** the quay. In another, men, high up in the rigging, were hanging by threads that seemed no sturdier than those of a spider’s web. An overwhelming smell of tar and salt filled the air. I spotted old sailors with pigtails, and rings in their ears. It was all new to me, and I was **captivated**.

We went to see the squire. He was dressed like a naval officer, in a new suit.

“There you are!” he cried. “The doctor arrived last night. Now our ship’s company is complete. We’ll set sail early in the morning, at first light!”

The squire handed me a note to carry to Long John Silver. I made my way along the crowded quay, full of people and loaded carts, until I found the tavern.

It was brighter and cleaner than I expected. The windows glistened and the floor was cleanly sanded. The customers were seafaring men talking loudly and enthusiastically among one another.



As I was waiting, a man emerged from a side room. I **deduced** he must be Long John Silver. His left leg was missing, and he walked with the aid of a crutch. He managed the crutch with wonderful skill, hopping about on it like a sprightly bird. Silver was tall and strong, with a face as big as a ham, yet **brimming** with intelligence. He whistled as he moved among the tables and had a merry word or a slap on the shoulder for each of his guests.

From the first mention of John Silver in the squire's letter, I had feared that he might be the very one-legged sailor I had watched out for at the Admiral Benbow. But one look at the man was enough to convince me I had nothing to fear. I had seen the captain, I had seen Black Dog, and I had seen Pew. I thought I knew what a buccaneer looked like, and they were quite different from this clean and likeable landlord.

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

The following words were used in “The Real Adventure Begins.” For each word, pick an activity and complete the chart below.

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| shroud    | <b>Vocabulary Activities</b><br>1. Write a definition in your own words.<br>2. Provide a synonym (similar meaning).<br>3. Provide an antonym (opposite meaning).<br>4. Use the word in a sentence.<br>5. Provide another word that the word makes you think of and explain why.<br>( <i>Apple</i> makes me think of <i>bananas</i> because they are both fruits.)<br>6. Think of an example of the word and write about it. (An example of <i>fruit</i> is cantaloupe. It is a melon that is white on the outside and orange on the inside. They are really tasty in the summer.) |
| captivate |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| company   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| deduce    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| brim      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |

| Word | Activity | Activity Response |
|------|----------|-------------------|
|      |          |                   |
|      |          |                   |
|      |          |                   |
|      |          |                   |
|      |          |                   |



NAME: \_\_\_\_\_

**6.1**

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Vocabulary for “What I Heard in the Apple Barrel”

1. **league, n.** a unit of length about 3 miles long (**leagues**) (34)
2. **squall, n.** a sudden, powerful wind with rain, snow, or sleet (**squalls**) (34)
3. **maroon, v.** to abandon someone on an island (**marooned**) (37)
4. **duplicity, n.** dishonest behavior meant to trick someone (40)
5. **predicament, n.** a difficult or dangerous situation (40)





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### What I Heard in the Apple Barrel

*Answer each question thoughtfully, citing evidence from the text and page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.*

1. What new information is revealed by Long John Silver’s statement, “Flint was cap’n and I was part of the crew. I lost my leg on that voyage, and old Pew lost his eyes. But I got my hands on some money, and it’s all safe in the bank”?

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Page(s) \_\_\_\_\_

2. Why do you think Jim says he wants to pounce on Silver when he hears Silver say “you’re as smart as paint” to another crew member?

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Page(s) \_\_\_\_\_

3. Why do you think Silver suddenly breaks off when he is talking about what he will do to other crew members once the treasure is found?

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Page(s) \_\_\_\_\_

4. Why does Captain Smollett have a copy of the map that does not show where the treasure is buried?

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Page(s) \_\_\_\_\_

5. Why does Captain Smollett want Silver to get the dishonest crew members under his control?

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Page(s) \_\_\_\_\_

## Relative Pronouns

| Relative Pronoun | Use                                                                                               |
|------------------|---------------------------------------------------------------------------------------------------|
| that             | introduces a section of the sentence that is needed to understand the meaning of the sentence     |
| which            | introduces a section of the sentence that is not needed to understand the meaning of the sentence |
| whose            | indicates possession                                                                              |

*Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.*

**Example:** She got a card for her birthday. The card was signed by all of her friends.

She got a card for her birthday that was signed by all of her friends.

1. The guitar's strings were broken. The guitar was in its case.

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2. The balloon floated away. The balloon was red.

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3. The mop was left outside in the rain. The mop was soaking wet.

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4. The bicycle was green. The bicycle had a flat tire.

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5. The mailbox's flag is broken. The mailbox needs to be replaced.

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## Prefixes *im-* and *in-* and Roots *port* and *bio*

Write the correct word to complete each sentence. Words will not be used more than once. Some words will not be used.

|            |              |              |
|------------|--------------|--------------|
| immature   | dependent    | porter       |
| amphibious | measurable   | inaudible    |
| mature     | independent  | biodiversity |
| important  | immeasurable | audible      |

1. Frogs, toads, and salamanders are all \_\_\_\_\_ animals.
2. The stranger was very kind to act as a(n) \_\_\_\_\_ for the elderly woman and carry her bags to the train.
3. Treasure Island was a(n) \_\_\_\_\_ size—about nine miles long and five miles wide.
4. The secret conversation of Long John Silver and his men is only \_\_\_\_\_ to Jim Hawkins because he happens to be inside a nearby apple barrel when it takes place.
5. The \_\_\_\_\_ puppy isn't trained yet, so he doesn't know to stay in the yard or to only go to the bathroom outside.
6. The sound of the floor creaking must have been \_\_\_\_\_ to everyone except me, as I woke up every time I heard it while my sisters and brothers slept soundly.

7. My grandma cannot drive, so she is \_\_\_\_\_ on other people for rides.
8. The people aboard the *Hispaniola* set off to Treasure Island in hopes of finding so much treasure that the amount would be \_\_\_\_\_.
9. With lots of different plants and animals, Earth is considered a planet with great \_\_\_\_\_.
10. Before we went to the *Treasure Island* play, our mom reminded us to act \_\_\_\_\_, be polite, and sit quietly while we were in the theater.

*For each of the words remaining in the word bank, write a sentence using the words.*

11. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

12. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Spelling Words

*The following is a list of spelling words. These words are related to the content of the Reader, Treasure Island.*

*During Lesson 10, you will be assessed on how to spell these words. Practice spelling the words by doing one of the following:*

- spell the words out loud*
- write sentences using the words*
- copy the words onto paper*
- write the words in alphabetical order*

- |              |              |
|--------------|--------------|
| 1. captain   | 6. commotion |
| 2. ferocious | 7. buccaneer |
| 3. treasure  | 8. mutiny    |
| 4. voyage    | 9. nautical  |
| 5. fortune   | 10. league   |

*The following chart provides the meanings of the spelling words. You are not expected to know the word meanings for the spelling assessment, but it may be helpful to have them as a reference as you practice the spelling words.*

| <b>Spelling Word</b> | <b>Definition</b>                                                         |
|----------------------|---------------------------------------------------------------------------|
| <b>captain</b>       | a commander or leader of a ship                                           |
| <b>ferocious</b>     | fierce, very dangerous, and violent                                       |
| <b>treasure</b>      | valuable things, such as money or jewels, that have been stored or hidden |
| <b>voyage</b>        | a trip or journey, especially by sea                                      |
| <b>fortune</b>       | wealth; good luck                                                         |
| <b>commotion</b>     | noisy disorder or confusion                                               |
| <b>buccaneer</b>     | a pirate                                                                  |
| <b>mutiny</b>        | a rebellion or uprising against those in charge of a ship                 |
| <b>nautical</b>      | relating to the sea or sailors                                            |
| <b>league</b>        | a unit of length about 3 miles long                                       |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Practice Spelling Words

List the spelling words in alphabetical order. Remember to say and spell the words syllable by syllable.

|           |           |           |
|-----------|-----------|-----------|
| captain   | ferocious | treasure  |
| voyage    | fortune   | commotion |
| buccaneer | mutiny    | nautical  |
| league    |           |           |

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Brainstorming

*Complete the following chart to help you think about your adventure story and its shape.*

|                                                                                                                                                                                                                                             |  |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Who are the main characters? (character: part of Introduction)                                                                                                                                                                              |  |
| Where does your story take place? (setting: part of Introduction)                                                                                                                                                                           |  |
| What is the problem or conflict? For example, do any of the characters have enemies? If so, who are they? (Problem/Conflict)                                                                                                                |  |
| List three challenges the characters face. For example, how does the weather challenge the characters? Do they have shelter or must they build it? Where do they get food and water? Have they met anyone else? (Rising Action 1, 2, and 3) |  |
| What is the worst thing that happens to your character(s)? (Climax/Turning Point)                                                                                                                                                           |  |
| How is the problem or conflict solved? (Resolution)                                                                                                                                                                                         |  |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Shape of a Story

Fill out the chart below to plan the action in your adventure story.

**D. Climax/Turning Point**

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

**Rising Action 3**

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

**Rising Action 2**

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

**E. Resolution**

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

**C. Rising Action 1**

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

**A. Introduction**

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

**B. Problem/Conflict**

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



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Vocabulary for “The Man on the Island”

1. **outlandish, *adj.*** odd, unusual, bizarre (44)
2. **dell, *n.*** a small, secluded valley with trees and grass (44)
3. **treacherous, *adj.*** dangerous or difficult to handle (45)
4. **shipwreck, *v.*** to cause a passenger or crew member to experience the destruction of a ship (**shipwrecked**) (46)
5. **desolate, *adj.*** lacking people, plants, animals, and other things that make a place feel welcoming (46)
6. **Union Jack, *n.*** the official flag of Great Britain (49)
7. **stockade, *n.*** a barrier made of upright posts used for protection or defense (50)
8. **scout, *v.*** to explore an area to find information about it (**scouted**) (50)





### The Man on the Island

*Answer each question thoughtfully, citing evidence from the text and the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.*

- 1. How does the reader know the exchange between John Silver and the seaman Tom takes place? Why is the interaction important?

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Page(s) \_\_\_\_\_

- 2. What do you think Ben Gunn means when he says, “If I ever get back to England, I’m changing my ways and the company I keep”?

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Page(s) \_\_\_\_\_

3. Do you think Ben Gunn is a trustworthy character? Support your opinion with evidence from the text.

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Page(s) \_\_\_\_\_

4. Based on what you have read, would you characterize buccaneers or pirates as trustworthy or untrustworthy? Why?

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Page(s) \_\_\_\_\_

### Excerpts from “The Man on the Island”

Read each excerpt from “The Man on the Island” and then answer the question(s) that follow it.

At first, Treasure Island seemed a fascinating place. There were marshes full of willows and odd, outlandish, swampy plants and trees. Here and there I saw snakes, and one raised his head from a rock and hissed at me with a noise not unlike that of a spinning a top. I explored for a while until I wandered into a thicket of live oak trees, which grew along the sand.

1. Why do you think the narrator describes Treasure Island as “a fascinating place”?

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All of a sudden, he was interrupted. Faraway out in the marsh arose an angry roar, then another. Tom jumped at the sound, like a horse pricked by a rider's spurs, but Silver winked not an eye. He stood resting lightly on his crutch, watching his companion, like a snake about to strike.

*This question has two parts. Answer Part A and then answer Part B.*

2. **Part A:** There are two similes in the passage. Underline each one.

**Part B:** Choose one of the similes and explain the comparison it makes.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

The figure flitted from trunk to trunk like a deer, but it ran on two legs like a man. I was tempted to cry for help, when another sighting reassured me that the creature was indeed a man. I took some comfort in this discovery, and in the fact I had just remembered I carried a pistol in my pocket. I put one hand on my pistol and took a few steps forward. At that precise moment, the man leaped out in the open, threw himself on his knees, and held out his hands as if begging for mercy.

I could see that he was an Englishman like myself, but his clothes were old and tattered, and his skin had been burned by the sun. In fact, his bright eyes looked quite startling on a face so burned.

“Who are you?” I demanded.

“I’m Ben Gunn, I am,” he replied. His voice sounded like a rusty lock. “I haven’t spoken with a man for three years! I am surprised I still know how to speak.”

3. What about Ben Gunn might suggest to Jim Hawkins that he is an Englishman?

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4. The narrator describes Ben Gunn’s voice as sounding “like a rusty lock.” How does this simile help support the description of Ben Gunn?

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“Well, now, Jim,” he said. “If I ever get back to England, I’m changing my ways and the company I keep. I’m a changed man.

“And, Jim . . .” he continued, looking around and lowering his voice to little more than a whisper. “I’m rich! You’ll thank your lucky stars, you will, that you was the first that found me!”

5. Foreshadowing is a technique authors use to give a warning or suggestion of events to come before those events happen. How might Ben Gunn’s statement that he is rich be an example of foreshadowing? What might this mean?

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

After talking with Ben Gunn for a few minutes, I no longer feared him. In fact, I told him the story of our voyage, and he heard it with the keenest of interest.

“Well,” he said, “you and your friends are in a pinch, ain’t you? Well, never you mind. Just put your trust in Ben Gunn. But tell me one thing—is this squire of yours an honest man?”

6. What do you think the phrase “in a pinch” means in this context?

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## Adventure Story Rubric

|                     | <b>Exemplary</b>                                                                                  | <b>Strong</b>                                                                        | <b>Developing</b>                                                                                        | <b>Beginning</b>                                  |
|---------------------|---------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|---------------------------------------------------|
| <b>Introduction</b> | The main characters are memorable and clearly described                                           | The main characters are described but may need more detail                           | The main characters are described but details are unclear                                                | The main characters are not described             |
|                     | The setting is creative and clearly described                                                     | The setting is described but may need more detail                                    | The setting is described but details are unclear                                                         | The setting is not described                      |
|                     | The hook grabs the reader's attention effectively                                                 | The hook grabs the reader's attention somewhat effectively                           | The hook does not grab the reader's attention                                                            | A hook is not included                            |
| <b>Body</b>         | The story has a clear, interesting problem or conflict                                            | The story has a clear problem or conflict                                            | The story has a problem or conflict, but it is unclear                                                   | The story does not have a problem or conflict     |
|                     | The story includes at least three effective Rising Action events                                  | The story includes three Rising Action events that are somewhat effective            | The story includes fewer than three Rising Action events that are either effective or somewhat effective | The story does not include Rising Action events   |
|                     | The story proceeds in a suspenseful, logical sequence                                             | The story proceeds in a logical sequence                                             | The story proceeds in a somewhat logical sequence                                                        | The story does not proceed in a logical sequence  |
|                     | The story has a clear, interesting climax or turning point                                        | The story has a clear climax or turning point                                        | The story has a climax or turning point, but it is unclear                                               | The story does not have a climax or turning point |
|                     |                                                                                                   |                                                                                      |                                                                                                          |                                                   |
| <b>Conclusion</b>   | The conflict is resolved clearly and creatively                                                   | The conflict is clearly resolved                                                     | The conflict is not clearly resolved                                                                     | The conflict is not resolved                      |
| <b>Language</b>     | The story uses figurative language effectively                                                    | The story uses figurative language somewhat effectively                              | The story uses figurative language but not effectively                                                   | The story does not use figurative language        |
|                     | The story incorporates several instances of dialogue that sound natural and further the plot line | The story includes some dialogue, but it does not contribute to the plot development | The story only includes dialogue once                                                                    | The story does not include any dialogue           |
|                     | The author shows rather than tells effectively                                                    | The author shows rather than tells somewhat effectively                              | The author shows rather than tells, but not effectively                                                  | The author does not show rather than tell         |
|                     | The story develops the characters creatively and effectively                                      | The story develops the characters effectively                                        | The story develops characters somewhat effectively                                                       | The story does not develop the characters         |

*You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.*

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Vocabulary for “The Plan”

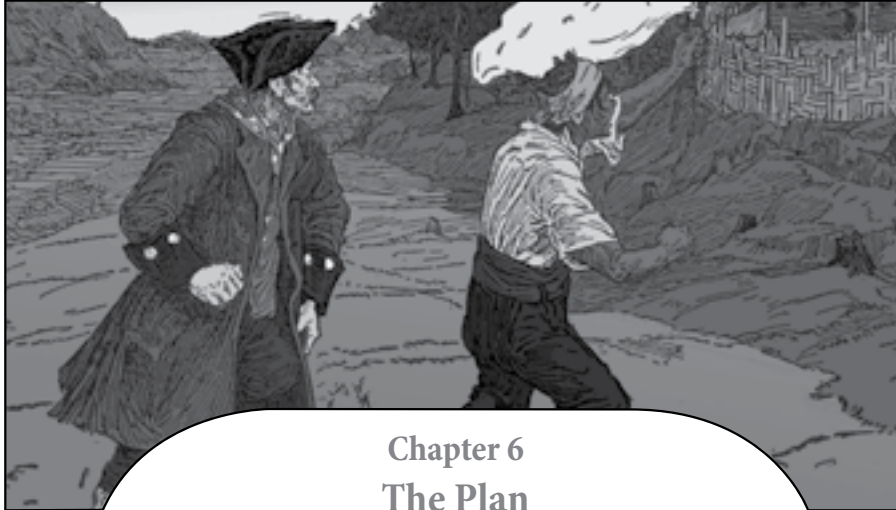
1. **truce, n.** an agreement between enemies to stop fighting for a certain period of time (52)
2. **desertion, n.** a departure without permission and without intending to return; the act of giving up and ignoring responsibilities (53)
3. **onslaught, n.** an attack (55)
4. **cutlass, n.** a short, thick sword with a curved blade (55)
5. **excursion, n.** a short trip (58)
6. **craft, n.** a ship or boat (60)

| Word(s) from Chapter | Pronunciation | Page |
|----------------------|---------------|------|
| coracle              | /kɒr*ə*kəl/   | 59   |



## Excerpt from “The Plan”

Read the excerpt from Chapter 6 and then answer the questions that follow it.



The next morning, I was awakened by the sound of loud voices.

“Flag of **truce!**” I heard someone yell. Then, “It’s Silver!”

I got up and rubbed my eyes. Sure enough, two men stood just outside the stockade—one of them was waving a white cloth, and the other was Silver himself.

“Stay inside,” said the captain. “Ten to one says this is a trick.” Then he shouted to the buccaneers, “Who goes there? Stand or we’ll fire!”

“Flag of truce!” cried Silver.

“What do you want with your flag of truce?” Captain Smollett shouted back.

“Cap’n Silver wishes to make terms,” the other man called out.

“Captain Silver?” said the captain. “Don’t know him. Who’s he?”

John Silver answered: “Me, sir. These poor lads have chosen me

cap'n, after your **desertion**, sir. We're willing to submit, if we can come to terms, and no bones about it."

Captain Smollett agreed to meet with Silver—and only Silver. Silver threw his crutch over the fence, got a leg up, and, with great vigor and skill, climbed over the fence and dropped to the other side.

"Well, now," he said, "that was a good scare you gave us last night. We lost some men, but you mark me, cap'n, it won't work twice!" said Silver. "We want that treasure and we'll have it! You would just as soon save your lives, I reckon. We want the map, so if you hand it over, we won't do you no harm."

"Not a chance," replied the captain.

"Give us the map," said Silver, "and stop shooting poor seamen. If you do that, we'll give you a choice. You can come aboard with us once the treasure is stowed away, and I'll give you my word of honor to put you ashore somewhere safe. Or, if that ain't to your fancy, you can stay here. We'll divide the supplies with you, and I'll send the first ship I sight to pick you up."

"Is that all?" Captain Smollett asked. "Now hear me! If you come up one by one, unarmed, I'll clap you all in irons and take you home to a fair trial in England. If not, it won't end well for you."

Silver looked scornfully at the captain.

"Give me a hand up!" he cried.

"Not I," returned Captain Smollett.

"Who'll give me a hand up?" Silver roared.

Not one among us moved. Silver had to crawl along the sand,

grumbling, till he got close to the door and could hoist himself up on his crutch. Then he spat into the spring.

“Before an hour’s out, I’ll knock in your old log house. Them that die will be the lucky ones!” he cried.

As soon as Silver left the stockade, we returned to our posts and loaded our muskets. There were several small holes in the walls of the log house. We peered out through the holes and waited for the **onslaught**.

“Put out the fire!” shouted the captain. “We mustn’t have smoke in our eyes.”

Suddenly, with a loud cry, a group of pirates leaped from the woods on the north side and ran straight toward the stockade. At the same time, gunfire opened from the woods. A rifle ball sang through the doorway and knocked the doctor’s musket to bits.

The pirates climbed over the fence like monkeys. We fired at them, and immediately three of them fell to the ground. Four others made it over the fence and charged forward. In an instant, they were upon us.

“At ’em, all hands!” one of the pirates roared in a voice of thunder. One pirate grasped Hunter’s musket and wrenched it out of his hands. With one stunning blow, he laid poor Hunter senseless on the floor. Meanwhile, another pirate appeared in the doorway and descended upon the doctor with his **cutlass**.

The log house was filled with smoke, cries, and confusion. Flashes and the reports of pistol shots rang out.

“Out, lads, and fight ’em in the open!” cried Captain Smollett.

1. Why do you think Captain Smollett says he doesn't know who Captain Silver is?

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2. Why do you think Captain Smollett and his men refuse to give Silver a hand up?

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3. Summarize this scene in your own words.

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## Relative Pronouns

| Relative Pronoun | Use                                                                                               |
|------------------|---------------------------------------------------------------------------------------------------|
| who              | refers to or replaces subject                                                                     |
| whom             | refers to or replaces object                                                                      |
| that             | introduces a section of the sentence that is needed to understand the meaning of the sentence     |
| which            | introduces a section of the sentence that is not needed to understand the meaning of the sentence |
| whose            | indicates possession                                                                              |

*Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.*

**Example:** I have a new harmonica. My grandfather gave me a harmonica.

I have a new harmonica that my grandfather gave me.

1. The girl is usually quiet. The girl spoke a lot in class today.

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2. I know the lady. The lady lives across the street.

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3. The alarm clock's buzzer went off. The alarm clock is loud.

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4. I love my grandma. I visit my grandma every Sunday.

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5. David's cookies are delicious. He is good at baking.

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6. The ball is bright red. The ball is bouncy.

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7. The building had all of its lights on. The building was made of brick.

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8. They collected the jars. The jars were recyclable.

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9. Jerry loves apples. Jerry doesn't like bananas.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

10. I want to mail a letter to my friend. I miss my friend.

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**Challenge:** Write your own sentence using one of the relative pronouns used to refer to or replace people.

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**Challenge:** Write your own sentence using one of the relative pronouns used to refer to or replace things.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Prefixes *im-* and *in-* and Roots *port* and *bio*

*Write the correct word to complete each sentence.*

1. My sister said that it was \_\_\_\_\_ to be afraid of the dark, but my dad told me that even adults are afraid of things.  
(important, independent, immature, inaudible)
2. I wanted to be \_\_\_\_\_ and make some money on my own over the summer, so I mowed lawns and took care of gardens for my neighbors.  
(important, independent, immature, inaudible)
3. I slept through my alarm because the volume was turned down so low that it was \_\_\_\_\_.  
(important, independent, immature, inaudible)
4. My teacher says that it is \_\_\_\_\_ to be on time for class so that you do not miss anything.  
(important, independent, immature, inaudible)

Working in pairs, write a complete sentence for each of the following words. Be sure to use correct capitalization and punctuation.

1. *porter*

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2. *immeasurable*

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3. *biodiversity*

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4. *amphibious*

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**Challenge:** Write a sentence that includes one word with the prefix *im-* or *in-* and one word with the root *port* or *bio*.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Practice Spelling Words

*For each spelling word, work with your partner to write a sentence using the spelling words.*

|           |           |           |
|-----------|-----------|-----------|
| captain   | ferocious | treasure  |
| voyage    | fortune   | commotion |
| buccaneer | mutiny    | nautical  |
| league    |           |           |

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_

6. \_\_\_\_\_

\_\_\_\_\_

7. \_\_\_\_\_

\_\_\_\_\_

8. \_\_\_\_\_

\_\_\_\_\_

9. \_\_\_\_\_

\_\_\_\_\_

10. \_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Spelling Assessment

*Write the spelling words as your teacher calls them out.*

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

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

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

*Write the sentence as your teacher calls it out.*

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NAME: \_\_\_\_\_

**10.2**

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Vocabulary for “Shiver Me Timbers”

1. **lash, v.** to tie down with a rope or cord (**lashed**) (64)
2. **pretext, n.** a pretend reason given to hide one’s true reason for doing something (64)
3. **treachery, n.** a betrayal; an act of hurting someone who trusts you (64)
4. **unison, n.** agreement; the same way at the same time (65)
5. **right, v.** to correct or put in an upright position (**righting**) (67)



## “Shiver Me Timbers”

*Answer each question thoughtfully, citing evidence from the text and the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.*

1. Jim seems much more mature in the scene on page 62 than in earlier chapters. How does he show maturity and leadership on the *Hispaniola*?

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2. Why does Jim take down the Jolly Roger and shout “God save the king!”?
  - A. Jim takes down the Jolly Roger to show the pirates no longer control the ship.
  - B. “God save the king” is a victory cheer meant to intimidate Hands.
  - C. Both actions in A and B assert Jim’s authority and give Jim courage to proceed with his plans to secure the ship.
  - D. none of the above

Page(s) \_\_\_\_\_

3. How does Jim know that Hands will turn against him?
  - A. Hands has a look of treachery on his face.
  - B. The other pirate on the ship tells him.
  - C. Jim sees Hands grab a dagger and hide it in his shirt.
  - D. Jim reads a note Hands has written.
  - E. A and C

Page(s) \_\_\_\_\_

4. Why does Hands say “I reckon I’ll have to give up”?
- A. Hands can’t decide what to do.
  - B. Hands tries to trick Jim into thinking he will surrender, so he can surprise Jim by throwing the dagger when he is least expecting it.
  - C. Hands is too injured to fight.
  - D. Hands expects another pirate to rescue him.

Page(s) \_\_\_\_\_

5. How does Long John Silver try to convince Jim to join the pirates?

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Page(s) \_\_\_\_\_

6. In the following excerpt, why does Jim give Silver a choice rather than simply beg for his life?

“Kill me and do yourself no good, or spare me and keep a witness to save yourself from the fate of a judge and jury.”

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NAME: \_\_\_\_\_

**11.1**

ACTIVITY PAGE

DATE: \_\_\_\_\_

## Vocabulary for “My Life Hangs in the Balance”

1. **taunt, v.** to make fun of or tease (**taunted**) (72)
2. **ringleader, n.** the leader of a group that causes trouble or gets involved in illegal activity (73)
3. **insolence, n.** rude behavior or speech (75)
4. **scurvy, adj.** mean; not worthy of respect (75)
5. **hostage, n.** a person held prisoner until another group or person meets demands (75)
6. **depose, v.** to remove someone from office or a high rank (**deposed**) (76)





### My Life Hangs in the Balance

*Answer each question thoughtfully, citing evidence from the text and the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.*

*This question has two parts. Answer Part A and then answer Part B.*

- Part A:** How is the explanation that Silver gives the pirates for why he is protecting Jim different from the one he gives Jim himself?

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**Part B:** Of the two reasons Silver gives for protecting Jim, which do you think is more likely to be true? Support your answer with evidence from the text.

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Page(s) \_\_\_\_\_

2. Why do the pirates decide not to go forward with their mutiny?

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Page(s) \_\_\_\_\_

3. The following sentences include slang. Rewrite the sentences in standard English.

“Aye,” said Silver. “You wouldn’t find a Bishop here, I reckon, but what sort of a way is that for bones to lie? It ain’t in nature.”

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Page(s) \_\_\_\_\_

4. Put the following significant events in the order that they happen in the story, with 1 happening first and 4 happening last.

\_\_\_\_\_ Long John Silver shows the men that he has Flint’s treasure map.

\_\_\_\_\_ Long John Silver and his men set out in search of the treasure.

\_\_\_\_\_ The crew gives Long John Silver the black spot, indicating they are going to mutiny.

\_\_\_\_\_ Long John Silver and Jim Hawkins make a deal to look out for one another.

Page(s) \_\_\_\_\_

## Conjunctions

*Underline the coordinating conjunction in each sentence. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.*

**Example:** Do you want to come to the park with my sister and me?

She thought we should take a walk, but I thought we should stay home.

1. It was cold outside so we put on our coats.
2. He was going to go to the swimming pool but decided not to go.
3. He was sick yet he looked well.
4. She is afraid of the dark so her parents leave a light on for her.
5. He walked the dog on Tuesday and I walked the dog on Thursday.
6. She requested a glass of ice water but the server brought lemonade instead.
7. She enjoys listening to music and reading books in her spare time.
8. He loves peanut butter but is allergic to it.
9. People said my neighbor wasn't friendly yet she was very nice to me.
10. He wanted to be a superhero for Halloween but his mother wanted him to be a robot.

11. My favorite colors are blue and orange.
12. It was very dark outside yet it was still early in the evening.
13. They wanted ice cream so I took them to the ice cream shop.
14. I wanted to go to the party yet I had to miss it.
15. I was really tired so I went to bed early.
16. They have two dogs and two cats.

## Suffixes *-ful* and *-less*

Write the correct word to complete each sentence.

|         |           |          |
|---------|-----------|----------|
| helpful | senseless | endless  |
| faith   | sense     | faithful |
| flaw    | helpless  | end      |

1. Would you read my sentence and make sure that it makes \_\_\_\_\_?
2. When her brother was nervous about trying out for the school play, she told him she had \_\_\_\_\_ in his abilities.
3. They didn't understand why the woman would hurt someone on purpose; it seemed \_\_\_\_\_ and illogical to them.
4. The list of chores on the fridge seemed \_\_\_\_\_.
5. When buying clothes, my mother always inspects the material to make sure there are no \_\_\_\_\_(s).
6. When I was struggling with math, my tutor was very \_\_\_\_\_ and explained things in a way that I could understand.
7. Write a sentence using one of the words left in the box.

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Write the correct word to complete each sentence.

|          |            |           |
|----------|------------|-----------|
| powerful | power      | powerless |
| success  | successful | help      |
| careless | careful    | care      |

8. When we won our baseball championship, we felt like a \_\_\_\_\_ team that had really accomplished something.
9. Everyone else voted against me, so I was \_\_\_\_\_ to change their minds.
10. On a ship, the captain makes decisions, gives orders, and is the most \_\_\_\_\_ person.
11. My sister saw me struggling and asked me if I needed \_\_\_\_\_ with my homework.
12. A king holds the \_\_\_\_\_ and authority in a kingdom.
13. When the neighbor ran over the toy left in the driveway, the boy knew he should not have been so \_\_\_\_\_.
14. Write a sentence using one of the words left in the box.

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## Spelling Words

*The following is a list of spelling words. These words include suffixes you have learned in morphology lessons.*

*During Lesson 15, you will be assessed on how to spell these words. Practice spelling the words by doing one or more of the following:*

- *spell the words out loud*
- *write sentences using the words*
- *copy the words onto paper*
- *write the words in alphabetical order*

*When you practice spelling and writing the words, remember to pronounce and spell each word one syllable at a time.*

1. enjoyable
2. predictable
3. comfortable
4. accessible
5. visible
6. edible
7. faithful
8. successful
9. powerful
10. helpless
11. senseless
12. endless

*The following chart provides the meanings of the spelling words. You are not expected to know the word meanings for the spelling assessment, but it may be helpful to have them as a reference as you practice spelling the words.*

| <b>Spelling Word</b> | <b>Definition</b>                                                              |
|----------------------|--------------------------------------------------------------------------------|
| <b>enjoyable</b>     | able to take pleasure in; able to enjoy                                        |
| <b>predictable</b>   | able to be known in advance                                                    |
| <b>comfortable</b>   | able to feel relaxed or without pain                                           |
| <b>accessible</b>    | able to enter or get near; able to use or utilize something                    |
| <b>visible</b>       | able to be seen; able to look at                                               |
| <b>edible</b>        | able to be consumed; able to be safely put in the mouth, chewed, and swallowed |
| <b>faithful</b>      | full of loyalty and devotion                                                   |
| <b>successful</b>    | full of achievement or accomplishment                                          |
| <b>powerful</b>      | full of strength, influence, or authority                                      |
| <b>helpless</b>      | lacking assistance or support                                                  |
| <b>senseless</b>     | lacking logic or meaning                                                       |
| <b>endless</b>       | lasting a long time; lacking a finish or point of completion                   |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Practice Spelling Words

Sort the spelling words into categories based on the suffix in each word.

|           |            |             |
|-----------|------------|-------------|
| enjoyable | helpless   | successful  |
| endless   | visible    | predictable |
| faithful  | senseless  | powerful    |
| edible    | accessible | comfortable |

| <i>-able</i> | <i>-ible</i> | <i>-ful</i> | <i>-less</i> |
|--------------|--------------|-------------|--------------|
|              |              |             |              |

*List the spelling words in alphabetical order. Remember to say and spell the words syllable by syllable.*

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

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

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

## My Life Hangs in the Balance

*As you and your partner read Chapter 8, “My Life Hangs in the Balance,” answer the following questions thoughtfully, citing the page number(s) where you found evidence for each question. Answer in complete sentences and restate the question in your answer whenever possible.*

1. In the second paragraph on page 72, how does the phrase “to feed the fishes” contribute to the meaning of the passage in which it is used?
  - A. The phrase suggests the pirates want to go fishing.
  - B. The phrase suggests the sea cook plans to make fish for dinner.
  - C. The phrase suggests that if the men don’t obey Silver, he will throw them in the ocean.
  - D. B and C
  
2. The idiom “tit for tat” means given in exchange for something equal or comparable. How does this apply to the story?

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Page(s) \_\_\_\_\_

3. In the conversation between Silver and Jim Hawkins, dialogue is used to show rather than tell what happens. What do you learn from that conversation?
  - A. The doctor has given Flint’s treasure map to Silver.
  - B. Jim tells Silver that he overheard his plans to mutiny.
  - C. Silver tells Jim why he only trusts his parrot.
  - D. George Merry is the meanest pirate of all.

Page(s) \_\_\_\_\_

4. The text says that Jim has a hard time sleeping while Silver does not. What is being conveyed about these two characters? Are they similar or are they different? What does this suggest about them as people?

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Page(s) \_\_\_\_\_

5. A simile is a comparison of two different things, usually using *like* or *as*. There are several similes in this chapter, some of which are located on pages 78 and 79. Record one simile exactly as it appears in the text.

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6. At the end of the chapter, Silver says, “Should be child’s play to find the loot now!” From the context of the sentence, will it be easy or hard to find the treasure? Use evidence from the text to support your answer.

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Page(s) \_\_\_\_\_

## Excerpt from “My Life Hangs in the Balance”

Read the following excerpt and complete the activity that follows.

You all know what my plan was, and if we had stuck to it, we'd a been aboard the *Hispaniola* this night, every man of us alive, and the treasure stowed safely in the hold. Now you have the **insolence** to stand for cap'n over me—you, that sank the lot of us!”

Silver paused, and I could see by the other men's faces that these words had not been said in vain.

“You say this cruise is ruined,” Silver continued. “By gum, you're right about that. We're close to being locked up, but there's one thing that may save us yet and that's this boy. You **scurvy** dogs want to kill him? What sort of a fool plan is that? Much better to keep him alive. Maybe you didn't know that there's a rescue boat coming to get these gentlemen, but there is, and when that boat arrives, you'll be glad we have a **hostage** to bargain with.”

Silver spat on the ground and went on, “And as for why I made a bargain with the squire, well, look here!” As he spoke, he pulled the map out of his pocket. “Right here's why I done it!”

I looked and saw that it was the map with the three red crosses, the one I had found in the captain's sea chest. Dr. Livesey really had given it to Silver! But why? I could not imagine.

The other mutineers were stunned, too. They leaped on the map like ravenous beasts. It was passed from hand to hand, one tearing it from another, and by the oaths and the cries and the childish laughter with which they accompanied their examination, you would have thought they were fingering the gold itself, already loaded safely on the ship.

“Yes,” said one, “it's Flint's writing, sure enough!”

“Then there's hope in it yet!” exclaimed another.



“Mighty pretty!” said George Merry. “But how are we to get away with the treasure now that the ship’s gone?”

“How are we supposed to get away?” Silver barked angrily. “You ought to tell me—you and the rest that lost me my schooner! But no, you can’t! You haven’t got the invention of a cockroach. You lost the ship; I found the treasure. Who’s the better man? By thunder, I resign! You can elect a new cap’n if you fancy. I’m done with it!”

By this point, the men had changed their minds. It was the map that convinced them.

“Silver!” they cried. “Silver for cap’n! John Silver forever!”

“So that’s the tune, is it?” said Silver. “Well, George, I reckon you’ll have to wait another turn. Here, Jim—here’s a curiosity for you.”

He handed me the paper the men had given him. I saw that one side had been blackened with wood ash, while the other displayed the word *deposed*.

After this, Silver tied me up, and we all went to sleep. Well, all except me, that is. I had trouble sleeping. As I lay in the darkness, I thought of the man I had fought that afternoon and my perilous

NAME: \_\_\_\_\_

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The following words were used in “My Life Hangs in the Balance.” For each word, pick an activity and complete the chart below.

|          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| bargain  | <b>Vocabulary Activities</b><br>1. Write a definition in your own words.<br>2. Provide a synonym (similar meaning).<br>3. Provide an antonym (opposite meaning).<br>4. Use the word in a sentence.<br>5. Provide another word that the word makes you think of and explain why.<br>( <i>Apple</i> makes me think of <i>bananas</i> because they are both fruits.)<br>6. Think of an example of the word and write about it. (An example of <i>fruit</i> is cantaloupe. It is a melon that is white on the outside and orange on the inside. They are really tasty in the summer.) |
| ravenous |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| hostage  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| convince |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| depose   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |

| Word | Activity | Activity Response |
|------|----------|-------------------|
|      |          |                   |
|      |          |                   |
|      |          |                   |
|      |          |                   |
|      |          |                   |





## Vocabulary for “The Adventure Comes to an End”

1. **superstitious**, *adj.* having irrational fears about mysterious things or the unknown (81)
2. **well-being**, *n.* the state of being happy, healthy, and comfortable (82)
3. **excavation**, *n.* a place in the ground where material has been dug up and removed (82)
4. **guinea**, *n.* a gold coin formerly used in Great Britain (**guineas**) (83)
5. **ambush**, *v.* to make a surprise attack (85)
6. **doubloon**, *n.* a gold coin formerly used in Spain or Latin America (**doubloons**) (86)
7. **moidore**, *n.* a gold coin formerly used in Portugal or Brazil (**moidores**) (86)
8. **sequin**, *n.* a gold coin formerly used in Venice, Malta, or Turkey (**sequins**) (86)

| Word(s) from Chapter | Pronunciation | Page |
|----------------------|---------------|------|
| guinea               | /gin*ee/      | 83   |
| moidore              | /moi*dor/     | 86   |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### The Adventure Comes to an End

Answer the following questions as you read Chapter 9.

This question has two parts. Answer Part A and then answer Part B.

1. **Part A:** Who do the pirates think they hear calling out? Who is actually calling out?

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**Part B:** Why might the voice frighten the pirates?

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Page(s) \_\_\_\_\_

2. In your own words, describe what happens when the pirates finally reach the spot where the treasure is supposed to be buried.

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Page(s) \_\_\_\_\_

3. Who do you think is a more trustworthy pirate in this chapter—Ben Gunn or Long John Silver? Support your answer with evidence from the text.

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Page(s) \_\_\_\_\_

4. Is the voyage to Treasure Island ultimately a success? Why or why not? Support your answer with evidence from the text.

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Page(s) \_\_\_\_\_

## Reflect on *Treasure Island*

Answer the following questions in complete sentences.

1. The story follows Jim on his journey to discover buried treasure. Based on the following passage, how would you describe Jim's reaction when he finally finds the treasure? Use evidence from the text to support your answer.

In the flickering light of the cave, I beheld heaps of coins and stacks of golden bars. That was Flint's treasure that we had come so far to seek, and that had already cost the lives of a number of men. How many lives had it cost to gather all this gold? How many seamen had been shot, or marooned, or sent to the bottom of the ocean? There's no way to tell.

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2. Now that you have read the entire story, how do you think Jim changed over the course of *Treasure Island*? What is Jim like at the beginning of the story? How is he different at the end? Use evidence from the text to support your answer.

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3. How does Jim’s perception of Long John Silver change over the course of *Treasure Island*? What does Jim think of him at the beginning of the story? What does he think of him at the end? Use evidence from the text to support your answer.

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4. The theme is the key idea or meaning of a story. Two themes in *Treasure Island* are greed and duplicity. Remember, *greed* means selfish desire for things one doesn’t need and *duplicity* means dishonest behavior meant to trick someone. Select one theme and provide examples from the text to support your choice.

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## Coordinating Conjunctions

*For each sentence, underline the coordinating conjunction. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.*

**Example:** It was snowing really hard, so we waited to go to my grandmother's house.

1. We waited for my mom and dad to get home.
2. I offered to carry their bags but I didn't realize how heavy they were.
3. A thunderstorm came through so they told us to get out of the pool.
4. She likes to write with pencils and he likes to write with pens.
5. They wanted to go to the bookstore yet they didn't know how to get there.
6. I asked him a question but he did not answer me.

*Choose the correct coordinating conjunction to complete the sentence and write it on the line. Words will not be used more than once.*

and

but

so

yet

**Example:** We met my uncle \_\_\_\_\_ and \_\_\_\_\_ aunt at the train station.

1. She asked me to be on time, \_\_\_\_\_ she was late.
2. They wanted to ride the Ferris wheel \_\_\_\_\_ couldn't.
3. He loves drawing \_\_\_\_\_ painting.
4. I lost my notebook, \_\_\_\_\_ I had to go look for it.

**Challenge:** Write a sentence using one of the coordinating conjunctions. Be sure to use appropriate punctuation.

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NAME: \_\_\_\_\_

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### Suffixes *-ful* and *-less*

*Write the correct word to complete each sentence.*

1. It is dangerous for Jim Hawkins to be in the coracle with \_\_\_\_\_ waves crashing around him.  
(power, powerful, powerless)
2. Ben Gunn proves to be a \_\_\_\_\_ person to Jim Hawkins.  
(helpful, helpless, help)
3. Before setting out on their voyage, Dr. Livesey tells Squire Trelawney that he must be \_\_\_\_\_ to keep the treasure map a secret.  
(careless, care, careful)
4. Even though many crew members are disloyal, some remain \_\_\_\_\_ to Captain Smollett and Dr. Livesey.  
(powerful, helpful, faithful)
5. Billy Bones is left weak and \_\_\_\_\_ after Black Dog hurts him at the inn.  
(help, helpful, helpless)
6. When Ben Gunn was marooned on the island, he was \_\_\_\_\_ to leave.  
(power, powerful, powerless)
7. There is a struggle for \_\_\_\_\_ between John Silver and his pirates and Captain Smollett and his crew.  
(help, power, carelessness)

*For each of the following words, write a complete sentence using the word. Be sure to use correct capitalization and punctuation.*

1. *success*

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2. *successful*

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3. *sense*

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4. *senseless*

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NAME: \_\_\_\_\_

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**Challenge:** Based on the following sentences from *Treasure Island* and your knowledge of the suffix *-ful*, what do you think *useful* means?

The captain and the others would be safe—and they would not need my help. I thought it might be more useful for me to go ashore.

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## Practice Spelling Words

Write the correct spelling word to complete each sentence. Words will not be used more than once.

|            |             |             |
|------------|-------------|-------------|
| enjoyable  | predictable | comfortable |
| accessible | visible     | edible      |
| faithful   | successful  | powerful    |
| helpless   | senseless   | endless     |

1. Wearing sandals during a snowstorm would be pretty \_\_\_\_\_ and silly.
2. The fog was so thick that, even if I held my hand up to my face, it would not have been \_\_\_\_\_.
3. The canned food drive was very \_\_\_\_\_; we collected hundreds of cans to help feed those in need.
4. I tried sleeping outside in my sleeping bag but the ground was cold, hard, and not very \_\_\_\_\_ at all.
5. I wasn't doing my fair share of the chores until my brother told me he felt \_\_\_\_\_ and explained he couldn't do it all by himself.
6. I thought this day would be like any other \_\_\_\_\_ day, but it turned out differently because something completely unexpected happened.
7. My uncle was a(n) \_\_\_\_\_ official in the U.S. Army, so he had lots of responsibility and authority.

8. The movie lasted so long that it seemed to be \_\_\_\_\_.
9. The pretend food looked very real but it was not \_\_\_\_\_.
10. We had a(n) \_\_\_\_\_ and fun experience at the carnival.
11. That door is not \_\_\_\_\_ from the outside of the building; you can only use it from the inside.
12. Elephants often live in large groups and are loyal and \_\_\_\_\_ to the other members of their herd.

NAME: \_\_\_\_\_

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### Spelling Assessment

*Write the spelling words as your teacher calls them out.*

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

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

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

*Write the sentence as your teacher calls it out.*

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## Unit Assessment — *Treasure Island*

### Reading Comprehension

*Today you will read two selections related to the story of Treasure Island. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.*

### **The Escape from the *Hispaniola***

(As told by Dr. Livesey)

- Much of Treasure Island, by Robert Louis Stevenson, is narrated from the first-person point of view of young Jim Hawkins. However, many events occur when the narrator is not around. For example, while Jim is exploring the island, the other crew members are embarking on adventures of their own. In the story that follows, Dr. Livesey is the narrator. He explains what happened to him and the other men while Jim was off exploring the island.*
- It was about half-past one when the *Hispaniola* reached Treasure Island. Thirteen men were to go ashore and six were to remain on the *Hispaniola*. Shortly afterward, we learned that Jim Hawkins had sneaked into a boat and gone ashore. It never occurred to us to doubt Jim, but we were worried about him. We were not sure we would ever see him again.
- Hunter, one of the squire's men, and I decided to go ashore as well. We steered a small rowboat ashore and discovered a stockade. I recognized that it would be a splendid fortress if ever we needed one. An abundant spring flowed with fresh water and small holes dotted the walls for weapons. It would be easy to defend the place against an entire regiment of experienced soldiers.
- While we were inspecting the stockade, Hunter and I heard a blood-curdling scream. It was the anguished cry of a man who had been injured seriously. My first thought was, "Jim Hawkins is gone!"

- 5 Hunter and I ran to the small boat and rowed back to the *Hispaniola*. The squire and the others had heard the cry, as well, and were all shaken.
- 6 It became evident that we could no longer stay onboard with the pirates. We determined that it would be in our best interest to relocate to the stockade Hunter and I had discovered.
- 7 We set up Redruth, another of the squire's men, as a guard. We provided him with three loaded muskets and a mattress for protection. Hunter brought the landing boat 'round under the stern, and I loaded her with powder, muskets, bags of biscuits, kegs of pork, my medicine chest, and other essential supplies. Then, all the remaining good gentlemen climbed aboard and we shoved off.
- 8 The small boat was gravely overloaded. Onboard were five grown men, and three of them—Squire Trelawney, Redruth, and the captain—were over six feet tall. Several times we took on a little water, and my breeches and the tails of my coat were soaking wet before we had gone a hundred yards.
- 9 Besides sinking, we were worried about one other possible danger—the cannons on the *Hispaniola*. The pirates did not have muskets, but they might well fire one of the cannons. We had heard that Israel Hands was Captain Flint's gunner. We kept an eye peeled on the ship and soon noticed that they were, in fact, preparing to fire upon us.
- 10 "Trelawney," barked the captain. "Stop these men. Israel Hands, if possible."
- 11 Trelawney was as cool as steel. He calmly primed his gun.
- 12 "Careful!" said the captain. "We mustn't swamp the boat."
- 13 The squire raised his gun. The rowing ceased and we leaned over the other side to keep the balance. Trelawney fired, but we had no luck. He had missed Israel Hands.
- 14 The other pirates were too preoccupied with priming the cannon to notice the shot.
- 15 Suddenly, boom! The cannon fired.

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- 16 The ball passed over our heads. We ducked, and our sudden movement caused the boat to rock and tip to one side. Water began to gush into the boat. It sank by the stern, quite gently, in three feet of water. Since the water was shallow, we were able to stand up and rescue some of our supplies. We carried the supplies over our heads to keep them dry and waded ashore as fast as we could, leaving the small boat behind, along with half of our powder and provisions.
- 17 To add to our concern, we heard voices drawing near us in the woods along the shore. We figured it must be Silver and his crew. We soon realized that we were in danger of being cut off from the stockade. At the same time, I was wondering about poor Jim's fate, when suddenly I heard a voice from the land side.
- 18 "Doctor! Squire! Captain! Hello, Hunter, is that you?" came the cries.
- 19 I ran to the door in time to see Jim Hawkins, safe and sound, climbing over the stockade.

## Questions

The following question has two parts. Answer Part A and then answer Part B.

1. **Part A:** In paragraph 3, what does the word *stockade* mean?

- A. brush along the seashore
- B. sailing ship
- C. barrier used for protection or defense
- D. weapon

**Part B:** From the following answers, choose two phrases from paragraph 3 that best help the reader understand the meaning of *stockade*.

- A. go ashore
- B. splendid fortress
- C. abundant spring
- D. squire's men
- E. to defend
- F. small row boat

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*The following question has two parts. Answer Part A and then answer Part B.*

2. **Part A:** How do Dr. Livesey, Hunter, the squire, and others feel after Dr. Livesey and Hunter row back to the *Hispaniola*?

- A. fearful
- B. adventurous
- C. bored
- D. thrilled

**Part B:** Which phrase from the text best supports the answer to Part A?

- A. in our best interest
- B. It became evident
- C. stay on board
- D. were all shaken

3. What does the reader learn from the captain's words in paragraph 10?

- A. that the boat was filling up with water
- B. that the men on the *Hispaniola*, especially Israel Hands, are dangerous
- C. that Trelawney can stop Israel Hands
- D. that Israel Hands wants to help Trelawney and the captain

4. Draw a circle around the paragraphs that help the reader infer Dr. Livesey is concerned about what happens to Jim.

5. Put the following events in the correct order they occurred in the selection. Use the number 1 for the first event.

\_\_\_\_\_ The men rushed ashore, carrying whatever supplies they could save from the boat.

\_\_\_\_\_ Dr. Livesey ran to the stockade and discovered Jim Hawkins, safe and sound.

\_\_\_\_\_ The small boat was overloaded with men and supplies when it shoved off from the *Hispaniola*.

\_\_\_\_\_ As Redruth stood guard, the men gathered supplies to take to the stockade.

\_\_\_\_\_ The men suddenly ducked to avoid a cannonball, causing the boat to tip to one side.

6. Was it safer for the men to relocate to the stockade than stay on the ship with the pirates? Why or why not? Use evidence from the text to support your answer.

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*Literary Text Comprehension Score: \_\_\_\_\_ /6 points*

*To receive a point for a two-part question (i.e., 1, 2), students must correctly answer both parts of the question.*

## Pirates, Parrots, and Pieces of Eight

- 1 *Treasure Island* seems to have inspired some popular beliefs about pirates and piracy. However, some of the story's details about pirates are accurate and others are not. Each of the following sections introduces historic or scientific evidence to set straight common myths and misunderstandings about pirates and piracy. Each section also explains which details about pirates and piracy could have been accurate in *Treasure Island*.

### Parrots

- 2 One of the most well-known characters from *Treasure Island* is Long John Silver's parrot, Captain Flint. The talkative bird has become so iconic that many people believe every pirate had a parrot. Some people think of parrots as the symbolic pet for pirates. Historians say that was probably not the case. It would have been difficult to carry a parrot with you everywhere, as Long John Silver did. Also, when pirates' food ran out, a parrot might have been in danger of becoming something other than a pet!
- 3 However, many details about parrots in the story are accurate. Parrots are intelligent and really can learn to repeat single words and short phrases. If a pirate did have a pet parrot, it might have learned to mimic a phrase like "pieces of eight."
- 4 Parrots are native to tropical areas. Many varieties are found in Central and South America. There are more than 350 species of parrots in warm climates all over the world. It is thus possible they would be native to the Spanish Main.
- 5 Parrots typically live 30 to 50 years, but some species live more than 80 years. That's not quite the 200 years old Captain Flint was said to be, but still a long lifespan for a pet.

### Pieces of Eight

- 6 "Pieces of eight" were Spanish coins made of silver. They were first created a few years after Christopher Columbus landed in the Americas. Each piece of silver was worth eight reales (Spanish coins), which is why they were called "pieces of eight." Reference to "pieces of eight" in *Treasure Island* is thus historically accurate.

- 7 The Spanish conquistadors who came after Columbus conquered much of South America. In Peru and elsewhere, they set up large silver mines. They had the native people dig out the silver ore. Then they melted the ore down to make coins—coins that pirates were eager to steal!
- 8 Although Spain issued pieces of eight, people in many other countries used them, too. The silver they contained was valuable, so people were willing to accept the coins as payment. People used pieces of eight in the United States until 1854—just before the Civil War.
- 9 The United States began minting its own coins in the 1790s. They stamped pieces of metal, creating coins similar to pieces of eight. Back then, a U.S. dollar was worth “eight bits.” Two bits were equal to a quarter. Later, the United States switched to a monetary system in which a dollar represented one hundred cents. However, people continued referring to “bits” even after the new system was introduced.

## Pirates

- 10 Pirates were much more interested in loot than in taking prisoners or fighting others. The amount and kind of violence was likely different from the violence in *Treasure Island*. Instead of fighting violently, pirates generally held prisoners for ransom or marooned them. Pirates often set captured crews free with their ships after stealing their goods.
- 11 The so-called golden age of piracy began in the 1500s, during the reign of Queen Elizabeth I. This golden age lasted until the early 1800s. Around that time, the United States and European navies ended the practice. The time period during which *Treasure Island* was set probably coincided with the golden age of piracy. Thus, the timing in the story could have been accurate. However, contrary to how piracy was portrayed in *Treasure Island*, it was not a fun and adventurous way of life. It was actually a serious business, not something a young boy like Jim Hawkins would have wanted to be part of.



### Questions

- 7. In paragraph 4, what word or phrase helps the reader understand what the word *tropical* means?
  - A. warm climates
  - B. species
  - C. parrot
  - D. native
  
- 8. The text says that many details about parrots in *Treasure Island* are accurate. Circle the three paragraphs that support the idea that many of the details about parrots in *Treasure Island* are accurate.
  
- 9. In paragraph 2, which word helps the reader understand the meaning of the word *iconic*?
  - A. difficult
  - B. danger
  - C. pet
  - D. well-known
  
- 10. Why was Spain the only country that issued pieces of eight but not the only country to use them? Use evidence from the text to support your answer.

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11. Read the following sentence from the text. Which point is supported by including this sentence?

Pirates often set captured crews free with their ships after stealing their goods.

- A. Pirates were never violent.
- B. Pirates were more interested in loot than violence.
- C. Pirates left prisoners on deserted islands.
- D. Pirates shared loot fairly.

*The following question has two parts. Answer Part A and then answer Part B.*

12. **Part A:** Which sentence best states the key idea of this selection?

- A. Sailing ships were loaded with pieces of eight.
- B. The story of *Treasure Island* contains a mix of accurate and inaccurate details.
- C. The Spanish Main had pirates and buried treasures.
- D. The story of *Treasure Island* features some of the most well-known pirates.

**Part B:** Which sentence from the selection best support the answer to Part A?

- A. Then they melted the ore down to make coins—coins that pirates were eager to steal!
- B. One of the most well-known characters from *Treasure Island* is Long John Silver's parrot, Captain Flint.
- C. However, contrary to how piracy was portrayed in *Treasure Island*, it was not a fun and adventurous way of life.
- D. They had the native people dig out the silver ore.

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13. Based on information in the selection, what are two details in *Treasure Island* that are probably inaccurate?
- A. Parrots can learn to mimic short words and phrases.
  - B. Piracy was a fun and adventurous way of life.
  - C. “Pieces of eight” were Spanish coins.
  - D. The amount and kind of violence in *Treasure Island* was probably typical for pirates.
  - E. Piracy was a serious business.
  - F. It is possible parrots were native to the Spanish Main.
14. Based on information in the selection, what are two details in *Treasure Island* that could be accurate?
- A. Parrots typically live about 200 years.
  - B. Pirates preferred fighting to stealing loot.
  - C. “Pieces of eight” were Spanish coins.
  - D. Pirates collected as many prisoners as they could carry on their ship.
  - E. The golden age of piracy continues today.
  - F. It is possible parrots were native to the Spanish Main.

*Informational Text Comprehension Score: \_\_\_\_\_ /8 points*

*To receive a point for a two-part question (i.e., 12) students must correctly answer both parts of the question.*

*Reading Comprehension total \_\_\_\_\_ /14 points*



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## Grammar

*Write the correct to be verb in the present tense to complete each sentence.*

1. They \_\_\_\_\_ excited.
2. I \_\_\_\_\_ tired.

*Write the correct modal auxiliary verb to complete each sentence.*

3. My mom says she \_\_\_\_\_ hold me in one of her arms when I was a baby.  
(might, could, can, can't)
4. I \_\_\_\_\_ definitely go to the pool tomorrow.  
(won't, couldn't, may, will)

*Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.*

5. The cup is green. The cup is my favorite.

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6. My grandmother makes delicious pie. My grandmother is a good cook.

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7. My uncle's car is old. My uncle sometimes needs a ride to work.

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*For each sentence, underline the coordinating conjunction. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.*

8. He wanted to go to the movie but it was sold out.
9. Both my uncle and my aunt like peanuts.
10. The water park is a lot of fun so you all should go there.

*Grammar Score: \_\_\_\_\_ /10 points*

NAME: \_\_\_\_\_

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## Morphology

*Write the correct word to complete each sentence.*

1. He stopped using plastic grocery bags because they are not \_\_\_\_\_.  
(symbiotic, biosphere, biodegradable, biology)
2. When we asked the police officer for directions, he was very \_\_\_\_\_ and told us exactly where we needed to go.  
(helpful, helpless, powerful, powerless)
3. The music was turned down so low that it was \_\_\_\_\_, so we had to turn up the volume.  
(audible, inaudible, immature, mature)
4. I have \_\_\_\_\_ and hope that everything will work out for the best.  
(sense, senseless, power, faith)
5. She read a(n) \_\_\_\_\_ about Benjamin Franklin's life written by a famous historian.  
(biosphere, autobiography, biography, biology)
6. It is \_\_\_\_\_ to arrive on time for the meeting so the others aren't waiting for us.  
(measurable, amphibious, immeasurable, important)

*Morphology Score: \_\_\_\_\_ /6 points*





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DATE: \_\_\_\_\_

### Planning a Conclusion

Use the following chart to brainstorm ideas for the conclusion to your adventure story.

|                                                                 |  |
|-----------------------------------------------------------------|--|
| Where is the main character at the end of the story?            |  |
| How is the problem or conflict resolved?                        |  |
| Does the conclusion tie back to the introduction? If so, how?   |  |
| Choose a memorable image or piece of dialogue to end the story. |  |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Titles

Use the following list of chapter titles from *Treasure Island* to complete the chart below.

|                                                |                                            |
|------------------------------------------------|--------------------------------------------|
| Chapter 1, "The Old Seadog and the Black Spot" | Chapter 6, "The Plan"                      |
| Chapter 2, "The Sea Chest and the Blind Man"   | Chapter 7, "Shiver Me Timbers"             |
| Chapter 3, "The Real Adventure Begins"         | Chapter 8, "My Life Hangs in the Balance"  |
| Chapter 4, "What I Heard in the Apple Barrel"  | Chapter 9, "The Adventure Comes to an End" |
| Chapter 5, "The Man on the Island"             |                                            |

|                                                                     |  |
|---------------------------------------------------------------------|--|
| What do you notice about the capitalization of words in each title? |  |
| How many words are there in the longest title?                      |  |
| Which title is your favorite? Why?                                  |  |

|                                         |  |
|-----------------------------------------|--|
| Which title seems most mysterious? Why? |  |
| Which title is least effective? Why?    |  |

NAME: \_\_\_\_\_

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### Adventure Story Editing Checklist

| Editing Checklist                                                                                                                                                                                    | After checking for each type of edit, place a check here. |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------|
| <b>Meaning (It sounds right when I read it aloud.)</b>                                                                                                                                               |                                                           |
| <ul style="list-style-type: none"><li>• All my sentences have a subject and predicate.</li></ul>                                                                                                     |                                                           |
| <ul style="list-style-type: none"><li>• I included all the words I wanted to write.</li></ul>                                                                                                        |                                                           |
| <ul style="list-style-type: none"><li>• I removed repeated words or information.</li></ul>                                                                                                           |                                                           |
| <ul style="list-style-type: none"><li>• I have checked the lengths of my sentences and have split run-on sentences into two.</li></ul>                                                               |                                                           |
| <ul style="list-style-type: none"><li>• I have used strong verbs and figurative language where possible.</li></ul>                                                                                   |                                                           |
| <b>Format</b>                                                                                                                                                                                        |                                                           |
| <ul style="list-style-type: none"><li>• All my paragraphs are indented.</li></ul>                                                                                                                    |                                                           |
| <ul style="list-style-type: none"><li>• I have a title on the front.</li></ul>                                                                                                                       |                                                           |
| <b>Capitals</b>                                                                                                                                                                                      |                                                           |
| <ul style="list-style-type: none"><li>• I began each sentence with a capital letter.</li></ul>                                                                                                       |                                                           |
| <ul style="list-style-type: none"><li>• I used capital letters for all proper nouns.</li></ul>                                                                                                       |                                                           |
| <b>Spelling</b>                                                                                                                                                                                      |                                                           |
| <ul style="list-style-type: none"><li>• I have checked the spelling for any words I was unsure of or my teacher marked.</li></ul>                                                                    |                                                           |
| <b>Punctuation</b>                                                                                                                                                                                   |                                                           |
| <ul style="list-style-type: none"><li>• I read my writing aloud to check for commas at pauses and to check for periods, question marks, and exclamation points at the end of my sentences.</li></ul> |                                                           |
| <ul style="list-style-type: none"><li>• I used commas and quotation marks in places where they belong.</li></ul>                                                                                     |                                                           |

*Based on the fix-ups I found using my editing checklist, my writing will be stronger in the future if I remember to watch out for:*

*Editing Goal 1:* \_\_\_\_\_

*Editing Goal 2:* \_\_\_\_\_



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Feedback on Student Presentations

*Use the following spaces to write two pieces of positive feedback after each student presentation.*

**Author:** \_\_\_\_\_

**Positive Feedback 1:** \_\_\_\_\_

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\_\_\_\_\_

**Positive Feedback 2:** \_\_\_\_\_

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**Author:** \_\_\_\_\_

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**Positive Feedback 2:** \_\_\_\_\_

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**Author:** \_\_\_\_\_

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**Positive Feedback 2:** \_\_\_\_\_

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### ***to be* Verbs and Modal Auxiliary Verbs**

*Fill in the blank with the correct to be verb for agreement in the present tense.*

**Example:** I am tired.

1. We \_\_\_\_\_ excited.
2. She \_\_\_\_\_ nice.
3. You \_\_\_\_\_ ready.
4. They \_\_\_\_\_ smart.
5. You all \_\_\_\_\_ so sweet.
6. The museum \_\_\_\_\_ crowded.
7. I \_\_\_\_\_ shy.
8. Write a sentence using a *to be* verb.

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Select the modal auxiliary verb that correctly completes each sentence below. In some cases, there may be more than one possibility, but choose the one you think is best.

**Example:** He \_\_\_\_\_ go to the park tomorrow, but he hasn't made up his mind yet.

  X   might

       could not

       will

1. I \_\_\_\_\_ definitely come by your house next week.

       will

       could

       won't

2. We \_\_\_\_\_ go out for pizza or get sandwiches. We haven't decided yet.

       could

       will

       might

3. Even though they wanted to, it turns out they \_\_\_\_\_ arrive tomorrow.

       could

       will

       won't

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

4. You \_\_\_\_\_ do anything you set your mind to doing.

\_\_\_\_\_ can

\_\_\_\_\_ won't

\_\_\_\_\_ could

5. A few years ago, I \_\_\_\_\_ cook anything. Now, I cook all the time.

\_\_\_\_\_ can't

\_\_\_\_\_ couldn't

\_\_\_\_\_ could

6. The store \_\_\_\_\_ be closed tomorrow, so we should check before we try to go there.

\_\_\_\_\_ couldn't

\_\_\_\_\_ won't

\_\_\_\_\_ may

7. I \_\_\_\_\_ roller skate even though I have tried to learn many times.

\_\_\_\_\_ can't

\_\_\_\_\_ may

\_\_\_\_\_ could

8. Write a sentence using a modal auxiliary verb.

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## Relative Pronouns

| Relative Pronoun | Use                           |
|------------------|-------------------------------|
| who              | refers to or replaces subject |
| whom             | refers to or replaces object  |
| whose            | indicates possession          |

*Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.*

**Example:** I took my younger sister to the park. I babysit my younger sister.

I took my younger sister, whom I babysit, to the park.

1. I visited my uncle. I hadn't seen my uncle in a year.

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2. The girl's hands were cold. The girl lost her gloves.

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3. My grandmother is good at telling stories. My grandmother loves to write.

---



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4. The boy didn't eat. The boy's food was cold.

---

---

5. The librarian helped me find a book. The librarian is very nice.

---

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| Relative Pronoun | Use                                                                                               |
|------------------|---------------------------------------------------------------------------------------------------|
| that             | introduces a section of the sentence that is needed to understand the meaning of the sentence     |
| which            | introduces a section of the sentence that is not needed to understand the meaning of the sentence |
| whose            | indicates possession                                                                              |

*Read each pair of sentences. Then, combine each pair of sentences into one sentence, using the appropriate relative pronoun.*

**Example:** The storage bin is full. The storage bin is made of plastic.

The storage bin, which is made of plastic, is full.

1. The pencil is dull. The pencil needs to be sharpened.

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2. The book was old. The book's pages were missing.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

3. The glass is dirty. The glass should be clean.

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4. The sweater is brand new. The sweater is green.

---

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5. The restaurant is closed. The restaurant's food is delicious.

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---



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Conjunctions

*Underline the coordinating conjunction in each sentence. When necessary, insert a comma in the appropriate place. Some sentences will not need commas.*

**Example:** It was cold outside, so we stayed inside all day.

1. They tried to finish the puzzle yet they didn't have all of the pieces.
2. He tried to go inside the building but the door was locked.
3. The restaurant was very busy so they decided to go somewhere else for dinner.
4. We love to eat eggs and toast for dinner.
5. They tried to ice skate but couldn't.
6. We were told the test would be very difficult yet it was pretty easy.
7. They wanted to go to a movie and we wanted to go shopping.
8. My grandmother felt sick so she went to the doctor.
9. I hadn't heard from my friend so I called to check on her.
10. She wanted chocolate ice cream but the shop was sold out.
11. My sister and I walked to the swimming pool.
12. He went to the library yet he did not check out a book.



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Root *bio*

*Write the correct word to complete each sentence. Words will not be used more than once. Some words will not be used.*

|           |               |               |
|-----------|---------------|---------------|
| sympiotic | biography     | biosphere     |
| biology   | biodegradable | autobiography |

1. Earth's \_\_\_\_\_ is the area that covers much of its surface and is divided into sections where different animals live.
2. My grandmother has had an incredible life and I keep encouraging her to write her \_\_\_\_\_.
3. My brother wants to study \_\_\_\_\_ when he goes to college because he's very interested in how plants and animals live.
4. "You scratch my back and I'll scratch yours" is a saying that represents a \_\_\_\_\_ relationship because each person benefits from the relationship.

Write the correct word to complete each sentence.

1. In order to become a doctor or a veterinarian, you first have to learn about \_\_\_\_\_ so you understand how humans' and animals' bodies function.  
(biography, biosphere, biology, autobiographer)
2. My neighbor pays me to mow her lawn, so we have a \_\_\_\_\_ relationship.  
(biosphere, symbiotic, biodegradable, biology)
3. Will you read the \_\_\_\_\_ of George Washington?  
(biography, biosphere, biology, autobiographer)
4. Would you like to write a(n) \_\_\_\_\_ about your life?  
(biography, symbiotic, biodegradable, autobiography)

For each of the following words, write a sentence using the word. Be sure to use correct capitalization and punctuation.

1. *biography*

---

---

2. *biodegradable*

---

---

## Prefixes *im-* and *in-* and Roots *port* and *bio*

Write the correct word to complete each sentence. Words will not be used more than once. Some words will not be used.

|            |              |              |
|------------|--------------|--------------|
| immature   | dependent    | porter       |
| amphibious | measurable   | inaudible    |
| mature     | independent  | biodiversity |
| important  | immeasurable | audible      |

1. Julia got a summer job babysitting so she could have her own money and feel more \_\_\_\_\_.
2. Please ask the \_\_\_\_\_ to take our bags and put them in the taxi.
3. We walked a \_\_\_\_\_ distance of two miles today.
4. The national park has \_\_\_\_\_ as there are all sorts of different plants and animals living there.
5. She watched the flower she planted grow, bloom, and become \_\_\_\_\_.
6. Babies are \_\_\_\_\_ on their parents because they are too young to do things for themselves.
7. The sound was so high-pitched that I couldn't hear it, but it was \_\_\_\_\_ to my dog.
8. Our older cat showed the \_\_\_\_\_ kitten what to do.

For each of the following words, write a sentence using the word. Be sure to use correct capitalization and punctuation.

1. *immeasurable*

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2. *inaudible*

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3. *porter*

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---

4. *amphibious*

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---

5. *important*

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Suffixes *-ful* and *-less*

*Write the correct word to complete each sentence.*

1. My uncle is a \_\_\_\_\_ fan of his favorite football team; he  
(faithful, faith, power, powerful)  
watches every game.
2. The baby raccoon was \_\_\_\_\_ without its mother around to  
(help, helpless, senseless, sense)  
take care of it.
3. We went to the store to buy new shoes and had a \_\_\_\_\_  
(helpful, success, successful, careful)  
trip, as we all found shoes we like.

Write the correct word to complete each sentence.

|          |            |          |
|----------|------------|----------|
| helpful  | senseless  | powerful |
| helpless | successful | power    |

- If you want to learn another language, it is \_\_\_\_\_ to practice speaking it.
- It would seem \_\_\_\_\_ to take a shower while wearing a coat.
- When my parents are not home, my older sister has the \_\_\_\_\_ to make the rules.
- Write a sentence using one of the words left in the box.

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- Write a sentence using one word with the suffix *-ful* and one word with the suffix *-less*.

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## The Voyage

| Word(s) from Chapter | Pronunciation   | Page |
|----------------------|-----------------|------|
| Madagascar           | /mad*ə*gas*kar/ | 94   |
| Malabar              | /mal*ə*bar/     | 94   |
| Surinam              | /ser*ə*nom/     | 94   |

As you read the enrichment selection, “The Voyage,” answer the following questions using complete sentences.

1. At what point in the storyline of *Treasure Island* does the action in “The Voyage” take place?

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2. Describe the scene on the ship as preparation for the voyage begins.

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Page(s) \_\_\_\_\_

3. What do the descriptions of Silver's movement around the ship tell us about his character?

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Page(s) \_\_\_\_\_

4. How does Jim characterize the voyage?

- A. It was extremely difficult because the men suffered from hunger and disease.
- B. The men were depressed and unhappy.
- C. They were treated very well.
- D. It was a typical voyage with both hardship and relaxation.

5. Why does Jim climb in the apple barrel?

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Page(s) \_\_\_\_\_

6. How does the language in Stevenson's original version differ from that in the Reader?

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Page(s) \_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Blackbeard

*As you read the enrichment selection, "Blackbeard," answer the following questions using complete sentences.*

1. How did Blackbeard use his appearance and flag to intimidate his enemies?

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Page(s) \_\_\_\_\_

2. What strategy did Blackbeard use to defeat what is now Charleston, South Carolina?

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Page(s) \_\_\_\_\_

3. How did the British react to Blackbeard being successful?

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Page(s) \_\_\_\_\_

4. How did Maynard trick Blackbeard?

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Page(s) \_\_\_\_\_

5. Discuss some similarities between the story of “Blackbeard” and *Treasure Island*.

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## Student Resources

In this section, you will find:

- SR.1—Schooner Diagram
- SR.2—Ship Terms
- SR.3—Individual Code Chart
- SR.4—Adventure Story Rubric
- SR.5—Adventure Story Editing Checklist

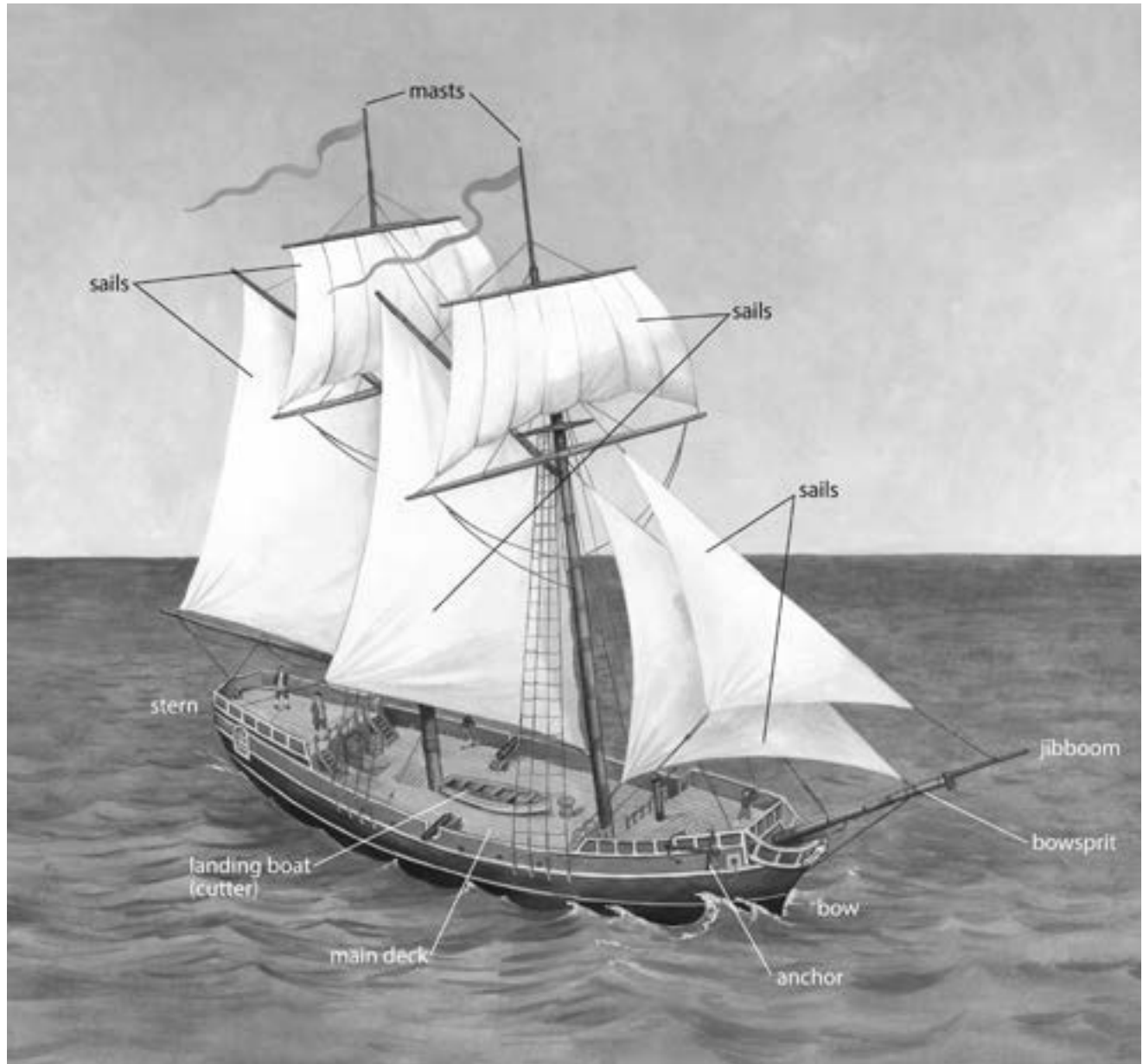




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## 1700s Sailing Schooner Diagram





NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Ship Terms

| Person/People Onboard                    | Definition                                                                                                                                  |
|------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| captain                                  | the commanding officer, or leader, of a ship                                                                                                |
| first mate                               | just below the captain in ranking and would take on the captain's duties if left in charge                                                  |
| crew                                     | a group of people who work on a ship; this group excludes the captain and officers                                                          |
| Directional Term                         | Definition                                                                                                                                  |
| fore                                     | toward the front, or bow, of the ship                                                                                                       |
| aft                                      | toward the back, or stern, of the ship                                                                                                      |
| starboard                                | toward the right-hand side of the ship when facing the front of the ship                                                                    |
| port                                     | toward the left-hand side of the ship when facing the front of the ship                                                                     |
| Part of Ship: Top Level (Mast and Sails) | Definition                                                                                                                                  |
| mast                                     | a tall pole that holds the sails                                                                                                            |
| sail                                     | a piece of fabric attached to a ship that is used to catch wind as a way to move a ship through the water                                   |
| Part of Ship: Main Level (Deck)          | Definition                                                                                                                                  |
| main deck                                | the open-air area of a ship that is the surface, or floor, of a ship; there may be different levels or locations of the main deck on a ship |
| anchor                                   | a metal device that, when thrown overboard, holds a ship in place                                                                           |
| landing boat                             | a small, long, lightweight boat that stays on a ship until the captain or crew members need to use it to get to other ships or to go ashore |
| bowsprit                                 | the large pole of a ship that sticks out in the front and holds the jib sails                                                               |
| jibboom                                  | a pole placed on the end of a bowsprit to extend it                                                                                         |

| Part of Ship: Lower Level (Cabin) | Definition                                                                                                               |
|-----------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| hold                              | a storage space where goods and supplies would be kept below deck                                                        |
| galley                            | the kitchen of a ship                                                                                                    |
| captain's cabin                   | an area at the stern, or back of the ship, reserved for the captain, which would include the captain's sleeping quarters |
| berths (living quarters)          | an area below deck where crew members would sleep                                                                        |

## Individual Code Chart

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| gem      | jump     | fringe    | judge      | judging   |

/f/

|          |           |           |           |
|----------|-----------|-----------|-----------|
| <b>f</b> | <b>ff</b> | <b>ph</b> | <b>gh</b> |
| fit      | stuff     | phone     | tough     |

/v/

|          |           |
|----------|-----------|
| <b>v</b> | <b>ve</b> |
| vet      | twelve    |

/s/

|          |          |           |           |           |
|----------|----------|-----------|-----------|-----------|
| <b>s</b> | <b>c</b> | <b>ss</b> | <b>ce</b> | <b>se</b> |
| sun      | cent     | dress     | prince    | rinse     |

|           |           |
|-----------|-----------|
| <b>st</b> | <b>sc</b> |
| whistle   | scent     |

/z/

|          |          |           |           |           |
|----------|----------|-----------|-----------|-----------|
| <b>s</b> | <b>z</b> | <b>se</b> | <b>zz</b> | <b>ze</b> |
| dogs     | zip      | pause     | buzz      | bronze    |

/th/

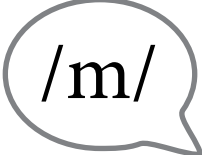
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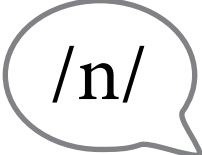
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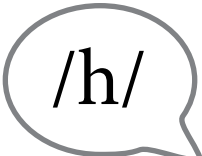
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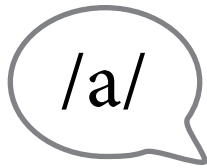


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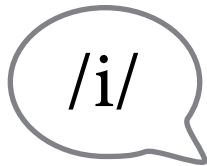
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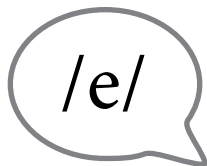
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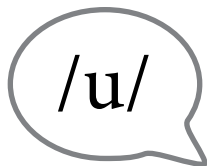
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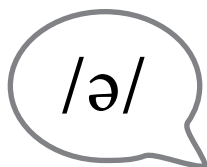
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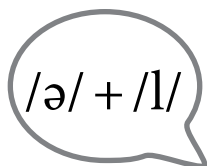
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| paper  | cake  | wait | day | hey |
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| weight | great |      |     |     |

/ee/

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|--------|-----|------|-------|-----|
| y      | e   | i    | ea    | ee  |
| funny  | me  | ski  | beach | bee |
| ie     | ey  | e_e  |       |     |
| cookie | key | Pete |       |     |

/ie/

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| i      | i_e  | y   | ie  | igh   |
| biting | bite | try | tie | night |

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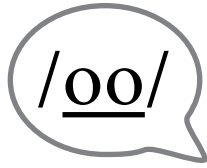
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| open | home | snow | boat | toe |

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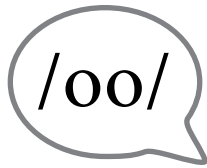
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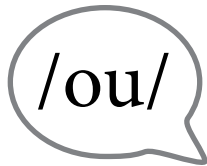


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| soon | student | tune | new | blue |

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| oo   | u    |
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| look | push |



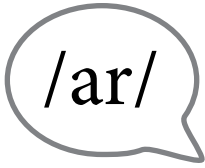
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| shout | now |



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| oi  | oy  |
| —■— | —■— |
| oil | toy |



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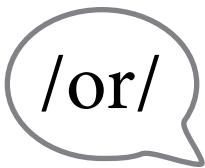


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## Adventure Story Rubric

|                     | <b>Exemplary</b>                                                                                  | <b>Strong</b>                                                                        | <b>Developing</b>                                                                                        | <b>Beginning</b>                                  |
|---------------------|---------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|---------------------------------------------------|
| <b>Introduction</b> | The main characters are memorable and clearly described                                           | The main characters are described but may need more detail                           | The main characters are described but details are unclear                                                | The main characters are not described             |
|                     | The setting is creative and clearly described                                                     | The setting is described but may need more detail                                    | The setting is described but details are unclear                                                         | The setting is not described                      |
|                     | The hook grabs the reader's attention effectively                                                 | The hook grabs the reader's attention somewhat effectively                           | The hook does not grab the reader's attention                                                            | A hook is not included                            |
| <b>Body</b>         | The story has a clear, interesting problem or conflict                                            | The story has a clear problem or conflict                                            | The story has a problem or conflict, but it is unclear                                                   | The story does not have a problem or conflict     |
|                     | The story includes at least three effective Rising Action events                                  | The story includes three Rising Action events that are somewhat effective            | The story includes fewer than three Rising Action events that are either effective or somewhat effective | The story does not include Rising Action events   |
|                     | The story proceeds in a suspenseful, logical sequence                                             | The story proceeds in a logical sequence                                             | The story proceeds in a somewhat logical sequence                                                        | The story does not proceed in a logical sequence  |
|                     | The story has a clear, interesting climax or turning point                                        | The story has a clear climax or turning point                                        | The story has a climax or turning point, but it is unclear                                               | The story does not have a climax or turning point |
| <b>Conclusion</b>   | The conflict is resolved clearly and creatively                                                   | The conflict is clearly resolved                                                     | The conflict is not clearly resolved                                                                     | The conflict is not resolved                      |
| <b>Language</b>     | The story uses figurative language effectively                                                    | The story uses figurative language somewhat effectively                              | The story uses figurative language but not effectively                                                   | The story does not use figurative language        |
|                     | The story incorporates several instances of dialogue that sound natural and further the plot line | The story includes some dialogue, but it does not contribute to the plot development | The story only includes dialogue once                                                                    | The story does not include any dialogue           |
|                     | The author shows rather than tells effectively                                                    | The author shows rather than tells somewhat effectively                              | The author shows rather than tells but not effectively                                                   | The author does not show rather than tell         |
|                     | The story develops the characters creatively and effectively                                      | The story develops the characters effectively                                        | The story develops characters somewhat effectively                                                       | The story does not develop the characters         |



NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

## Adventure Story Editing Checklist

| <b>Editing Checklist</b>                                                                                                                                                                             | <b>After checking for each type of edit, place a check here.</b> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------|
| <b>Meaning (It sounds right when I read it aloud.)</b>                                                                                                                                               |                                                                  |
| <ul style="list-style-type: none"><li>• All my sentences have a subject and predicate.</li></ul>                                                                                                     |                                                                  |
| <ul style="list-style-type: none"><li>• I included all the words I wanted to write.</li></ul>                                                                                                        |                                                                  |
| <ul style="list-style-type: none"><li>• I removed repeated words or information.</li></ul>                                                                                                           |                                                                  |
| <ul style="list-style-type: none"><li>• I have checked the lengths of my sentences and have split run-on sentences into two.</li></ul>                                                               |                                                                  |
| <ul style="list-style-type: none"><li>• I have used strong verbs and figurative language where possible.</li></ul>                                                                                   |                                                                  |
| <b>Format</b>                                                                                                                                                                                        |                                                                  |
| <ul style="list-style-type: none"><li>• All my paragraphs are indented.</li></ul>                                                                                                                    |                                                                  |
| <ul style="list-style-type: none"><li>• I have a title on the front.</li></ul>                                                                                                                       |                                                                  |
| <b>Capitals</b>                                                                                                                                                                                      |                                                                  |
| <ul style="list-style-type: none"><li>• I began each sentence with a capital letter.</li></ul>                                                                                                       |                                                                  |
| <ul style="list-style-type: none"><li>• I used capital letters for all proper nouns.</li></ul>                                                                                                       |                                                                  |
| <b>Spelling</b>                                                                                                                                                                                      |                                                                  |
| <ul style="list-style-type: none"><li>• I have checked the spelling for any words I was unsure of or my teacher marked.</li></ul>                                                                    |                                                                  |
| <b>Punctuation</b>                                                                                                                                                                                   |                                                                  |
| <ul style="list-style-type: none"><li>• I read my writing aloud to check for commas at pauses and to check for periods, question marks, and exclamation points at the end of my sentences.</li></ul> |                                                                  |
| <ul style="list-style-type: none"><li>• I used commas and quotation marks in places where they belong.</li></ul>                                                                                     |                                                                  |

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**Grade 4 | Unit 5 | Activity Book**  
***Treasure Island: X Marks the Spot***

ISBN 9781643837628



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Grade 4

**Unit 5** | Reader  
***Treasure Island***

Grade 4

Unit 5

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# ***Treasure Island***

Based on the Novel by Robert Louis Stevenson

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**Reader**

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## *Treasure Island*

### Reader

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## Chapter 1

### The Old Seadog and the Black Spot

**Squire** Trelawney, Dr. Livesey, and the other gentlemen have asked me to record the story of Treasure Island, keeping nothing back but the **bearings** because there is still treasure there. Therefore, I take up my pen and go back to the time when my family ran the Admiral Benbow Inn, and the old seaman with the **sabre** cut on his cheek came to stay with us.

I remember the old seaman plodding to the inn door, dragging an enormous sea chest behind him. He was a tall, nut-brown man with gnarled hands and black, broken nails. He rapped on the wooden door and called for a drink. He drank it slowly, savoring the taste as he looked out at the rugged clifftop.

“This is a handy **cove**,” he said. “Much **company**?”

“Not much,” I said.

“Well, then,” he said, “this is the perfect place for me. I’ll stay here for a while. I’m a plain and simple man,” he continued. “Bacon and eggs

are all I need. You can call me Captain.” Then, as if by magic, he threw down four gold pieces. “Tell me when I’ve worked through that,” he said, looking fierce.

During the daytime, in sunshine or in driving rain, the old captain hung ’round the cove, keeping watch with a brass **spyglass**. In the evenings, he sat beside a roaring fire. We soon learned to let him be, lost as he was in his own private thoughts.

Every day he would ask if any **seafaring** men had gone by on the road. At first we thought he wanted company of his own kind, but we eventually realized he wanted to avoid them. It wasn’t long before I understood the reason for this odd behavior. He took me aside one day and promised me a penny on the first of every month if I would keep my eyes peeled for a seafaring man with one leg.

“Let me know the moment he appears!” he growled.

How the man with one leg haunted my dreams! On nights when the wind shook the house and the surf roared in the cove, I would see him in a thousand forms. Sometimes his leg would be cut off at the knee. Sometimes it would be cut off at the thigh. In my nightmares, the man with one leg chased me, calling out my name and hopping along on his good leg. He was always just a matter of inches behind me. I paid pretty dear for my monthly penny in the shape of those terrible dreams.

Often, in the evenings, the old captain would sing a wild sea song and force the inn guests to sing the chorus. On these occasions, it seemed as if the house was quaking as the words echoed within its walls. The old seaman’s stories about bloodthirsty pirates, ferocious storms at sea, and wild deeds on the Spanish Main terrified our guests. He must have lived among some of the most wicked men ever to sail the seas.

He stayed for several months and never offered us any further payment. Whenever my father mentioned his bill, the captain would raise his voice and stare ominously at him until he retreated. I am sure the terror in which my father lived greatly hastened his death.

One morning, while the captain was out walking and taking in the salty sea air, another seafaring man arrived. I was setting the breakfast table when the door opened and the man stepped in. He was a pale, rascally looking creature, and I noticed he was missing two fingers.

“Is this here table for my mate Bill?” he asked, pointing to a table that had indeed been set for our secretive guest. It was not a straightforward question, and he uttered those words with more than a hint of sarcasm.

I told him the table was for a man who called himself the captain.

“Has he got a nasty scar on one cheek?” he inquired.

“Yes,” I replied.

“Well, that would be my mate Bill. Is he here?” he continued.

“He’s out taking a stroll,” I explained.

The stranger announced that he would wait for his mate to return. Then he stood inside the door, peering out like a hungry cat waiting for a mouse. After a while, the captain strode in.

“Bill!” shouted the stranger.

The captain spun around. He had the look of a man who had seen a ghost.

“Black Dog!” he gasped.

“And who else?” returned the other. “Black Dog’s come to see his old shipmate Billy Bones.”

“Now look here,” hissed the captain. “You’ve managed to run me down. What’s your business?”

“I’ll have a drink,” said Black Dog. “Then we’ll sit down and talk square, like old mates.”

They sat down, and for a long time I could hear nothing but low mumbling. Gradually their voices grew louder until the interaction became a cacophony of unpleasant exchanges. This was followed by an explosion of crashing sounds—the chair and table went over, a clash of steel followed, and then a cry of pain. The next instant I saw Black Dog in full flight, and the captain in hot pursuit, both men with sabres drawn. Blood streamed from Black Dog’s left shoulder. At the door, the captain aimed one last tremendous blow, which would certainly have struck Black Dog had it not been intercepted by the inn’s signboard.

Black Dog, in spite of his wound, disappeared over the hill in half a minute. The captain stood staring like a bewildered man. At last he turned, staggered, gasped for breath, and grabbed the door with one hand.

“Jim!” he croaked. “Water!”

I ran to fetch him water, but as I fumbled with the jug, I heard a loud crash. Running back, I saw the captain lying on the floor. Immediately I heard my mother’s footsteps on the stairs. Moments later she was standing beside me. Together, we gently raised the captain’s head. It was clear that he needed a doctor, so we sent for Dr. Livesey. Then, as carefully as we could, we moved the captain into the parlor.

Shortly after Dr. Livesey arrived, the captain opened his eyes and looked about.

“Where’s Black Dog?” he mumbled.

“There’s no Black Dog here,” the doctor said. “You’ve had a **stroke**. Now lie back and rest.”

Dr. Livesey drew some blood, and the old sailor fell asleep.

“He needs to rest for at least a week,” said the doctor emphatically. “Another stroke will surely kill him.”

Later, when the captain woke up, his first words were, “Black Dog!”

“Jim,” he moaned, “you know I’ve been good to you. I’m pretty low and deserted by all. You’ll help me, won’t you?”

“But the doctor—” I began.

“Doctors! What do they know?” he growled. “What does that doctor know about seafaring men like me?”

Somewhat reluctantly, I agreed to help him. When I offered him water, he greedily gulped it down.

“Aye,” said he, “that’s better. Now, then, did that doctor say how long I’m supposed to lie here wasting time?”

“A week, at least,” I said.

“Thunder!” he cried. “Out of the question! They’d have the black spot on me by then.”

He attempted to sit up but fell back, weak and helpless on the bed. Then, after further contemplation, he spoke to me again.

“Jim,” he said, “you saw Black Dog? He’s a bad ’un, but there’s worse than him after me. I hope I may get away from them yet. If I can’t, and if they put the black spot on me, it’s my old sea chest they’re after. You go and see that doctor and tell him to send all hands—**magistrates** and such—to the Admiral Benbow. Tell him Captain Flint’s men are here—or all that’s left of the old crew. I was Flint’s first mate, and I’m the only one who knows the place where he hid his **loot**. But don’t tell the doctor unless they get me with the black spot, or you see Black Dog again—”

At that moment, he paused before continuing, “Or a seafaring man with one leg. Keep an eye out for him above all!” he concluded.

“But what is the black spot, Captain?” I asked.

“That’s a summons, mate. **Mutiny!** Keep your wits about you, Jim, and I’ll share with you equals, upon my honor,” he continued.

His voice grew weaker as he said this, and soon he fell into a heavy sleep. I should have told the story to the doctor, but my poor father died quite suddenly that evening, which naturally put all other matters aside.

The day after my father’s funeral, I was standing at the door full of sad thoughts when I saw a blind man slowly walking up the road. He wore a green mask over his eyes, and he tapped the ground with a stick. He was hunched, as if from age, and wore a hooded sea cloak.

As he drew near, he called out, “Will anyone inform a poor blind man who has lost his sight in the defense of England—God bless King George—where he may now be?”

“You are at the Admiral Benbow Inn,” I explained.

“I hear a young voice,” said he. “Will you lend me your hand and lead me in?”

I held out my hand, and the blind man gripped it like a vise. I struggled to escape, but he pulled me close.

“Now, boy,” the blind man said through gritted teeth, “take me to the captain.”

“But—” I protested.

“Take me in NOW!” he commanded. He gave my arm a twist that made me cry out in agony.

I’ve never heard a voice so utterly cruel and cold as that man’s. I obeyed him without further hesitation. We walked together toward the room where the captain was resting.

“When I’m in view, cry out, ‘Here’s a friend for you, Bill!’” he instructed me. As I opened the door, I repeated his words in a trembling voice.

The captain attempted to rise, but he was too weak. Then I saw the blind man slip something into the captain’s palm.





“Now that’s done,” said the blind man. With incredible nimbleness, he scurried out of the inn and back along the road. I could hear his stick tapping as he hurried away.

The captain gazed at the piece of paper the blind man had given him.

“Ten o’clock!” he cried. “That’s six hours from now. We’ll do them yet!” With that, he lurched forward and managed to get to his feet. Then, quite suddenly, he reeled about and put one hand to his throat. For a moment or two, I watched him as he swayed from side to side before crashing to the floor. I hurried to assist him, but it was too late.

My mother descended the stairs and saw the old seaman lying on the floor. I explained to her as best I could what had just happened. After much discussion, we decided we should open the captain’s sea chest and take the money he owed us. First, we had to retrieve the key from the captain.

The captain lay on his back with his eyes open and one arm outstretched. By his hand was the slip of paper, marked with the anticipated black spot. Scrawled on it was the message, “You have till ten tonight.”

I searched the dead man’s pockets, but could not discover the key to the chest.

“Perhaps it’s ’round his neck,” suggested my mother anxiously. I opened up his shirt, and there it was, hanging from a piece of string.

I cut the string with the old captain’s knife, and then my mother and I raced upstairs intent upon opening the captain’s sea chest.



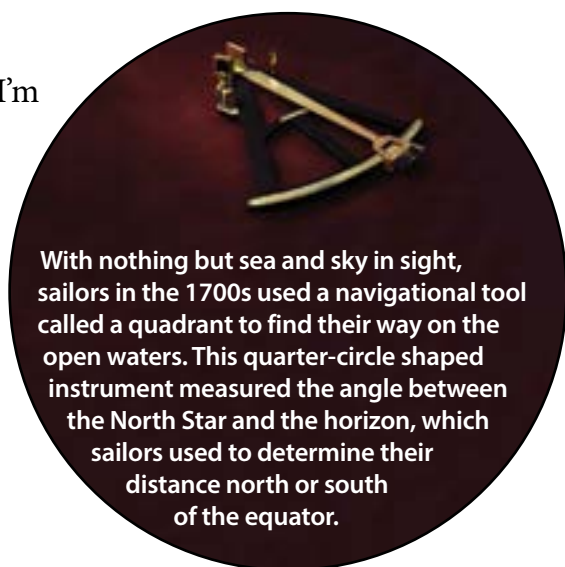
## Chapter 2

### The Sea Chest and the Blind Man

A strong, pungent smell of tobacco and tar rose from the interior of the old sea chest as we opened it. On the top was an elegant suit of clothes, never worn. Under that was a tin, a quadrant, tobacco, a bar of silver, West Indian shells, a Spanish watch, several compasses, and two pistols. At the bottom of the chest lay a bundle wrapped in oilcloth and a canvas bag that gave forth the jingle of coins.

“I pride myself on being an honest woman,” my mother said. “I’ll take what I’m owed and not a **farthing** more or less.”

She began to count the money into a bag. As she counted, we heard a familiar sound. It was the tap-tapping of the blind man’s stick upon the frozen road. It drew nearer while we held our breath. Then we heard the blind man’s voice, along with several others’.



With nothing but sea and sky in sight, sailors in the 1700s used a navigational tool called a quadrant to find their way on the open waters. This quarter-circle shaped instrument measured the angle between the North Star and the horizon, which sailors used to determine their distance north or south of the equator.



She began to count the money into a bag. As she counted, we heard a familiar sound.

“Mother!” I whispered nervously, “please hurry up!”

“I’ll hold onto what I have so far!” she exclaimed.

“I’ll take this to square the count,” I informed her as I picked up the bundle wrapped in oilcloth. Then we groped our way downstairs, threw open the back door, and ran out into the darkness of night—two desperate souls—unsure of what to do next.

A silvery moon peeped out from behind ominous storm clouds. The moonlight allowed us to glimpse the ditch that lay behind the inn. Without hesitating, we made our way toward it. There we waited, breathing in the cool night air, out of sight but within earshot of the inn.

Before long, a number of shadowy figures appeared.



“Inside!” a chilling voice commanded. It was the blind man.  
“Find him!”

The others scurried forward in the darkness.

A few seconds later we heard a gruff voice call out, “Bill’s dead!”

“Search him!” shrieked the blind man. “Find the key—or you’ll answer to me!”

There was a lengthy pause, and then another cry. “Someone got here before us! The key’s gone!”

“Then find the sea chest and smash it to pieces!” screeched the blind man. The sound of his voice sent a cold shiver running down my spine.

I heard a commotion and the sound of footsteps coming from the upstairs area of the inn. Moments later the window to the captain’s room was flung open. Such force caused the glass to shatter and break. Then a man with a face resembling that of an angry **gargoyle** leaned out of the window into the moonlight.

“Pew!” he shouted. “It’s like I told ya already. Someone’s been here before us! They rifled through Bill’s chest!”

“Is it there?” Pew roared.

“There’s some money,” said the gargoyle-faced man.

“Forget the money!” Pew spat. “Flint’s map, I mean!”

“It’s nowhere to be found, I tell ya.”

“Blast it!” cried the blind man. “It’s that boy! I should have dealt with him earlier. He was here just a few minutes ago—I know it. Scatter, lads, and hunt the rascal down!”

A great to-do **ensued** in our old inn. Furniture was thrown about and beds were stripped. Doors were forcefully kicked in until finally the men came out and declared that I was nowhere to be found.

Just then we heard a whistle in the darkness. I guessed it was some sort of signal. The men had left a guard, and he was warning them of **impending** danger.

“There’s Dirk,” one of them pronounced. “We’ll have to **scarper**, and quick, mates!”

Pew, however, attempted to convince the others to hold their ground and not flee like scalded rats.

“The boy can’t have gone far,” he urged desperately. “That rascal was here no more than a few minutes ago. Scatter and look for him, you lily-livered cowards! Oh, if I had my eyes, what I wouldn’t do right now!”

Two of the men obeyed Pew and began to search around the exterior of the inn, but the others stood in the road, unsure of their next move. Pew sensed the men’s confusion.

“Get to it!” he yelled. “If we find what we came for, we’ll all be as rich as kings. Don’t stand there skulking! If you had the pluck of a weevil in a biscuit, you would catch him.”

“Hang it, Pew!” grumbled one of the men. “Don’t you think we should take the money and run?”

“He could be anywhere hereabouts,” moaned another. “Let’s call it a day and run before we get caught!”

Pew’s anger escalated and he began swinging his walking stick. He struck at the others right and left in his blindness. They, in turn, cursed the blind man, threatened him in horrid terms, and tried in vain to catch his stick and take it from him.

This quarrel saved us. For while it was raging, another sound came from the top of the nearby hill—galloping horses. A pistol shot came



from the hedge. That must have been the final signal warning the men of serious danger, for they scattered like rabbits in every direction. In half a minute, only Pew remained.

He tapped up and down the road in a frenzy, calling out to his comrades.

“Johnny!” he shouted. “Black Dog! Dirk! Don’t leave old Pew here without eyes to guide him!”

At that moment, five riders swept down the hill at full gallop. Pew sensed he was in their path and cried out, but it was too late. One of the horses knocked him to the ground, and another trampled over him. Pew made one last gasp and then lay silent on the ground. I saw that the horsemen were actually officers. One of them dismounted and checked on Pew, but there was nothing to be done.

I jumped up out of the ditch, and after conversing with the officers and calming my mother, I made my way to Dr. Livesey’s home.

I found Dr. Livesey dining with Squire Trelawney. I told them everything that had happened and showed them the bundle I had retrieved from the sea chest. At first they were **stunned** and rather silent, but eventually they were able to think clearly, and we began to converse.

“Have you heard of this Captain Flint?” Dr. Livesey asked Squire Trelawney.

“Heard of him!” the squire cried. “Of course I have! Why, John Flint was the bloodthirstiest pirate that ever flew the Jolly Roger. In fact, Blackbeard was a child compared to Flint!”

“Well,” said the doctor, “suppose this packet tells us where the old **buccaneer** hid his treasure. What would you do then, may I ask?”

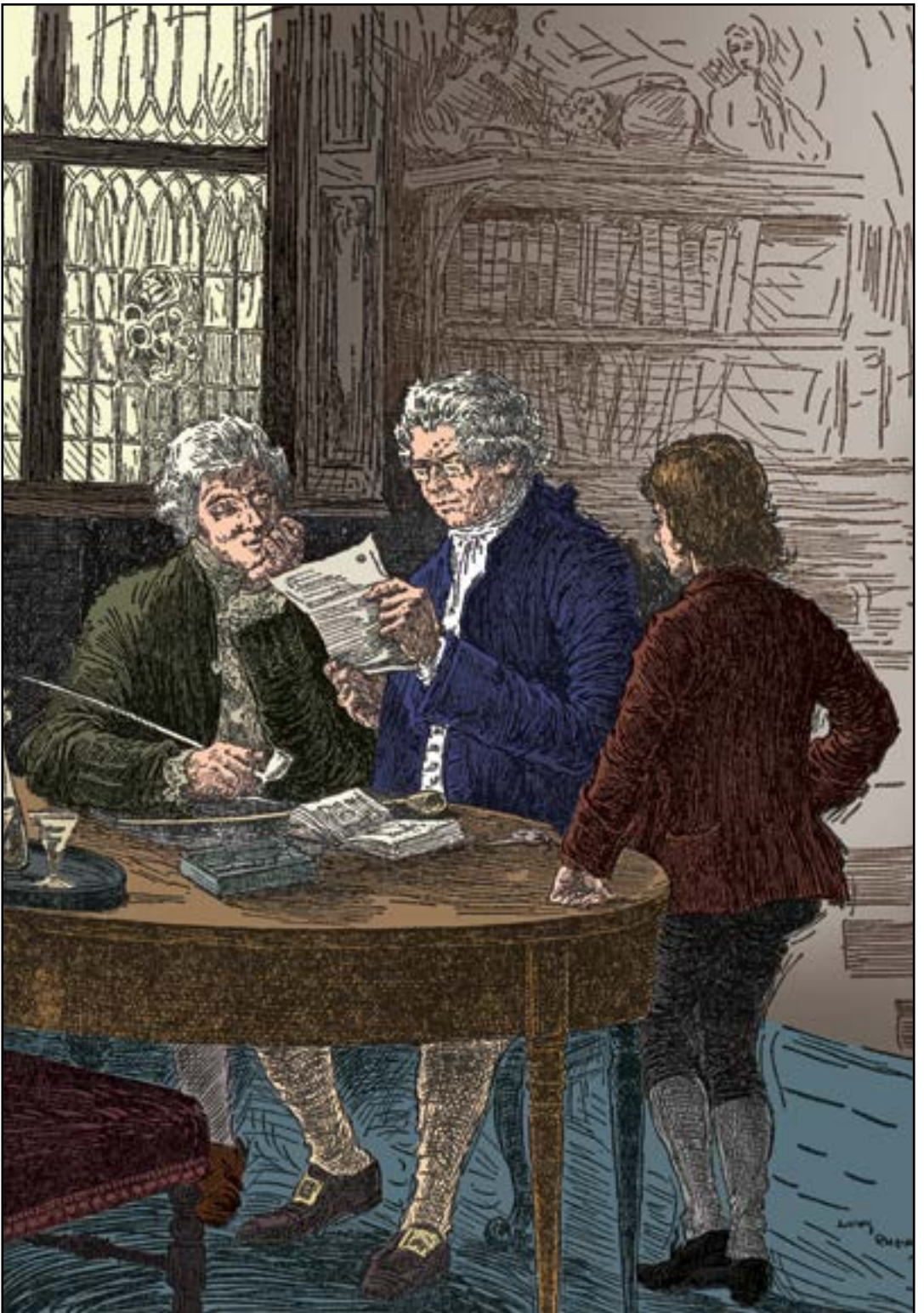
“I would fit out a sailing ship in Bristol,” the squire declared confidently. “I’d take you and Jim Hawkins along, and I would find that treasure, even if I had to search for an entire year!”

With that said, the doctor cut the bundle open. It contained two things: a book and a sealed paper. Printed on the first page of the book were the words: *Billy Bones, his account*. The next twenty pages were filled with dates, sums of money, and little crosses. One line read, “June 12th, 1745, seventy pounds, off Caracas.” Next to this entry were six tiny crosses.



When merchant ship sailors saw the Jolly Roger’s skull and crossbones flying over a pirate ship, they knew they faced a strong set of armed buccaneers. The symbol struck such fear that oftentimes merchant ships immediately surrendered their goods in exchange for their lives. Not all ships flew exactly the same variation, and powerful pirate captains became infamous, identified by their customized flags.





With that said, the doctor cut the bundle open. It contained two things: a book and a sealed paper.

“What does it mean?” I asked.

“This is the old captain’s account book,” said the squire. “This entry tells us that the pirates got seventy pounds of loot after they attacked a ship off the coast of Caracas on the Spanish Main.”

Next, we inspected the sealed paper. The doctor opened it carefully, and a map fell to the floor. It was a map of an island, labeled with latitude and longitude, water depths, names of hills, bays, and inlets, and all the details needed to bring a ship safely to anchorage upon its shores.

It seemed to me that the island was shaped like a portly dragon. From the map, we could see that the island was about nine miles long and five wide. It had two harbors, and there was a large hill in the center marked ‘Spyglass’.

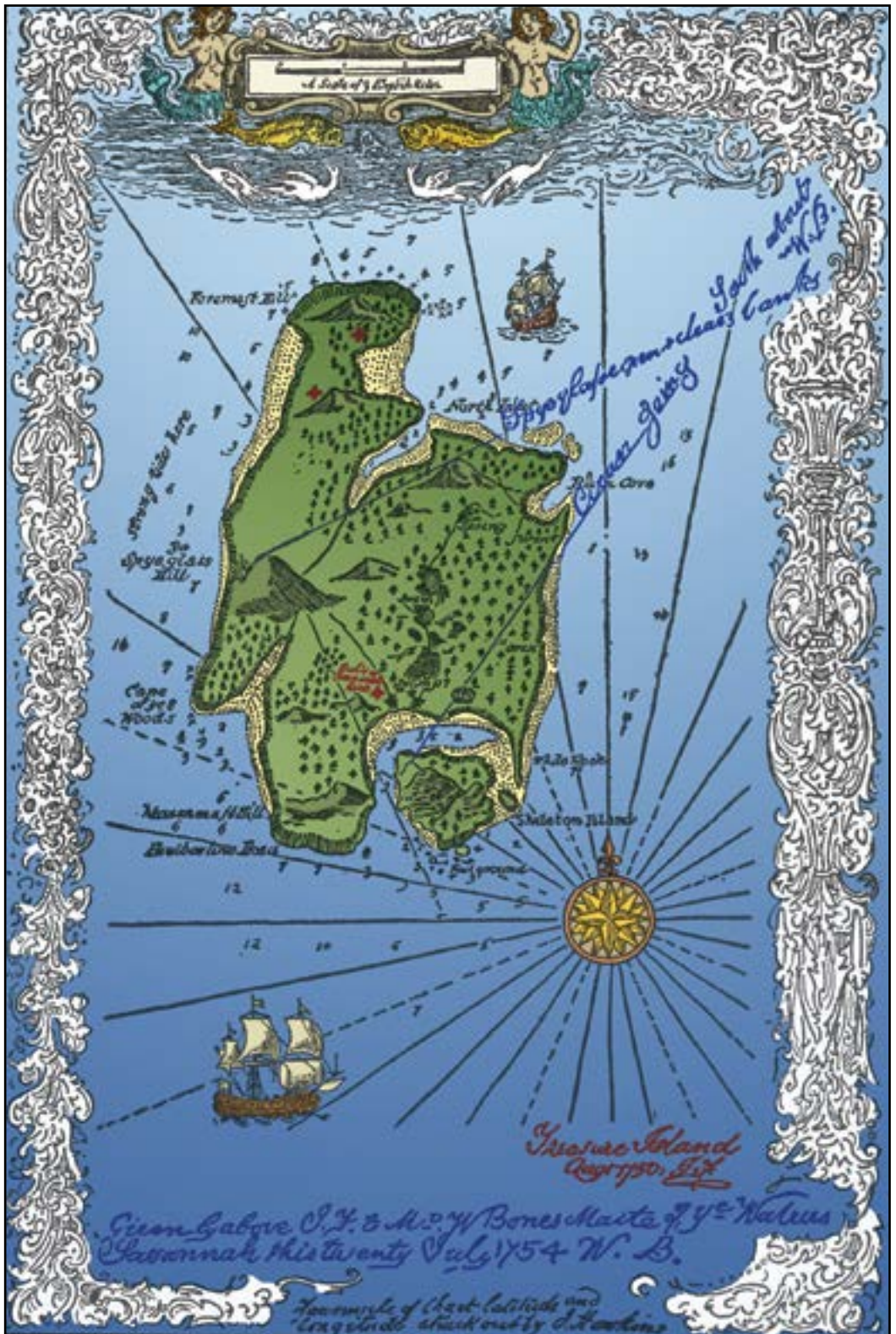
Several things had been added to the map in red ink. There were three crosses—two on the north part of the island and one in the southwest. Next to one of these, written in a small, neat hand, very different from the captain’s, were the words: ***Bulk of treasure here.***

On the back of the map, in the same hand, we read:

*Tall tree, Spyglass shoulder, bearing a point to the N. of N.N.E. Skeleton Island E.S.E. and by E. Ten feet. The bar silver is in the north **cache**. Find it by the trend of the east **hummock**, ten **fathoms** south of the crag with the face on it. The arms are in the sand hill, N. point of north inlet cape, bearing E. and a quarter N. —J.F.*

It did not make much sense to me, but the squire was delighted.

“Tomorrow I’ll set off for Bristol,” he effused. “In ten days we’ll have the best ship and crew in England. Hawkins shall come with us as **cabin boy**. You, Livesey, will be the ship’s doctor, and I will be the admiral.



Several things had been added to the map in red ink.

We'll have no difficulty in finding the spot, and we'll have money to roll in ever after!"

"I'll accompany you," said the doctor. "And I hope Jim will, too. There's only one man who concerns me."

"Name the dog, sir!" cried the squire.

"You!" replied the doctor. "You cannot hold your tongue. Those fellows who **ransacked** the inn tonight are looking for this map—and for Flint's treasure. We have to be extremely careful. You go to Bristol and take my two loyal servants, Joyce and Hunter, with you. Remember, do not breathe a word of what we've found."

"Quite right!" said the squire. "You can rely on me to be as silent as the grave!"

So the squire, along with Joyce and Hunter, set off for Bristol. I stayed on at the hall with the squire's gamekeeper, old Redruth. After a couple of weeks, Dr. Livesey received a letter from the squire.



Dear Livesey,

*The ship lies at anchor, ready for sea. You never saw a sweeter **schooner**. Her name is the Hispaniola. I acquired her through my old friend Blandly.*

*At first, finding a crew troubled me. I wanted twenty men, and I had difficulty finding half a dozen, but then fortune brought me the man I required. I fell into talk with him on the dock. He keeps a tavern, and I found he knew all the seafaring men in Bristol. It seems he lost his health ashore, and was hoping to secure a position as a cook at sea. He had hobbled down there that morning, he said, to enjoy the salty sea air. I was touched by his story and engaged him on the spot to be the ship's cook. Long John Silver he is called. He has lost a leg in his country's service.*

*Between Long John Silver and myself we got together a fine company of seamen. Silver even got rid of two men I had already engaged. He explained that they were just the type of men we needed to avoid for an adventure of this importance.*

*I am in magnificent health and spirits, eating like a bull, sleeping like a tree. Yet I am eager to lift anchor. So do come quickly.*

*John Trelawney*

*P.S. My old friend Blandly has agreed to send another ship after us if we don't turn up by the end of August. He found an admirable fellow for captain—a stiff man, but, in all other respects, a treasure. Long John Silver has unearthed a very competent mate.*



### Chapter 3

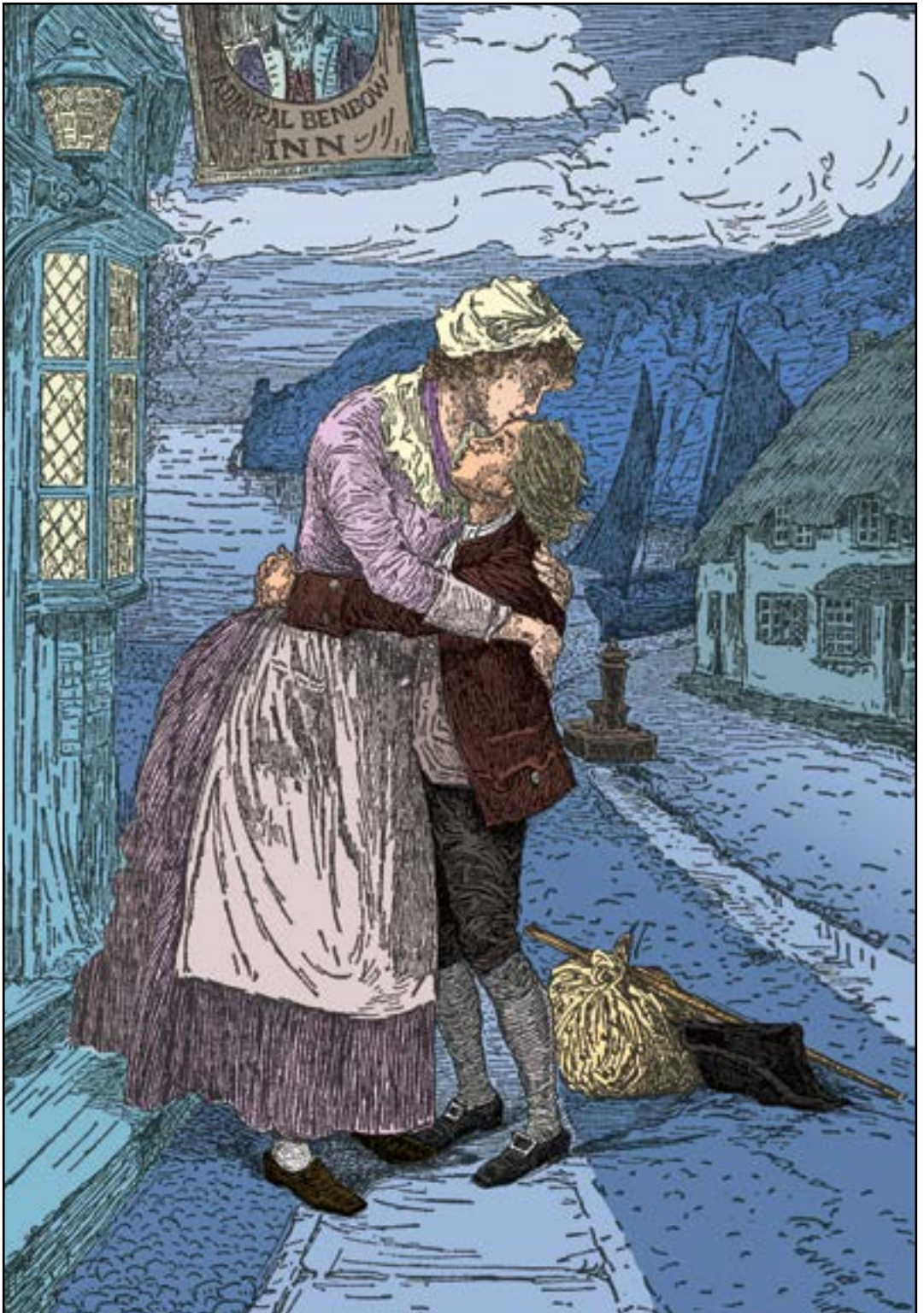
## The Real Adventure Begins

I said farewell to my beloved mother and the dear Admiral Benbow, and then joined up with Redruth, the squire's gamekeeper. We purchased our seats for the **coach** to Bristol. It picked us up around dusk and we arrived in Bristol as the sun was rising like a shimmering peach above the city.

Squire Trelawney was residing at an inn near the water. Along the **quay** lay ships of all sizes and nations. In one, sailors were singing as they worked in the morning fog that **shrouded** the quay. In another, men, high up in the rigging, were hanging by threads that seemed no sturdier than those of a spider's web. An overwhelming smell of tar and salt filled the air. I spotted old sailors with pigtails, and rings in their ears. It was all new to me, and I was **captivated**.

We went to see the squire. He was dressed like a naval officer, in a new suit.

"There you are!" he cried. "The doctor arrived last night. Now our ship's company is complete. We'll set sail early in the morning, at first light!"



I said farewell to my beloved mother and the dear Admiral Benbow.

The squire handed me a note to carry to Long John Silver. I made my way along the crowded quay, full of people and loaded carts, until I found the tavern.

It was brighter and cleaner than I expected. The windows glistened and the floor was cleanly sanded. The customers were seafaring men talking loudly and enthusiastically among one another.



As I was waiting, a man emerged from a side room. I **deduced** he must be Long John Silver. His left leg was missing, and he walked with the aid of a crutch. He managed the crutch with wonderful skill, hopping about on it like a sprightly bird. Silver was tall and strong, with a face as big as a ham, yet **brimming** with intelligence. He whistled as he moved among the tables and had a merry word or a slap on the shoulder for each of his guests.

From the first mention of John Silver in the squire's letter, I had feared that he might be the very one-legged sailor I had watched out for at the Admiral Benbow. But one look at the man was enough to convince me I had nothing to fear. I had seen the captain, I had seen Black Dog, and I had seen Pew. I thought I knew what a buccaneer looked like, and they were quite different from this clean and likeable landlord.



“Mr. Silver, sir?” I asked hesitantly.

“Yes, lad,” said he. When Silver saw I had a letter from the squire, he seemed startled. “Oh!” he said, quite loudly. “You must be our new cabin boy!”

Just then, one of the customers rose suddenly and ducked out the door. Although the man made a hurried exit, I had time enough to catch a glimpse of his face. It was the man who had visited the captain at the Admiral Benbow—the man with the two missing fingers.

“Someone stop him!” I cried out. “He’s Black Dog!”

Two of the men sitting near the door leaped up and chased after the eight-fingered man.



“Someone stop him!” I cried out. “He’s Black Dog!”

“What was that you said, boy?” John Silver asked. “Black what?”

“Black Dog,” I replied. “Didn’t Mr. Trelawney tell you about the buccaneers? Black Dog was one of them.”

“Was he indeed?” cried Silver. “Black Dog, did ya say? The name’s not familiar, yet I think I’ve seen him. He used to come here with a blind beggar.”

“Yes!” I said. “That would be old Pew!”

“Yes!” cried Silver, his voice rising as all kinds of thoughts clearly flooded his mind. “Pew! That were his name alright. Well, never fear, my men will run him down.”

However, the moment I saw Black Dog in Silver’s tavern, I sensed something was wrong. Why was he there, and was Silver telling the truth when he said he did not know him? I watched Silver closely, but he continued to create the impression that he was an honest man.

The two men came back, out of breath, and confessed that they had lost Black Dog in a crowd by the quay. Silver scolded them and shook his head in a display of disappointment.

“Well, Hawkins,” said Silver, “we had better go and tell the squire about this, eh? Here this **scoundrel** is sitting in my house, right in front of me. We wouldn’t want the squire to get the wrong idea now, would we?”

As we walked along the quay, Silver proved himself a most interesting companion. We even stopped beside a large sailing ship, as he pointed out its different parts and the proper terms for each one. He taught me **nautical** terms such as *fore* and *aft*, *starboard* and *port*. He showed me the forecastle at the front of the ship and the quarterdeck toward the back. He pointed out the mainmast in the middle and the

crow's nest on top. The crow's nest was the spot where sailors went to keep a lookout. He explained that the cables sailors use to raise a sail are called halyards. He had me repeat these phrases till I could recite them perfectly. I knew he was the best possible shipmate for a novice sailor like me.

When we got to the inn, Silver gave Mr. Trelawney and Dr. Livesey an account of all that had happened.

"I won't stand for scoundrels of that sort in my tavern," he said. "But there was not much chance of me catching him myself, with this old timber I hobble on. So I sent two of my mates after him. Thought they might catch him, but in the end he slipped away. And that's what happened, isn't it Hawkins?"

"It is," I said.

The doctor and the squire were sorry that Black Dog had escaped, but they agreed there was nothing else to be done.

Then Silver paid me a compliment: "This is a fine lad you've signed up," he said. "A good fellow—and smart as paint!"

I was pleased by this compliment, and I smiled as Silver hobbled away.

"All hands on deck by four this afternoon!" the squire shouted after him.

"Aye, aye, sir!" cried Silver.

"Well," said Dr. Livesey to the squire. "As a rule, I don't put much faith in your discoveries, but this John Silver suits me."

"Yes," said the squire. "He's quite a remarkable man."

Later, we boarded the ship while the supplies were being loaded. As soon as we were on board, the captain paid us a visit.

“Well, Captain Smollett,” said the squire. “How are you? All’s well with you, I hope?”



“I am well, sir,” said the captain. “But I must tell you I have a bad feeling about this voyage, and I don’t care for some of the seamen you’ve hired.”

The squire was extremely offended by this remark.

“Perhaps you do not like your employer, either?” replied the squire, but here Dr. Livesey cut in.

“Hold on, Trelawney,” said Dr. Livesey. “Let’s hear what Captain Smollett has to say.”

Captain Smollett addressed the doctor: “I was engaged, sir, to sail this ship where that gentleman should bid me. Now I find that every seaman on board knows more than I do. I hear that we are going after treasure. I don’t like to involve myself in secret treasure voyages,

especially when the secret is no longer secret. Why, even a parrot seems to know our business.”

“Do you mean Silver’s parrot?” asked the squire.

“Gentlemen, do you understand what you’re getting into?” came the captain’s reply.

“We most certainly do!” said the squire.

“Please explain,” said Dr. Livesey, “what is it that you don’t like about the crew?”

“I should have been able to pick them myself,” explained Captain Smollett. “I do not approve of your officer. He’s a good seaman, but he’s too friendly, familiar if you like, with the crew. And another thing—the men are putting the guns and powder in the forehold. I don’t like that. Why not put them under the cabin and give your own people the **berths?**”

“Is there anything else?” asked the squire.

“Yes,” said the captain. “I’ve heard the exact latitude and longitude of our island location. I’ve heard you have a map of the island. I’ve even heard this map shows the exact location of treasure—as all good treasure maps should do!”

“Egad!” cried the squire. “I did not tell a soul about any of this!”

“Gentlemen,” continued the captain, “I don’t know who has this map, but I ask that it be kept somewhere secret—even from me. If you won’t do that much, I would ask you to let me resign.”

“I see,” said the doctor. “You are afraid the men may mutiny.”

“Sir,” said Captain Smollett. “They may be honest men, for all I know, but I am responsible for the ship’s safety and the life of every man aboard. I’m concerned, and I ask you to be cautious or let me resign. That’s all.”

Trelawney grumbled, but eventually he agreed.

“I will do as you wish,” he said, sighing deeply. “But it grieves me that you do not trust me.”

“As you please, sir,” said Captain Smollett. “You’ll find I do my duty.” And with that, he left.

“Trelawney,” said the doctor, “I believe you have at least two good men on board—that man and John Silver.”

“Silver, perhaps,” cried the squire, still in a huff, “but I believe Captain Smollett to be difficult and downright rude.”

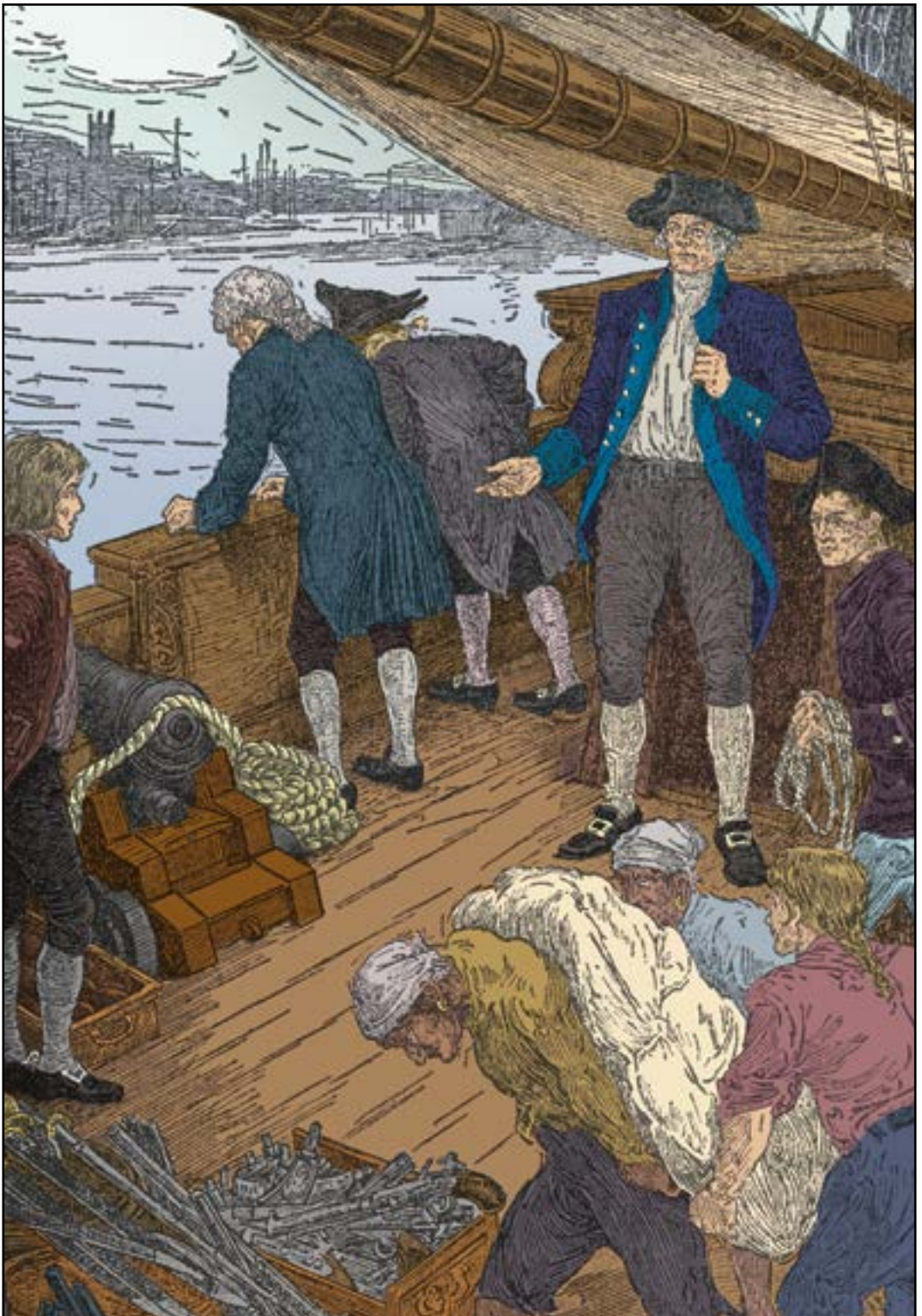
“Well,” said the doctor, “we shall see.”

Early the next morning we lifted anchor and set sail. The *Hispaniola* began her voyage to Treasure Island.

The *Hispaniola* proved to be a good ship. The captain and crew were very capable. I was especially fond of Long John Silver, or Barbecue, as some of the men called him. He was always glad to see me in the ship’s galley, which he kept as clean as a pin. The old sea cook even introduced me to his pet parrot.

“This is Cap’n Flint,” he told me. “Named for the famous buccaneer. And she predicts success for our voyage. Don’t you, Cap’n?”

I wondered at this choice of name.



Early the next morning we lifted anchor and set sail. The *Hispaniola* began her voyage to Treasure Island.

Then the parrot squawked, “Pieces of eight! Pieces of eight!”

“That bird is maybe two hundred years old,” said Silver. “If anybody’s seen more wickedness, it must be the devil himself. She sailed with Cap’n England, the pirate. I reckon that’s how she learned about pieces of eight.”

Silver gave the bird a lump of sugar and smiled in a way that made me think he was either the best of men—or the worst of men.



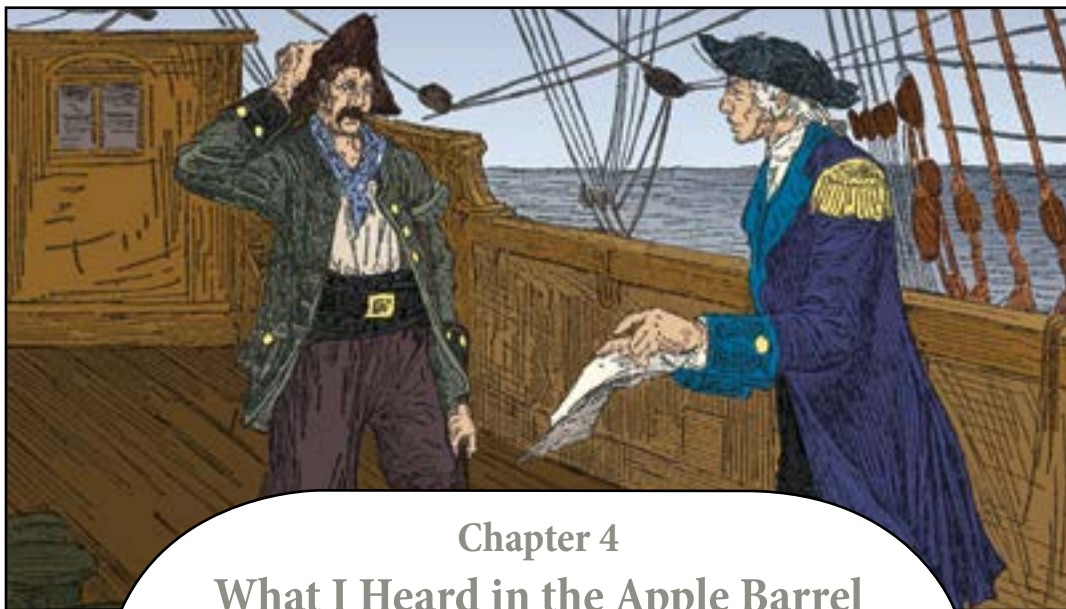


All the crewmen respected and obeyed Silver. He had a way of talking to everybody and doing each one some particular service.

“He’s no common man, Barbecue,” Israel Hands, one of the crew, told me. “He can speak like a book when he wants, and he’s brave—a lion’s nothing alongside him. I’ve seen him, unarmed, grapple four men and knock their heads together!”

I had no doubt that Silver was a man to be reckoned with.





## Chapter 4

### What I Heard in the Apple Barrel

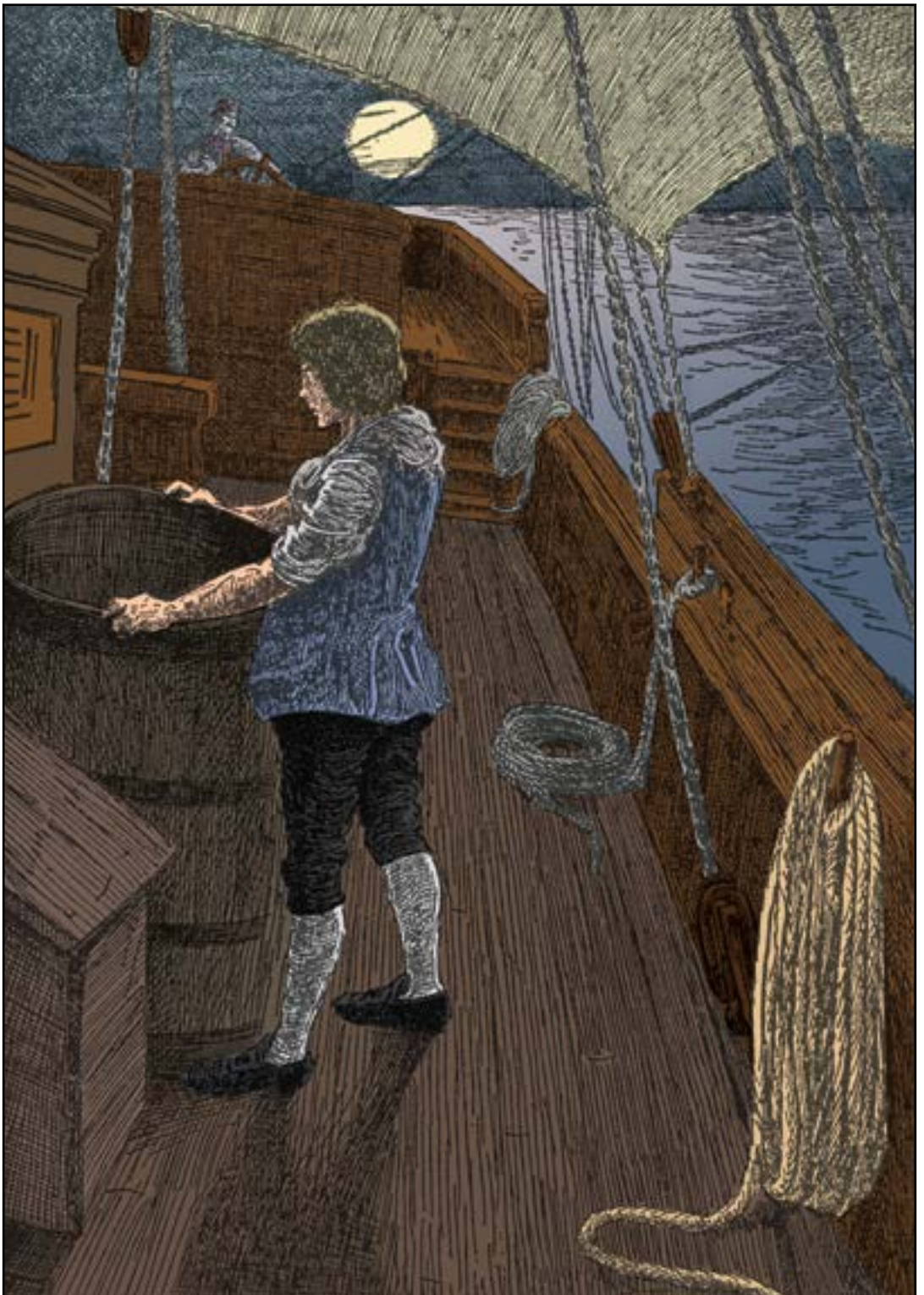
A few **leagues** out from Bristol we ran into some **squalls** and heavy weather, but this only confirmed the seaworthiness of the *Hispaniola*.

As we continued our voyage, every man on board the ship appeared to be cheerful. The old sea cook, John Silver, cooked up delicious grub, and the men were given generous portions. Squire Trelawney had even purchased a large barrel of apples, and it was left open so any of us could help ourselves whenever we felt the urge.

Captain Smollett disapproved of the apple barrel. “No good ever came of that sort of thing,” he said to Dr. Livesey.

Some good did come of the apple barrel though, and I will tell you how it came about.

It was the last day of our outward voyage. After sundown, when my work was done and I was on my way back to my berth, it occurred to me that I would like an apple. I went to the barrel and found there were only a few left, so I had to climb into the barrel to get one.



After sundown, when my work was done and I was on my way back to my berth, it occurred to me that I would like an apple.

While I was sitting in the barrel, comparing the quality of two apples, several members of the crew arrived. They were talking, and before I had heard a dozen words, my mood changed to one of fear and anxiety. You see, their conversation revealed that the lives of all the honest men aboard the *Hispaniola* depended upon me.

“No, not I,” said Silver. “Flint was cap’n and I was part of the crew. I lost my leg on that voyage, and old Pew lost his eyes. But I got my hands on some money, and it’s all safe in the bank. You see, boys, it’s not earning that does it—it’s saving.”

Another seaman mumbled something I could not hear.

“Look here, mate,” Silver said in reply, “you’re young, but you’re as smart as paint, and I’ll talk to you like a man.”

You can imagine how I felt when I heard those words “smart as paint,” as that was what Silver had said about *me* that day in Bristol! In fact, those were his exact words! I wanted to pounce on him, but he was unaware that I was listening, and he continued to speak.

“Gentlemen of fortune live rough, and they risk death every day,” Silver explained. “But when a cruise is done, they’ve got money in their pockets. Most spend it carelessly, but that’s not the course for me. I put it all away. I’m fifty years old now. Once I get back from this cruise, I’ll set myself up as a gentleman. My missus has gathered up all my money. She’s sold the Spyglass by now, and I’ll meet up with her when I return.”

“Well,” said one of the men named Dick, “I didn’t like this job till I had this talk with you, but now things are startin’ to look up! Here’s my hand on it, John!”

“A brave lad you are!” Silver answered. “And smart, too!”

By this time I understood what was happening. By “gentlemen of fortune,” Silver meant pirates, and he had just convinced another one of the honest men to join the mutiny he was planning.

Silver gave a little whistle and a third man joined them.

“Dick’s square,” said Silver to the newcomer.

“I knew he was no fool!” said the other. “But here’s what I want to know, Barbecue: When will we strike? I’ve had more than enough of Captain Smollett.”

“Listen, Israel,” said Silver. “Keep your eyes peeled till I give the order.”

I concluded that the new arrival must be Israel Hands.

“I don’t say *no*,” Hands growled, “but I say *when*?”

“At the last possible moment, that’s *when*,” replied Silver. “We’ve got a first-rate captain sailing the ship for us, and the squire and the doctor have Flint’s map. We’ll let them find the treasure and haul it onboard. Then we’ll strike.”

“And what will we do with them?” asked Dick.

“Well,” said Silver, “we could leave them on the island, **marooned**—or we could cut ’em down. That’s what Flint would have done—and Billy Bones, too.”

“Billy was the man for that,” added Hands. “Dead men don’t bite, he used to say. If ever a rough man came to port, it was Billy Bones!”

“Rough and ready,” said Silver, “and on this point, I agree with him. When I’m a rich man, back in England and riding in my coach, I don’t

want these men coming home. We'll wait, but when the time comes, let her rip! I claim Trelawney. Dick—" he added, breaking off suddenly, "jump up like a sweet lad, and get me an apple to wet my pipe."

An apple! From the barrel! You can imagine how terrified I was.

I heard Dick getting up. I figured I was as good as dead, but then Hands said, "Nah, let's have something to drink instead."

Dick went to fetch the drinks, and Hands and Silver continued talking.

"That's the last of them," Hands said. "None of the others will join us."

This lifted my spirits, for it meant there were at least a few faithful men onboard.

When Dick returned, he and the others drank a series of toasts.

"Here's to luck!" said Dick.

"Here's to old Flint!" said Hands.

Just then, the lookout up in the crow's nest shouted, "Land ahoy!"

This was followed by a great rush of



shuffling feet as the mutineers sprinted away. I waited a few seconds, then slipped out of the apple barrel and followed them.

As we drew near the island, Captain Smollett called out, “Men, have any of you ever seen the island ahead?”

“I have, sir,” said Silver. “Once, when I was a ship’s cook, we stopped there for fresh water. Skeleton Island, they calls it. It were a main hideout for pirates once. There are three hills on it, and the big one—the one in the middle there, with its top in the clouds—that’s called the Spyglass, because it’s the perfect place to post a lookout.”

“I have a map here,” said the captain. “Have a look and see if this is the place.”



John Silver’s eyes burned with intensity as he took the map, but I could tell it was not the map I had found in Billy Bones’s chest. It was a copy that did not show the location of Flint’s treasure. Silver carefully concealed his disappointment.

“Yes, sir,” he said. “This is the spot—and I believe the best anchorage is right over here in this little cove.”

I was surprised at the coolness with which Silver declared his knowledge of the island. I had, by this time, such a fear of his cruelty and **duplicity** that I could scarcely conceal a shudder when he called out, “Ahoy there, Jim!” and laid his hand on my shoulder.

“This island is a sweet spot for a lad,” Silver said. “When you want to do a bit of exploring, just ask old John, and I’ll fix up a snack for you to take along.”

After Silver hobbled off, I met with the captain, the doctor, and the squire. I proceeded to tell them everything I had heard. Everyone sat quietly for a few moments until, at last, the squire broke the silence.

“Captain,” he said, “I believe I owe you an apology. You were right, and I was wrong. I await your orders.”

“Well,” said the captain, “I accept your apology, but now I must present to you my opinion of our current **predicament**. I see three or four important points for our consideration. First, we can’t turn back. If I gave orders to go back, Silver and the others would mutiny at once. Second, we have some time—at least until the treasure’s found. Third, we will come to blows sooner or later. What I propose is that we choose a time to fight when they least expect it. I take it we can count on your servants—Hunter, Joyce, and Redruth—Mr. Trelawney?”

“As upon myself,” declared the squire.

“That’s three honest men,” said the captain. “Ourselves make seven, counting Hawkins here. Now, what about the others?”

“I fancy we can also count on the men Trelawney hired,” said the



doctor. "I mean the men he found by himself before Silver intervened."

"Nay," replied the squire. "Hands was mine."

"Well, gentlemen," said the captain, "we must determine who can be trusted."

I felt helpless. There were only seven out of twenty-six who were known to be good—and one of those was me, a young boy.

Silver helped the captain guide the *Hispaniola* to the best anchorage. He knew the passage like the palm of his hand and never hesitated once. Still, there were problems afoot. Discipline had begun to break down. The men were now unfriendly and unwilling to take orders. They seemed to be on the verge of mutiny. Only Silver showed a willingness to obey. When an order was given, he was on his crutch in an instant with a cheery, "Aye, aye, sir!" and, when there was nothing else to do, he sang old sea songs.

The captain called a meeting with our group in his cabin.

"Gentlemen," he said, "we are in a real pickle here. I believe that if I continue to command this ship, the men will mutiny. If I don't, Silver will know that something is up. I believe there's only one thing to do."

"What's that?" inquired the squire.

"Leave things to Silver," the captain replied. "He's as anxious as we are to cover things up. He doesn't want the men to mutiny—at least not yet—and I say we give him a chance to talk them out of it. Let's allow the men to go ashore if they like. Then Silver can talk with them and get them under his control. If they go, you mark my words, Silver will get them back in line. He'll bring 'em on board again, mild as lambs."



We all agreed this was the best plan. Loaded pistols were served out to all the sure men. The squire's men—Hunter, Joyce, and Redruth—were taken into our confidence, and received the news with less surprise and better spirits than we anticipated. After the meeting, the captain went on deck and addressed the crew.

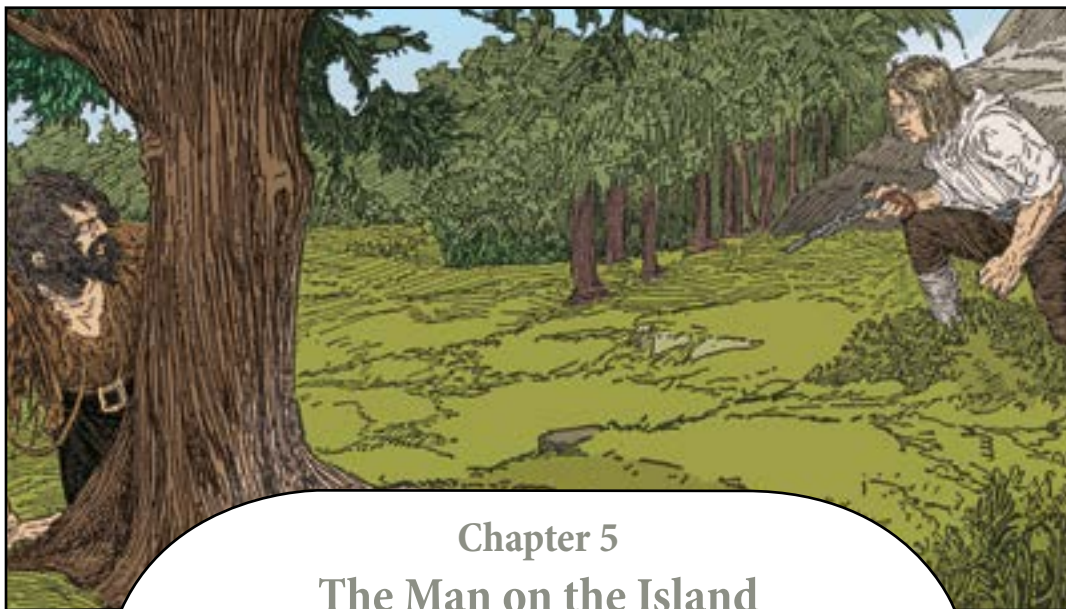
“Lads,” said he, “it’s hot, and we’re all tired. As many of you as would like may go ashore for the afternoon. Take the landing boats. I’ll fire a gun to call you back just before sundown.”

The men must have thought they would trip over treasure as soon as they landed, for their spirits seemed to lift in a moment, and they all gave a cheer. The captain whipped out of sight, leaving Silver to arrange the landing party. In a few minutes, the party was assembled. Six of the seamen were to stay on board. The remaining thirteen, including Silver, were to go ashore.

I thought about the numbers: If Silver was leaving six of his men on the *Hispaniola*, it was plain that our party could not take over the ship. At the same time, if he was leaving only six men, those men would not pose too much of a danger to the loyal hands. The captain and the others would be safe—and they would not need my help. I thought it might be more useful for me to go ashore. So, without debating the question any more, I slipped over the side and curled up in the front of the nearest boat.

No one in the boat took any notice of me. When we reached the shore, and the men had wandered off, I came out of my hiding place and began to explore the island.





## Chapter 5

### The Man on the Island

At first, Treasure Island seemed a fascinating place. There were marshes full of willows and odd, **outlandish**, swampy plants and trees. Here and there I saw snakes, and one raised his head from a rock and hissed at me with a noise not unlike that of a spinning top. I explored for a while until I wandered into a thicket of live oak trees, which grew along the sand.

Suddenly a wild duck flew up into the air followed by another, and soon, over the whole surface of the marsh, a great cloud of birds hung screaming and circling in the sky above us. I guessed that some of my shipmates must be drawing near. I listened and heard voices, faint but growing louder. I got down on all fours and crawled until I could see down into a little green **dell** beside the marsh, closely set about with trees. There Long John Silver and a seaman named Tom stood face-to-face in conversation. It was clear that Silver was testing Tom, trying to find out if he would join the mutiny.

“I’ll not be led away,” said Tom. “I’d sooner lose my hand. If I forget my duty—”

All of a sudden, he was interrupted. Faraway out in the marsh arose an angry roar, then another. Tom jumped at the sound, like a horse pricked by a rider's spurs, but Silver winked not an eye. He stood resting lightly on his crutch, watching his companion, like a snake about to strike.

"John!" said Tom, "what was that?"

"That?" said Silver, with a **treacherous** smile. "Oh, I reckon that was Alan."

Then Tom seemed to understand everything all at once.

"Alan!" he cried, fearing the worst for his friend. "Well, John Silver, you're no mate of mine, and that's a fact! I'll have no part in your mutiny."

With that, the brave fellow turned his back on the cook and set off toward the beach, but he was not destined to go far. With a cry, Silver seized the branch of a tree, whipped the crutch from under his armpit, and sent the missile hurtling through the air. It struck poor Tom right between the shoulders in the middle of his back. His hands flew up, he let out a gasp, and fell.

I felt faint. The whole world seemed to swim before me in a whirling mist. When I gathered my courage to look again, I saw Silver standing next to Tom, who was motionless on the ground.

A moment later, Silver pulled out a whistle and blew upon it. I guessed he was calling the other pirates, and I was worried they might find me. I crawled out of the undergrowth and ran as fast as I could. It was all over for me, I thought. I would be captured by the mutineers.

I ran without knowing where I was going, until a new alarm brought me to a standstill. With a thumping heart, I saw a dark shaggy figure leap behind a tree trunk. Was it a bear? Or a monkey? I could not tell, but I was afraid because I was now cut off on both sides. Behind me were the ferocious pirates, and in front of me, the lurking creature.

The figure flitted from trunk to trunk like a deer, but it ran on two legs like a man. I was tempted to cry for help, when another sighting reassured me that the creature was indeed a man. I took some comfort in this discovery, and in the fact I had just remembered I carried a pistol in my pocket. I put one hand on my pistol and took a few steps forward. At that precise moment, the man leaped out in the open, threw himself on his knees, and held out his hands as if begging for mercy.

I could see that he was an Englishman like myself, but his clothes were old and tattered, and his skin had been burned by the sun. In fact, his bright eyes looked quite startling on a face so burned.

“Who are you?” I demanded.

“I’m Ben Gunn, I am,” he replied. His voice sounded like a rusty lock. “I haven’t spoken with a man for three years! I am surprised I still know how to speak.”

“Three years?” I cried. “Were you **shipwrecked** here?”

“Nay, friend,” said he. “I was marooned.”

I had heard the word, and I knew it stood for a horrible kind of punishment common enough among buccaneers. It was my understanding that when a person is marooned, he is abandoned on a **desolate** island with not much to rely on other than his wits.



“Marooned three years ago,” continued the man. “I’ve lived on goats, berries, and oysters, but my heart longs for English food. At night I dream of cheese!”

All this time he had been looking at me and smiling. He seemed to take a childish pleasure in the presence of a fellow creature.

“What’s your name?” he asked.

“Jim Hawkins,” I told him.

“Well, now, Jim,” he said. “If I ever get back to England, I’m changing my ways and the company I keep. I’m a changed man.

“And, Jim . . .” he continued, looking around and lowering his voice to little more than a whisper. “I’m rich! You’ll thank your lucky stars, you will, that you was the first that found me!”

Then a shadow passed over his face, and he took hold of my hand and raised one finger threateningly before my eyes.

“Now, Jim,” he said, “tell me true. Is that Flint’s ship you came on?”

“No,” I replied. “It’s not Flint’s ship. Flint is dead, but we have some of his men with us.”

“Not a man . . . with . . . one leg?” he gasped.

“John Silver?” I asked.

“Yes, that were his name,” he said anxiously.

After talking with Ben Gunn for a few minutes, I no longer feared him. In fact, I told him the story of our voyage, and he heard it with the keenest of interest.

“Well,” he said, “you and your friends are in a pinch, ain’t you? Well, never you mind. Just put your trust in Ben Gunn. But tell me one thing—is this squire of yours an honest man?”

“Yes,” I said.

“Suppose I gave him a share of my money. Do you think he would let me sail home with you?” he asked.

“I’m sure he would,” I replied. He seemed greatly relieved to hear this.

“Well, then,” he went on, “I’ll tell you my story. I was on Flint’s ship when he buried his treasure. He went ashore on this very island, with



six strong men. They were ashore nearly a week, and left the rest of us on the ship. Eventually, Flint came back, all by himself. There he was! And the six men? All dead. How he done it, not a man aboard could make out. Billy Bones was the mate back then, and Silver was also part of the crew.

“Then, three years back, I was on another ship, and we sighted this island. ‘Boys,’ said I, ‘this is where Flint buried his treasure. Let’s go ashore and find it!’ Twelve days we spent lookin’ for it. Then the others gave up and went back aboard. ‘As for you, Benjamin Gunn,’ says they, ‘here’s a musket, and a spade, and a pickaxe. You can stay here and find Flint’s money for yourself.’”

“Well, Jim, that’s my story. Now, be a good lad and run and speak with the squire. Tell him I know this island like it’s my own.”

“How am I to get back to the ship?” I asked.

“You can use my boat,” he said. “I made it with my own two hands. I keep it under a white rock along the shore.”

Then, quite suddenly, we heard the boom of a cannon.

“They’ve begun to fight!” I cried.

We stayed together in the undergrowth, unaware of time passing, listening to the sound of cannon and pistol fire. Eventually I decided I should make my way toward the anchorage. Ben agreed to accompany me. At some point along the way, we spotted a **Union Jack** fluttering above the trees.

“That must be your friends,” said Ben Gunn.

“It can’t be,” I said, stunned by the sight of the flag. “They’re on the ship. That must be Silver, or some of the other mutineers.”

“Not likely,” said Ben Gunn. “In a place like this, where nobody puts in but gentlemen of fortune, Silver would fly the Jolly Roger. You see, Jim, just over that hill is an old **stockade**. Flint built it many years ago. I reckon that your friends have retreated to the stockade, and Silver has the ship.”

“Well,” I said, “if it really is them, I should try to help.”

“I’ll not go with you,” said Ben Gunn, “not till I have an opportunity to meet with the squire in private. If he wants to talk, tell him where he can find me and to come with a white flag to show he means well.”

At that moment, a cannonball came whizzing through the trees and tore up the sand, not a hundred yards from us. I ran one way and Ben Gunn ran another.

After parting with Ben Gunn, I decided to assess the situation. First, I went to check on the *Hispaniola*. I saw she was still anchored in the same place, but now she was flying the Jolly Roger. It seemed that the pirates had indeed taken over the ship. Next, I **scouted** the shore line. I spotted a big white rock and I figured it must be the rock beneath which Ben Gunn hid his boat. Then I made my way through the woods until I came to the stockade, a plain log house surrounded by a tall fence. I saw that Ben Gunn had been right. My friends were in the stockade with the Union Jack flying above them. I called out to them and was warmly welcomed. They told me their story, and I told them mine.

When fighting broke out on the ship, they had decided they would be safer on the island, so they escaped in two of the landing boats with some guns and supplies. They had heard about the stockade. When the pirates saw them rowing away, they fired on them from the ship and then attacked the stockade. Old Redruth had been killed, and another of our loyal men, Gray, had been injured.

After telling my story, I had a chance to look about me. The stockade was made of trunks of pine. Near the door of the stockade was a little spring that welled up and provided fresh water. There was a small chimney in the roof through which only a little smoke found its way out. The rest stayed in the house and kept us coughing. If we had been allowed to sit idle, we should have all fallen into the blues, but Captain Smollett divided us into watches.

The doctor questioned me about Ben Gunn, “Do you think he’s sane, Jim?”

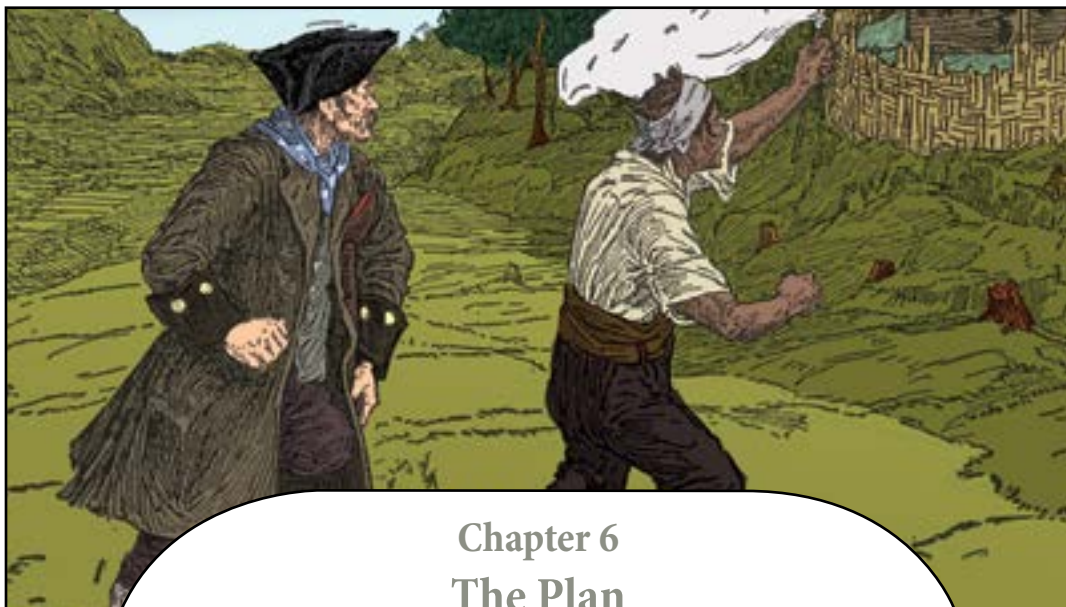
“I’m not quite sure. He seems a little strange.”

“Well,” said the doctor, “you can’t expect a man who has spent three years on a deserted island to be as clear-minded as you or me.”

We had very little in the way of supplies, and the captain was worried. He thought our best hope was to get the better of the buccaneers. They had lost four men, and two others were wounded.



On an uninhabited island like the one on which Captain Flint buried his treasure, a stockade, usually built by staking tall wooden fence posts into the ground, provides a structure for protection or capture. In *Treasure Island* the stockade provides a barrier to slow down the mutinous attack. Similar forts could be used to hold prisoners as well.



## Chapter 6 The Plan

The next morning, I was awakened by the sound of loud voices.

“Flag of **truce!**” I heard someone yell. Then, “It’s Silver!”

I got up and rubbed my eyes. Sure enough, two men stood just outside the stockade—one of them was waving a white cloth, and the other was Silver himself.

“Stay inside,” said the captain. “Ten to one says this is a trick.” Then he shouted to the buccaneers, “Who goes there? Stand or we’ll fire!”

“Flag of truce!” cried Silver.

“What do you want with your flag of truce?” Captain Smollett shouted back.

“Cap’n Silver wishes to make terms,” the other man called out.

“Captain Silver?” said the captain. “Don’t know him. Who’s he?”

John Silver answered: “Me, sir. These poor lads have chosen me

cap'n, after your **desertion**, sir. We're willing to submit, if we can come to terms, and no bones about it."

Captain Smollett agreed to meet with Silver—and only Silver. Silver threw his crutch over the fence, got a leg up, and, with great vigor and skill, climbed over the fence and dropped to the other side.

"Well, now," he said, "that was a good scare you gave us last night. We lost some men, but you mark me, cap'n, it won't work twice!" said Silver. "We want that treasure and we'll have it! You would just as soon save your lives, I reckon. We want the map, so if you hand it over, we won't do you no harm."

"Not a chance," replied the captain.

"Give us the map," said Silver, "and stop shooting poor seamen. If you do that, we'll give you a choice. You can come aboard with us once the treasure is stowed away, and I'll give you my word of honor to put you ashore somewhere safe. Or, if that ain't to your fancy, you can stay here. We'll divide the supplies with you, and I'll send the first ship I sight to pick you up."

"Is that all?" Captain Smollett asked. "Now hear me! If you come up one by one, unarmed, I'll clap you all in irons and take you home to a fair trial in England. If not, it won't end well for you."

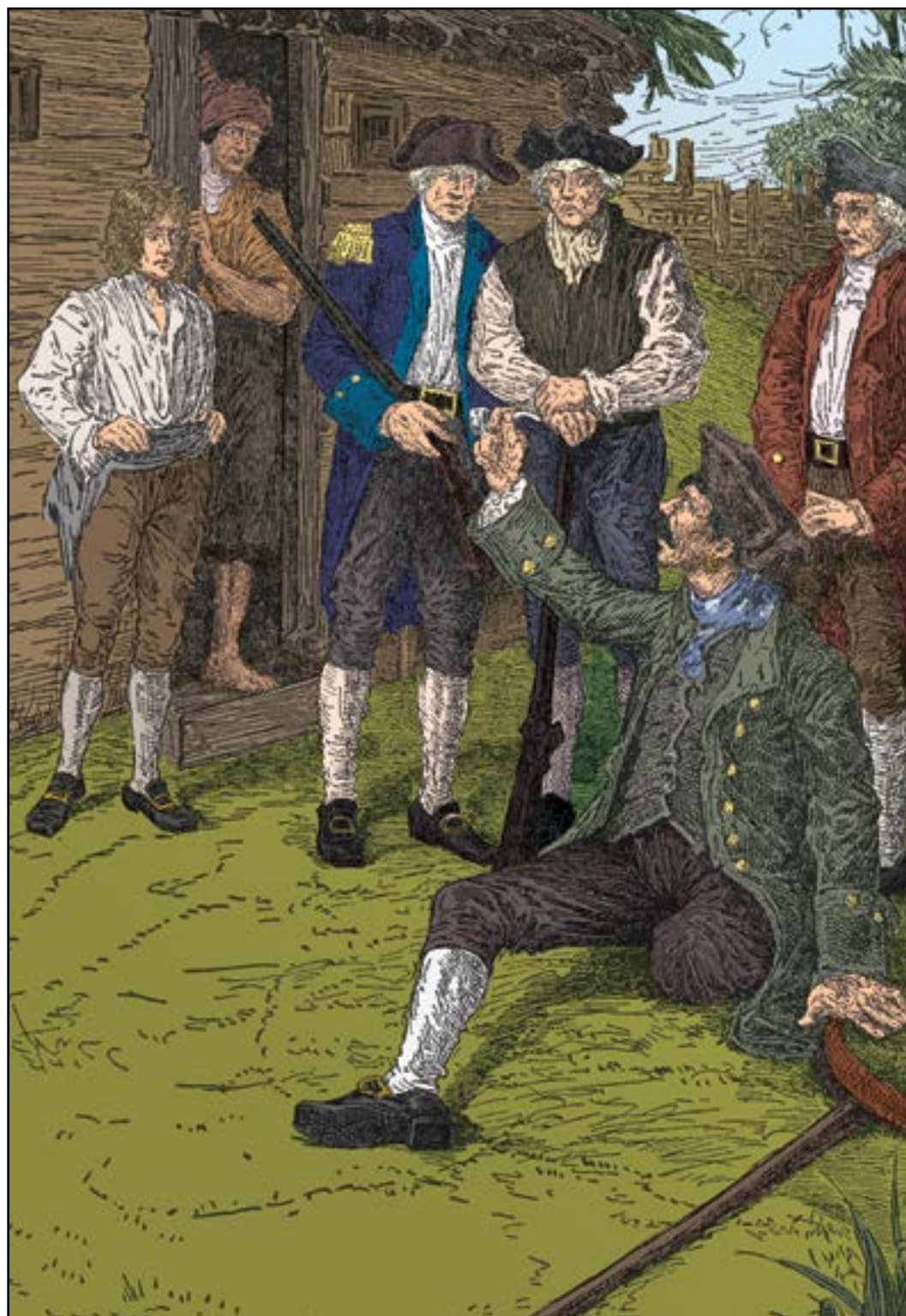
Silver looked scornfully at the captain.

"Give me a hand up!" he cried.

"Not I," returned Captain Smollett.

"Who'll give me a hand up?" Silver roared.

Not one among us moved. Silver had to crawl along the sand,



Silver looked scornfully at the captain. "Give me a hand up!" he cried.

grumbling, till he got close to the door and could hoist himself up on his crutch. Then he spat into the spring.

“Before an hour’s out, I’ll knock in your old log house. Them that die will be the lucky ones!” he cried.

As soon as Silver left the stockade, we returned to our posts and loaded our muskets. There were several small holes in the walls of the log house. We peered out through the holes and waited for the **onslaught**.

“Put out the fire!” shouted the captain. “We mustn’t have smoke in our eyes.”

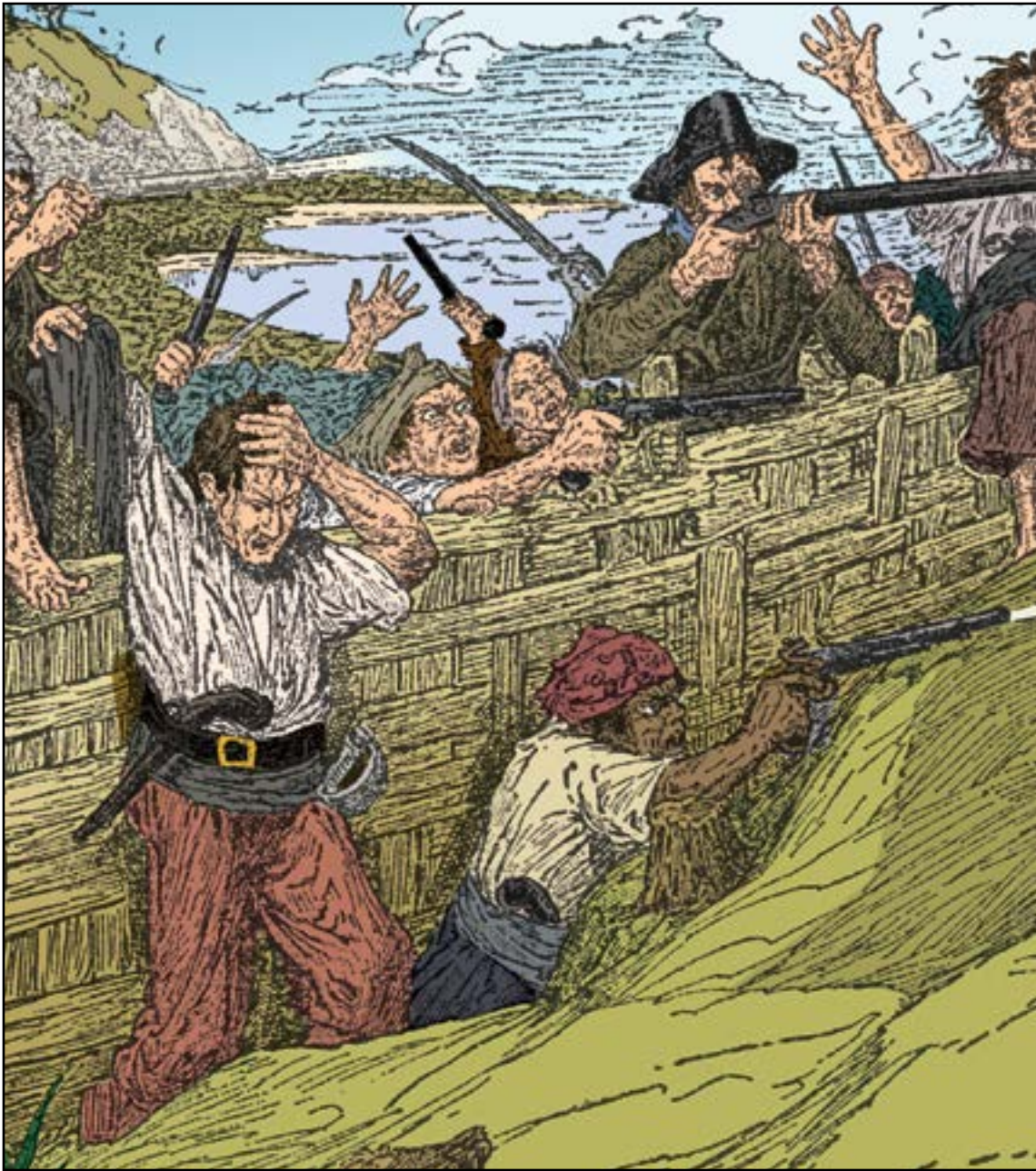
Suddenly, with a loud cry, a group of pirates leaped from the woods on the north side and ran straight toward the stockade. At the same time, gunfire opened from the woods. A rifle ball sang through the doorway and knocked the doctor’s musket to bits.

The pirates climbed over the fence like monkeys. We fired at them, and immediately three of them fell to the ground. Four others made it over the fence and charged forward. In an instant, they were upon us.

“At ’em, all hands!” one of the pirates roared in a voice of thunder. One pirate grasped Hunter’s musket and wrenched it out of his hands. With one stunning blow, he laid poor Hunter senseless on the floor. Meanwhile, another pirate appeared in the doorway and descended upon the doctor with his **cutlass**.

The log house was filled with smoke, cries, and confusion. Flashes and the reports of pistol shots rang out.

“Out, lads, and fight ’em in the open!” cried Captain Smollett.



I snatched a cutlass and dashed out into the sunlight.

“Round the house, lads! ’Round the house!” the captain cried.

I raised my cutlass and ran ’round the corner of the house. The next moment I found myself face to face with the pirate named Job Anderson.





He roared and raised his cutlass. I leaped to one side and rolled headlong down the slope.

Gray followed close behind me and took down Anderson before he had time to recover. Another pirate was shot while firing into the house. The doctor had taken down a third. Of the pirates who had made it over

the fence, only one remained, and he had seen enough. He dropped his cutlass and clambered back over the fence. In three seconds, nothing remained of the attacking party but the ones who had fallen.

I ran full speed back to the house. Somewhat cleared of smoke, I assessed the price we had paid for the victory. Hunter lay on the ground, stunned. Joyce had been killed. In the center, the squire was holding up the captain, one as pale as the other.

“The captain’s wounded,” said Mr. Trelawney.

“Have they run?” asked Captain Smollett.

“All that could,” returned the doctor. “But there are some that will never run again.”

“That’s good!” cried the captain. “That means fewer men. That’s better odds than when we started.”

The mutineers did not return. They had had enough, so we were able to tend to our wounded and get some food. After dinner, the doctor grabbed his hat, pistols, and a cutlass. He slipped the map in his pocket, and with a musket over his shoulder, climbed the fence, setting off briskly through the trees.

“Is he mad?” Gray asked me.

“I would not have thought him capable of such a thing,” I said. “I bet he’s going to see Ben Gunn.”

I was right, as I found out later. In the meantime, I had another thought. The house was stifling. I began to envy the doctor, walking in the cool shadows of the woods. I longed to escape and set about gathering supplies for my own **excursion**. I filled both coat pockets with biscuits, then took two pistols to arm myself.

As for the scheme I had in my head, it was not a bad one in itself. I would go down to the shore and look for Ben Gunn's boat. I knew it was wrong to slip out when nobody was watching, but I was only a boy, and I was determined.

While the squire and Gray were busy helping the captain with his bandages, I bolted into the woods. Before my absence was noticed, I was out of earshot of my companions.

This was my second foolish decision, and it was far worse than the first, for there were only two honest men left to guard the log house. Much like the first time, though, I did it for the good of us all.

I headed up the east coast of the island. After a while, I came out into the open and saw the sea lying blue and sunny to the horizon, and the surf tumbling its foam along the beach. In the distance I could see the *Hispaniola*, the Jolly Roger waving in the breeze.

The sun was setting, and it grew dark in earnest. I knew I must lose no time if I were to find Ben Gunn's boat that evening. The white rock was still further down the sandy spit, and it took me a while to get to it. Below the rock was a little hollow, and tucked away inside, covered in old sack cloth, was Ben Gunn's boat. It was a homemade coracle—a lopsided frame of wood lined with goatskin. It was extremely small, even for me, but it was light and portable.



I thought the mutineers might be planning to raise anchor and sail away. I wondered how I might be able to prevent this. I could paddle out in Ben Gunn's boat under cover of night, cut the ship loose, and let her drift toward the shore.

I waited for darkness to fall. As the last rays of daylight disappeared, absolute darkness settled over Treasure Island, and I shoved Ben Gunn's boat out of the hollow.

The little coracle was a safe boat for someone my size, but she was the most difficult **craft** to manage. Turning round and round was the maneuver at which she was best. She turned in every direction but the one I chose. However, by good fortune, the tide swept me down to where the *Hispaniola* was anchored.

As I drew near, I could hear loud voices in the cabin. One I recognized as Israel Hands, who was having a disagreement with another pirate. Both men were angry and oaths flew like hailstones.

I quietly rowed next to the schooner, then carefully cut the ropes that held the ship in place. The *Hispaniola* drifted free in the current. To my surprise, the coracle suddenly lurched. She seemed to change course and her speed had strangely increased. I realized that I was being whirled along by the wake of the *Hispaniola*.

The current turned at right angles, sweeping the tall schooner and the little coracle out to sea. Not knowing what to do, I lay on the bottom of my boat, sure this would be my final day. I must have lain there motionless for some time, but then, even in the midst of my fear, weariness overcame me and I fell asleep.

When I awoke, it was broad daylight. I found myself tossing about in the boat at the southwestern end of Treasure Island. I was barely a quarter of a mile from the shore, and my first thought was to paddle in.

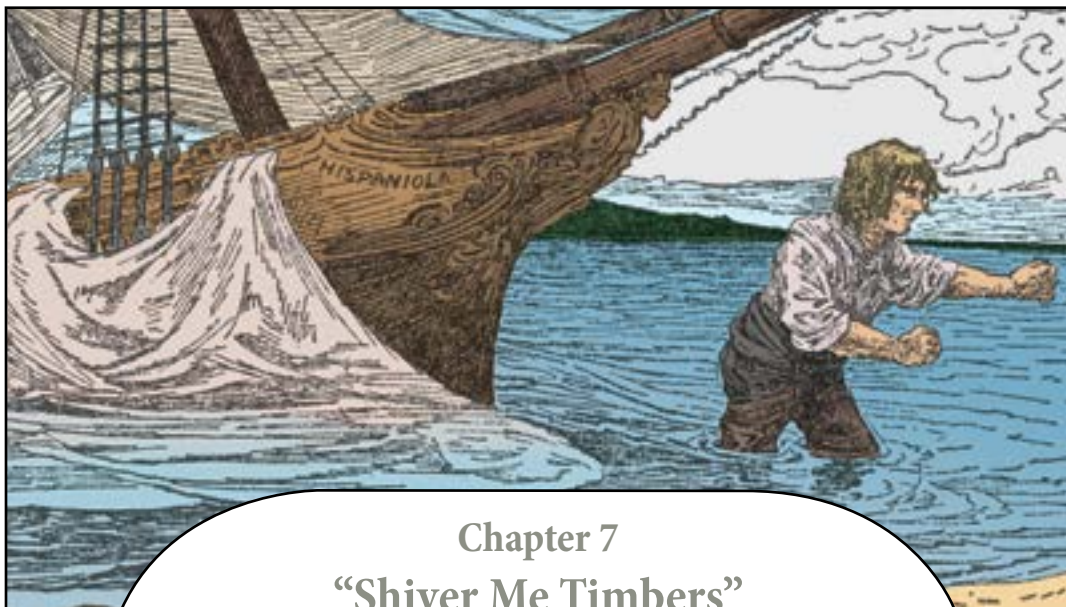
I soon saw the problem with this idea. The coast was rocky, and powerful waves crashed against the rocks. If I tried to land, I might be dashed to death upon the rough shore.

I attempted to paddle to a safer landing spot along the cape, but there was no use. Try as I might, the current carried the coracle past the point of the cape. There, I beheld a sight that changed the nature of my thoughts. It was the *Hispaniola*. I knew there were at least a few pirates on board, but I could not see any of them. To and fro, up and down, the ship sailed by swoops and dashes, as if nobody was steering. I thought maybe the pirates had deserted the ship, or maybe they were sleeping. I figured if I could get onboard, I could return the ship to the captain.

I set myself to paddle and did so till I drew up alongside the ship, and the bowsprit was just over my head. I sprang to my feet, and leaped up, pushing the coracle under water. Then, with one hand, I caught the jibboom and pulled myself up onto the deck of the *Hispaniola*.

At first I did not see a soul. However, on the afterdeck I discovered the two men who had been left to watch the ship. One was on his back, lifeless. A little further on sat Israel Hands, propped against the ship wall, with his chin on his chest. His hands lay open, and his face was as white as a candle.

I saw the signs of a fight and felt sure the two men had killed each other. Just then, Israel Hands gave a low moan. He opened his eyes wearily and caught sight of me. He said only two words, "Help me!"



## Chapter 7 “Shiver Me Timbers”

I left Israel Hands on deck and, with no time to lose, went to inspect the ship’s cabin. It was a scene of mass confusion. The pirates had ransacked the ship and opened every chest in search of the map.

My mouth was parched and dry. I found some water and drank it, gulping and spluttering in the process. I also took some up on deck for Hands.

“Mr. Hands,” I said. “I am taking possession of this ship. From now on, I am your captain.”

He looked at me sourly but said nothing. I gave him a sip of water and set the cup to one side.

Then I took down the Jolly Roger.

“God save the king!” I shouted.

Hands watched me slyly, with his chin on his chest. At last he spoke.



"Mr. Hands," I said. "I am taking possession of this ship. From now on, I am your captain."

“Well, Cap’n Hawkins,” he groaned. “I reckon you’ll want to get ashore, so suppose we talk. This man,” he said, nodding feebly at the body on the deck, “this man and me got the ship ready to sail back home. Who’s to sail her now? You’re not a sailor, and I reckon unless I give you a hint, you ain’t the man for the job. Now, look here, we need to join forces. Get me a scarf and help me tie up this wound, and then I’ll tell you how to sail her.”

I agreed to work with him, at least for the time being. I **lashed** the wheel in place and went below to get a handkerchief. I returned to the deck and helped Hands bind up the wound in his thigh. After another gulp or two of water, he sat up straighter, spoke clearer, and looked in every way a revived man.

“Cap’n,” he said, after a while. “I’d take it kindly if you’d get me something to eat. I need some sustenance if we are to manage this ship.” I guessed that this was just a **pretext**, as his face contained the look of **treachery**. He wanted to get me off the deck for some reason, though I wasn’t sure why. However, I cleverly masked my suspicions.

“All right,” I answered. “I’ll bring you up some food, but I may have to dig around a bit to find something worth eating.”

I went below, slipped off my shoes, and ran quietly along the gallery deck until I got to the forecastle ladder. I climbed up toward the deck and popped my head out, as I knew Hands would not expect to see me there.

He had risen to his hands and knees, and, though his leg was obviously injured, he was pulling himself across the deck at a good clip. At length, he grabbed a dagger, which he concealed inside his jacket, and then hurried back into his old place against the wall of the ship.

This told me all I needed to know. Hands was mobile, he was



armed, and it was clear that I was to be his next victim. Yet I felt sure Hands would not attack me right away. He wanted to get back to land as much as I did. Therefore, he would wait until the ship was safely at anchor.

Hands and I worked in **unison** to guide in the ship. The entrance to the anchorage was narrow. He gave orders, and I obeyed without giving him the slightest hint that I trusted him as much as I trusted my worst enemy.

Finally, as we approached the anchorage, I heard something creak and saw a shadow moving toward me. I looked around, and there was Hands, coming at me with the dagger in his hand. He roared with fury, like a charging bull. I leaped sideways, letting go of the wheel and ducking away from him. The wheel caught him, leaving me just enough time to reach into my pocket and draw my pistol. I hastily took aim and pulled the trigger. The hammer fell, but the pistol did not fire—the gunpowder was wet.

Hands came after me again, and with no time to reload, my only hope was to retreat. As I fled, the *Hispaniola* ran aground on a sandbar. The ship tilted to the port side, till the deck stood at an angle of forty-five degrees. Hands and I fell and rolled about the deck.

I got up first and sprang into the ropes. Hands struck at me with his dagger but missed. I began to reload my pistol, and Hands realized the odds were going against him. He hauled himself up into the rigging after me with the dagger clenched between his teeth. He was a third of the way up by the time I readied my pistol.

“One more step, Mr. Hands,” said I, “and I’ll shoot!”

He stopped, and I could see in his eyes that he was considering his next move.



With a choked cry, Hands plunged headfirst into the water.

“Jim,” he said, taking the dagger from his mouth. “I’d have had you if the ship hadn’t run aground. I reckon I’ll have to give up.”

As he spoke these words, he lurched forward. Then something sang through the air like an arrow. I felt a sharp pain and looked to my left. Hands had thrown the dagger, and it had pierced my left shoulder. Without thinking, I fired my pistol.

With a choked cry, Hands plunged headfirst into the water.

The ship was leaning hard to one side, and the masts stuck out over the water. I was afraid I might fall, too. The wound on my arm burned like a hot iron, and I shuddered. Somehow, and I’m not sure how, I slowly let myself down on the deck. Then I went below and tied up my wound. The pain was terrible, and it bled freely, but it was neither deep nor dangerous, and I found I could still use my arm.

After **righting** the ship, I let myself drop softly overboard into the cool salty water. I waded ashore just as the sun went down.

I made my way back to the stockade. It was dark, and I was able to climb over the fence without being detected. Not a soul stirred. As I made way into the log house, I heard the sound of snoring. I wondered





to myself how my friends were taking such a great risk sleeping when they should be standing watch. What if Silver and the pirates launched an attack?

Suddenly my foot struck something. It was a man's leg. The owner of the leg groaned. Then a shrill voice broke forth in the darkness.

“Pieces of eight! Pieces of eight!”

It was Silver’s parrot, Captain Flint!

I turned to run, but as soon as I did, I collided with another man who grabbed me and held me tight.

Soon the red glare of a torch lit up the interior of the log house. I saw Silver’s face. First he squinted at me and then he smiled.

“Well, shiver me timbers!” he said. “It’s Jim Hawkins! Welcome, lad!”

Even though his greeting was deceptively friendly, Silver had his men tie me up. I counted that he had five men left, but one of them was ghostly pale, with a blood-stained bandage ’round his head, so I figured he would not be able to put up much of a fight.

I could not imagine how these six buccaneers could have driven my friends out of the stockade.

Silver lit a pipe and patted me on the back.

“I knew you were smart, Hawkins,” he said. “You’re a lad of spirit, too. I’ve always said you should get a share of the treasure yourself. And now, I’m afraid you’ve got no choice but to side with us. Cap’n Smollett won’t have you back, and even the doctor has turned against you. ‘Ungrateful scamp.’ That’s what he called you. No, you can’t go back to your own lot now, for they won’t have you. You’ll have to join with Cap’n Silver!”

From this exchange, I learned that my friends were still alive. As for what Silver said about my friends being angry with me, I confess I partly believed him.



“Well,” I said, “if you are forcing me to choose sides, I have a right to know why you’re here and where my friends are.”

“Well, Mr. Hawkins,” Silver began, “yesterday morning Dr. Livesey came to see us with a flag of truce. ‘Silver,’ says he, ‘you’ve been sold out. The ship’s gone.’ Well, that was news to us. Anyway, none of us had been keeping an eye on the ship. We looked out, and by thunder, he was right, it was gone! ‘Well,’ says the doctor, ‘let’s bargain.’ We bargained, him and I, and here we are. We’ve got the log house, supplies, some firewood, and a landing boat. As for them, they’ve gone, and I don’t know to where.

“Jim,” he went on, “in case you’re thinking that maybe you was included in the deal I made with the doctor, well, think again. I asked him, ‘How many are you?’ And he told me: ‘four.’ ‘What about the boy?’ says I. And he says, ‘Don’t know where he is and don’t much care.’”

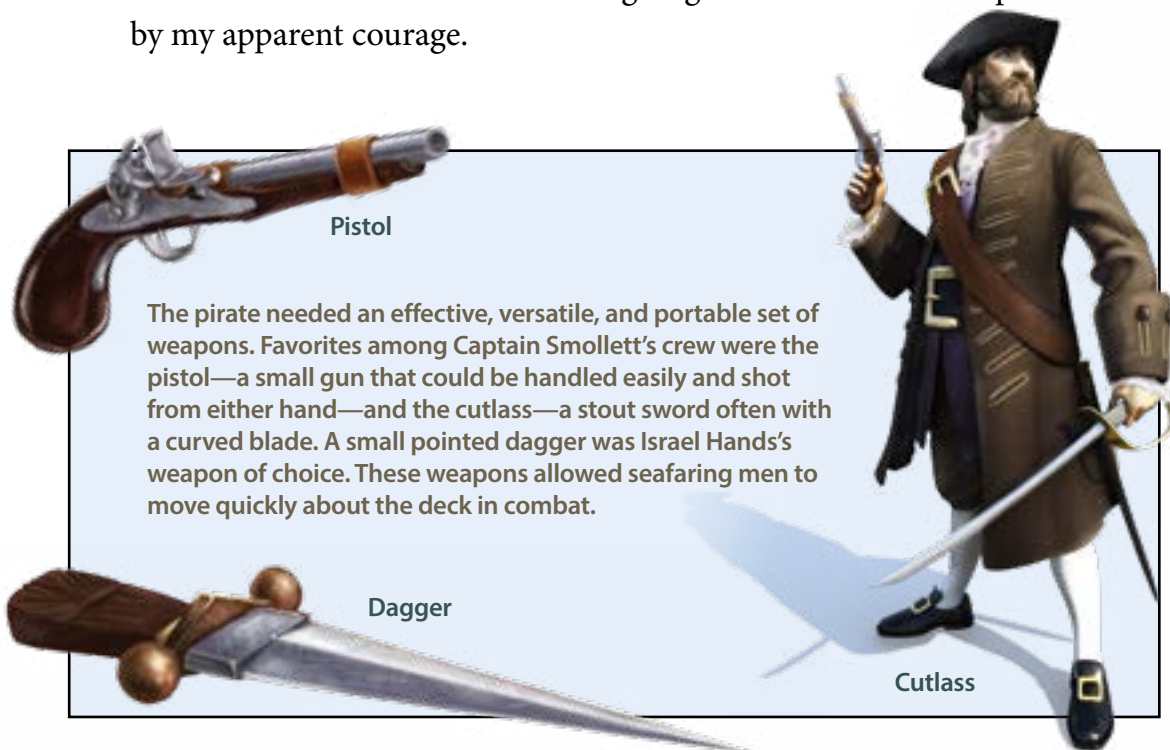
“Well,” I said, “let the worst come—but there’s a thing or two I have to tell you. You’re in a bad way, you’ve lost the ship, and you haven’t got the treasure. You’ve lost most of your men to boot. Your whole

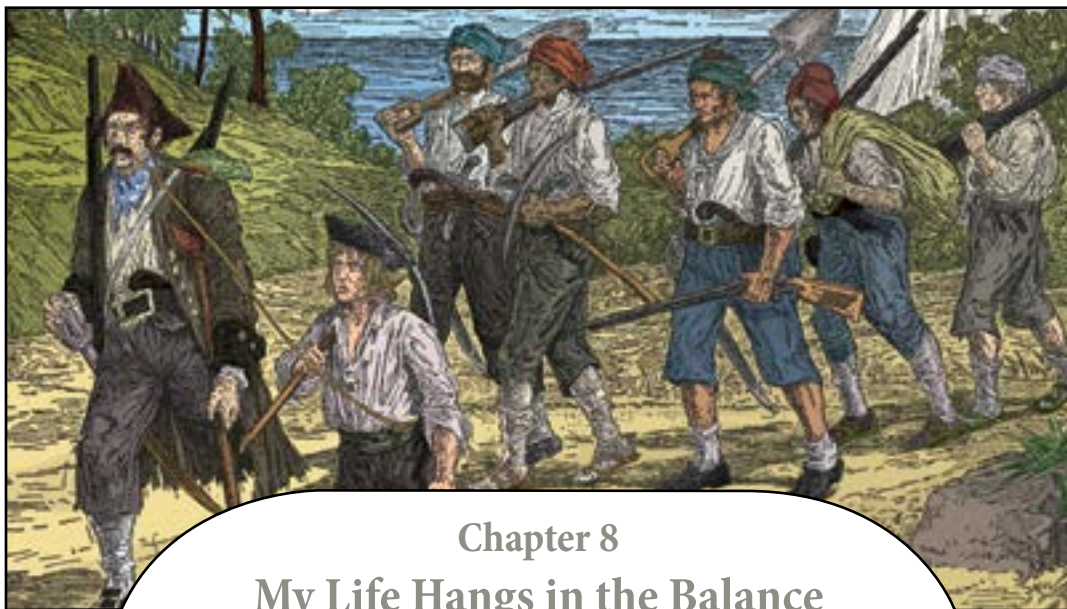
business has gone to wreck, and if you want to know who did it—I’m the one! I was in the apple barrel the night we sighted land, and I heard you talking with the others. I heard every word you said—and told my friends before the hour was out. As for the *Hispaniola*, it was I who cut her loose, it was I who killed the men you had left aboard, and it was I who anchored her where you’ll never see her more! Kill me, if you please, or spare me, but one thing I’ll say, and no more. If you spare me, bygones are bygones, and when you are in court for piracy, I’ll save you if I can. You choose. Kill me and do yourself no good, or spare me and keep a witness to save yourself from the fate of a judge and jury.”

At last I stopped. I was out of breath. Not a man moved. The pirates sat staring at me.

“Well, well,” said Silver, with a curious accent. “That’s a mighty fine speech.”

I could not decide if he was laughing at me or if he was impressed by my apparent courage.





## Chapter 8

### My Life Hangs in the Balance

After I **taunted** the pirates, Silver's men were itching to punish me. One stepped toward me, but Silver stopped him.

"Stop there!" he cried. "You're not the cap'n here. I'll teach you! Cross me, and you'll go where many a man's gone before—to feed the fishes!"

Silver's man stepped back, but an audible murmur rose from the other men.

"No one lays a finger on the boy!" Silver growled.

After this there was a long, uneasy silence. I stood straight up against the wall, with my heart beating like a sledgehammer. Silver leaned back against the wall, with his arms crossed and his pipe in the corner of his mouth, as calm as could be. But he kept one eye on his unruly followers.

The other pirates drew together at the far end of the log house and began to whisper among themselves. One after another, they would



look up, but it was not me they were looking at. It was Silver. Eventually they went outside, leaving Silver and me alone.

“Now, look here, Hawkins,” Silver said in a whisper that was barely audible. “You’re within half a plank of death. They’re going to try to throw me off, but I’ll stand by you through thick and thin. I didn’t mean to. No, not till you spoke, but now I see what sort of man you are. You stand by me, and I’ll stand by you. I’ll save your life if I can—but, if I do, it’s tit for tat, Jim. You’ve got to help me out if I get into a sticky spot with the squire and your people. You’ve got to do what you can to save John Silver.”

I was bewildered. It seemed a hopeless thing he was asking. After all, he had been the **ringleader** from the beginning. I told him I would do what I could if it should come to that.

“Then, it’s a bargain!” he said, still whispering. “I’m on the squire’s side from now on, and you and I will stick together.”

We sat in silence for a few moments and then Silver continued, “While we’re sittin’ here, perhaps you can explain somethin’. Why do you suppose the doctor decided to give me Flint’s map?” he asked.

My face must have expressed complete astonishment. I could not imagine why Dr. Livesey would have given Silver the map, and I wondered if he really had. Silver saw that I was surprised, but he did not press me for an answer.

“There’s a reason for it, no doubt,” he said, shaking his head like a man who expects the worst.

Just then the door opened, and one of the mutineers stepped in. Or, more like it, he was pushed in by the others. He was visibly trembling.

“Don’t worry, lad,” said Silver. “I won’t eat you. I know what’s happening.”

The buccaneer presented a slip of paper to Silver.

“The black spot!” said Silver. “I thought so. They’re fixin’ to mutiny.”

Silver didn’t waste a second. He called the others in. “Let’s hear your grievances,” he said. “Then I’ll give you an answer.”



A pirate by the name of George Merry laid out the case against Silver: “You’ve made a mess of this cruise, John,” he said. “You let the enemy out o’ this here trap for nothin’. Then you wouldn’t let us go after them, and, on top of it all, you insist on protecting the boy.”

“Is that all?” asked Silver quietly.

“I’d say that’s enough!” retorted Merry.

“Well, now, look here,” said Silver. “I’ll answer these points, one after another, I’ll answer ’em. I made a mess of this cruise, did I?”

You all know what my plan was, and if we had stuck to it, we'd a been aboard the *Hispaniola* this night, every man of us alive, and the treasure stowed safely in the hold. Now you have the **insolence** to stand for cap'n over me—you that sank the lot of us!"

Silver paused, and I could see by the other men's faces that these words had not been said in vain.

"You say this cruise is ruined," Silver continued. "By gum, you're right about that. We're close to being locked up, but there's one thing that may save us yet and that's this boy. You **scurvy** dogs want to kill him? What sort of a fool plan is that? Much better to keep him alive. Maybe you didn't know that there's a rescue boat coming to get these gentlemen, but there is, and when that boat arrives, you'll be glad we have a **hostage** to bargain with."

Silver spat on the ground and went on, "And as for why I made a bargain with the squire, well, look here!" As he spoke, he pulled the map out of his pocket. "Right here's why I done it!"

I looked and saw that it was the map with the three red crosses, the one I had found in the captain's sea chest. Dr. Livesey really had given it to Silver! But why? I could not imagine.

The other mutineers were stunned, too. They leaped on the map like ravenous beasts. It was passed from hand to hand, one tearing it from another, and by the oaths and the cries and the childish laughter with which they accompanied their examination, you would have thought they were fingering the gold itself, already loaded safely on the ship.

"Yes," said one, "it's Flint's writing, sure enough!"

"Then there's hope in it yet!" exclaimed another.



“Mighty pretty!” said George Merry. “But how are we to get away with the treasure now that the ship’s gone?”

“How are we supposed to get away?” Silver barked angrily. “You ought to tell me—you and the rest that lost me my schooner! But no, you can’t! You haven’t got the invention of a cockroach. You lost the ship; I found the treasure. Who’s the better man? By thunder, I resign! You can elect a new cap’n if you fancy. I’m done with it!”

By this point, the men had changed their minds. It was the map that convinced them.

“Silver!” they cried. “Silver for cap’n! John Silver forever!”

“So that’s the tune, is it?” said Silver. “Well, George, I reckon you’ll have to wait another turn. Here, Jim—here’s a curiosity for you.”

He handed me the paper the men had given him. I saw that one side had been blackened with wood ash, while the other displayed the word *deposed*.

After this, Silver tied me up, and we all went to sleep. Well, all except me, that is. I had trouble sleeping. As I lay in the darkness, I thought of the man I had fought that afternoon and my perilous

position. Above all, I thought of the remarkable game that Silver was playing—keeping the mutineers together with one hand, while grasping with the other after every way, possible and impossible, to save his miserable life. He himself slept peacefully and snored loudly, yet my heart was sore for him, wicked as he was, to think of the dangers that surrounded him and the shameful fate that surely awaited him.

The next morning we prepared to set off to find the treasure. During breakfast, Silver ate with Captain Flint on his shoulder and reminded the other men how lucky they were to have him as their leader.

“Aye, mates,” he said, “it’s lucky you have Barbecue to think for you with this here head. Sure enough, they have the ship. Where they have it, I don’t know yet, but once we get the treasure, we’ll find out. Then, we’ll be all set!” Thus he ran on, with his mouth full of bacon, restoring the mutineers’ hope and confidence and perhaps repairing his own at the same time.

“As for the hostage,” he continued, “I’ll tie a rope around his waist and keep him close to me when we go treasure hunting in a bit. We’ll keep him like gold, in case we need him later.”

By the time we set out, all the pirates were armed to the teeth. Silver had two guns slung about him, the great cutlass at his waist, and a pistol in each coat pocket.



To complete his strange appearance, Captain Flint sat perched upon his shoulder, squawking odds and ends of sea-talk.

Some of the men carried picks and shovels while others carried pork, bread, and water for the midday meal. I had a line about my waist and followed after Silver like an obedient puppy.

We began to climb a hill, and the men plunged ahead. They were in excellent spirits. Some of them even ran. Silver and I followed, I tethered by my rope, and he plowing through rocks and gravel with his wooden leg.

We had gone about half a mile when one of the men gave a cry of terror. We ran forward and saw a skeleton on the ground. George Merry bent down to inspect the bones.

“He must have been a seaman,” he said, “for these scraps on his bones are bits of quality sea cloth.”



“Aye,” said Silver. “You wouldn’t find a bishop here, I reckon, but what sort of a way is that for bones to lie? It ain’t in nature.”

The dead man lay perfectly straight, with both arms raised above his head like a diver. We stood and stared at the skeleton for a minute before Silver broke the silence.

“I’ve taken a notion into my old skull,” he said. “I think this poor fellow is a pointer. Get out the compass and take a bearing—along the line the bones is pointin’.”

It was done and, sure enough, the bones seemed to be pointing the way to the treasure.

“I thought so!” cried Silver. “This is one of Flint’s little jokes. Him and those six fellows was alone here. He killed ’em, every man, and this one he laid down by compass to point the way!”

After a few minutes, we set off again, but the pirates no longer ran. They kept side by side and spoke softly. The terror of the fallen buccaneer had dampened their spirits.

When we reached the top of the hill and saw the Spyglass before us, Silver took bearings with his compass.

“There are three tall trees,” he said, “and they are in the right line. Should be child’s play to find the loot now!”



## Chapter 9

### The Adventure Comes to an End

Silver and the rest of us pressed on until, all of a sudden out of the trees in front of us, we heard a thin, high, trembling voice.

“Darby M’Graw!” it wailed, “Darby M’Graw! Fetch aft the weapons, Darby!” again and again and again.

The men were petrified. Their faces turned white with fear.

“Blimey!” George Merry cried. “It’s Flint’s voice!”

“And those were his last words!” said another.

“Come!” said Silver. “It’s not Flint. Flint’s in his grave.”

“Then it’s his ghost, come back to haunt us!” said Merry.

“Mates!” Silver cried. “I’m here to get that stuff and I’ll not be beat by man nor spirit. I never was feared of Flint and I’ll face him dead if need be. There’s half a million pounds of treasure just up the hill.



“Have you ever heard of gentlemen of fortune turning their backs on that much money?”

“Stop it, John!” said Merry. “Don’t cross the spirit!”

“Are you sure it’s really a spirit?” Silver shot back. “Me, I have my doubts. Did you notice that there was an echo? No man ever seen a spirit with a shadow. Well, what’s this one doing with an echo to him, I should like to know. Surely that ain’t in nature!”

This argument seemed weak to me, but you can never tell what will convince a **superstitious** person. To my wonder, George Merry was relieved.

“John’s right!” he said. “It had an echo!”



“And come to think on it,” Silver added, “it was not quite like Flint’s voice. It was more like old Ben Gunn’s voice.”

“It don’t make much difference, do it?” asked one of the men. “Ben Gunn’s not here, any more’n Flint.”

The older hands were not convinced.

“Why, nobody minds Ben Gunn!” cried George Merry. “Dead or alive, nobody minds him!”

It was extraordinary how they regained their sense of **well-being**. They shouldered their tools, and we set forth again. We passed two tall trees and the third loomed up before us. It rose nearly two hundred feet into the air, but it was not its size that impressed the men. It was the knowledge that there was gold buried below its spreading shadow. The thought of the money swallowed up their previous terrors. Their feet grew lighter and speedier. Each man imagined the life of wealth and extravagance that awaited him.

Silver hobbled forward on his crutch. He tugged furiously on the line that held me to him and shot me a deadly look. He took no pains to hide his thoughts. In the nearness of the gold, all had been forgotten. His promise to me was a thing of the past. I did not doubt that he hoped to seize the treasure, kill every honest man, and sail away laden with crimes and riches.

We were now close to the spot, and the men broke into a run. Ten yards further, we came to a halt. Before us was a great **excavation**, not very recent, for the sides had fallen in and grass had sprouted on them. In the ditch we saw a broken shovel. The treasure had been found and rifled. The half a million pounds were gone.

The men were thunderstruck, but for Silver, the shock passed almost instantly. His every thought had been set on the money. It had staggered him to discover that it was gone, but he kept his head and made a new plan in an instant.

“Jim,” he whispered, “stand by for trouble.”

He passed me a pistol and smiled at me, as if we were old friends. I was so shocked by his constant change of heart that I couldn't help whispering, “So now you're on my side again?”

There was no time for him to answer. Merry had found a single coin in the pit. He held it up.

“A **guinea!**” he shouted furiously, shaking the coin at Silver. “That’s all that’s left! That’s your half a million pounds of treasure, is it?”

Silver kept calm. He took a few steps back, keeping one eye on Merry and the others.

“Mates!” Merry shouted, whipping out his cutlass. “Those two are to blame! Silver and the boy! Let’s get ‘em!”

Then—crack! crack! crack! Three muskets flashed out of the thicket. George Merry tumbled headfirst into the excavation. Another man spun like a top and fell to the ground. The other three turned tail and ran for it with all their might.

A few seconds later, Dr. Livesey, Gray, and Ben Gunn stepped out of the thicket with smoking muskets.

Silver did not try to escape. Instead, he shot George Merry. Then he dropped his weapons and threw an arm around me. He called out to Dr. Livesey, “Thank ye kindly, doctor! I’m on your side now—Jim here will bear me out—and you arrived just in the nick of time for the two of us!”

“So it is you, Ben Gunn,” added Silver.

“I’m Ben Gunn, I am,” replied old Ben.

After this exchange, Dr. Livesey explained what had taken place. It was a story that profoundly interested Silver, and Ben Gunn was the hero.



Then—crack! crack! crack! Three muskets flashed out of the thicket. George Merry tumbled headfirst into the excavation.

During his lonely wanderings about the island, old Ben had found the pointing skeleton, and later he had found the treasure. He had dug up the loot and carried it away. It took many trips, but eventually he stashed it all safely in a cave.

After the pirates attacked the stockade, the doctor had gone to see Ben Gunn and had wormed the secret out of him. The next morning, the doctor went to Silver and made a deal with him. He agreed to give Silver the map, which was of no use anymore, along with some supplies. The doctor and the others were eager to get away from the stockade. They wanted to keep an eye on the cave where Ben Gunn had stored the treasure.

That morning the doctor left the squire and the captain in the cave. With Ben Gunn and Gray, he set out to **ambush** the mutineers. He knew they would follow the map straight to the spot where the treasure had been.

In order to arrive before the pirates, Dr. Livesey directed Ben Gunn to call out in Flint's voice. He guessed this might upset the superstitious pirates, as in fact it did, and would give them time to arrive at the spot first. Then the three of them hid in the thicket. They opened fire on the mutineers when they turned against Silver and me.

"Ah," said Silver, "it was fortunate for me that I was with Hawkins here! If he hadn't been here, you would have let old John be cut to bits and never given it another thought."

"Not a thought," replied Dr. Livesey.

We marched back to the shore, got into one of the landing boats, and set off for the *Hispaniola*. When we got back to the ship, we sailed her to a cove near Ben Gunn's cave. Ben Gunn's cave was large and airy. There was a fire at the mouth of it, and Captain Smollett lay by the fire.

The captain was astonished to see Silver return with us.

“What brings you here?” he asked.

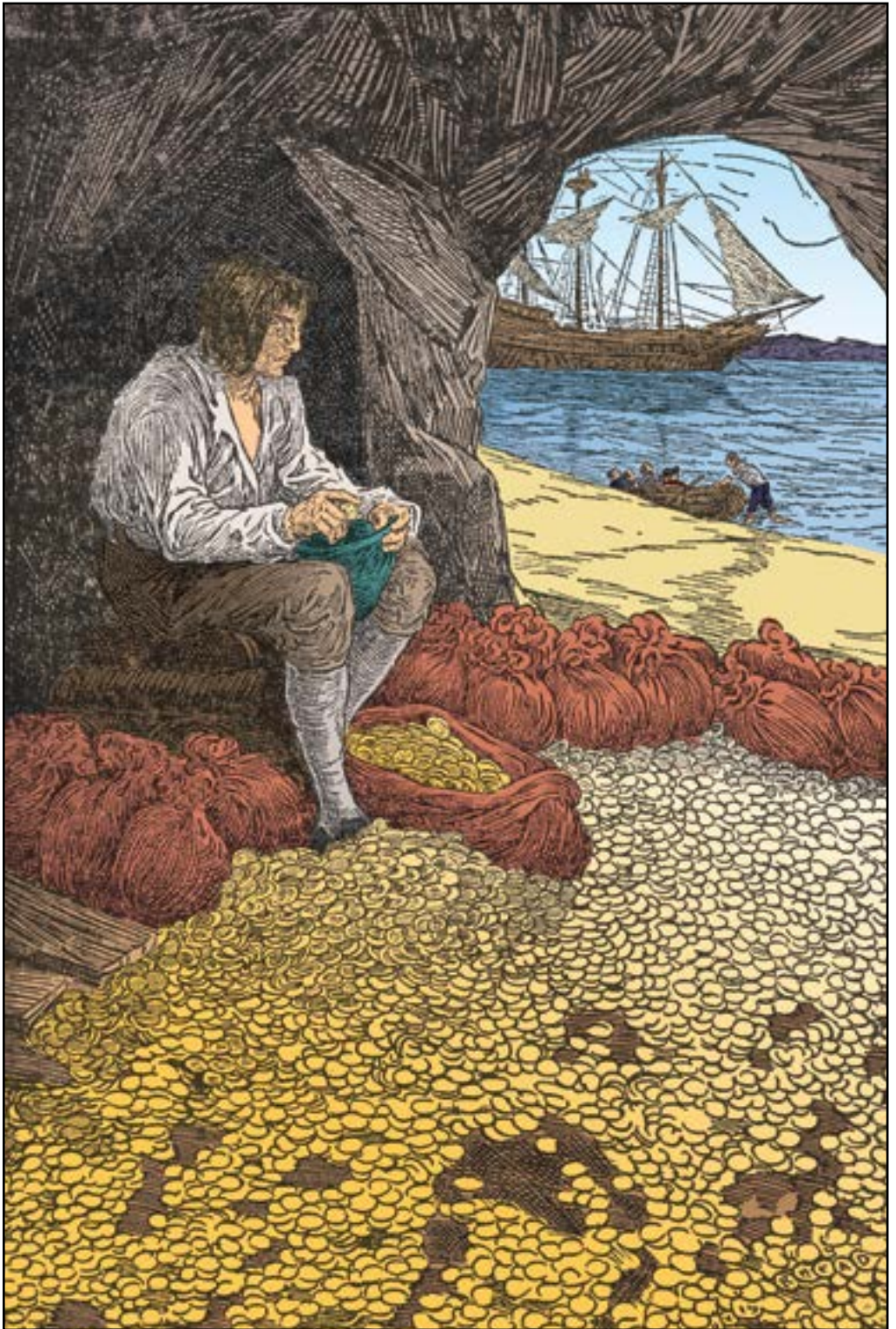
“Come back to do my duty, sir,” said Silver.

In the flickering light of the cave, I beheld heaps of coins and stacks of golden bars. That was Flint’s treasure that we had come so far to seek, and that had already cost the lives of a number of men. How many lives had it cost to gather all this gold? How many seamen had been shot, or marooned, or sent to the bottom of the ocean? There’s no way to tell.

The next day, we hauled the treasure to the ship. I spent the morning in the cave, packing money into bags. It was a strange collection of coins. There were guineas, **doubloons**, **moidores**, and **sequins** adorned with pictures of all the kings of Europe for the last hundred years. There were strange Oriental pieces stamped with what looked like bits of spiders’ webs. There were round pieces and square pieces, and pieces with holes in the middle, so you could wear them around your neck. We had nearly every variety of money in the world, I do believe.

Most pirates likely sailed ashore to spend their treasures on pleasure and luxury. If, however, like Flint, a pirate saved and buried his loot, he would eventually boast a collection from many different countries. A farthing was worth a quarter of an English penny, and a guinea was worth one pound plus one shilling. The English guinea, as well as the Spanish doubloon, Portuguese moidore, and the Italian and Turkish sequins were all gold coins in common use during the golden age of piracy. A coin could be spent not only in its nation of origin, but also in its colonies in the Americas and the Caribbean.





I spent the morning in the cave, packing money into bags. It was a strange collection of coins.

Silver worked alongside the rest of us, as if nothing at all had occurred, and we heard nothing of the other three mutineers until that night, when we heard them singing and shouting.

“Merriment!” said Silver.

A meeting was held, and we decided that it would be safest to leave the three mutineers on the island, but with some food and supplies.

At last, we weighed anchor and began our voyage home. As we pulled away, we saw the mutineers. They were kneeling on the sand, with their arms raised. We felt sorry for them, but we could not risk another mutiny. The doctor shouted to them and told them where to find the supplies we had left.

When they saw we would not come back for them, they got out their muskets and fired at us. The shots went whistling over our heads.





We sailed to a port on the coast of South America, where we were surrounded by boats full of native people selling fruits and vegetables. I went ashore for the day with the squire and Dr. Livesey. The sight of so many smiling faces, the taste of tropical fruits, and, above all, the lights of the town made a charming contrast to our dark and dangerous stay on the island.

When we returned to the ship, Ben Gunn made a confession. Silver was gone. Ben had helped him escape, though he assured us he had done so to save our lives. That was not all though—the old sea cook had taken with him a sack of coins worth four hundred guineas.

“I am pleased to be rid of him so cheaply,” said the doctor.

Well, to make a long story short, we got a few new hands on board, made an enjoyable cruise home, and reached Bristol just as Mr. Blandly was beginning to think of sending the rescue boat. All five of us got a share of the treasure and used it wisely or foolishly, according to our personalities. Captain Smollett retired. Ben Gunn got a thousand pounds, which he spent or lost in nineteen days, for he was back begging on the twentieth day. He is a great favorite, though, and is a notable singer in church on Sundays.

Of Silver we have heard no more. That formidable man with one leg has at last gone clean out of my life. I dare say he met his wife and perhaps still lives in comfort with her and Captain Flint. I hope so, for I fear that his chances of comfort in the next world are very small.

There is still more treasure hidden on that island: some silver bars and some weapons that Flint buried. But nothing could tempt me back there. The worst dreams I ever have are when I hear the waves booming or when I bolt straight upright in bed, the voice of Captain Flint ringing in my ears: “Pieces of eight! Pieces of eight!”

## Enrichment

### The Voyage



*This selection is from the original text by Robert Louis Stevenson. It picks up after Jim brings the papers he finds in the captain's sea chest to Dr. Livesey and Squire Trelawney. The two men determine the document is a treasure map belonging to the infamous pirate, Captain Flint. The squire plans a voyage to locate the treasure. First, he obtains a ship, the Hispaniola, and then he assembles a crew, including the one-legged cook, Long John Silver, and the captain, Smollett. Jim Hawkins says goodbye to his mother, then sets off with the men and their crew in search of Treasure Island.*

#### The Voyage

All that night we were in a great bustle getting things stowed in their place, and boatfuls of the squire's friends, Mr. Blandly and the like, coming off to wish him a good voyage and a safe return. We never had a night at the Admiral Benbow when I had half the work; and I was dog-tired when, a little before dawn, the boatswain sounded his pipe and the crew began to man the capstan-bars. I might have been twice as weary, yet I would not have left the deck, all was so new and interesting to me—the brief commands, the shrill note of the whistle, the men bustling to their places in the glimmer of the ship's lanterns.

“Now, Barbecue, tip us a **stave**,” cried one voice.

“The old one,” cried another.

“Aye, aye, mates,” said Long John, who was standing by, with his crutch under his arm, and at once broke out in the air and words I knew so well.

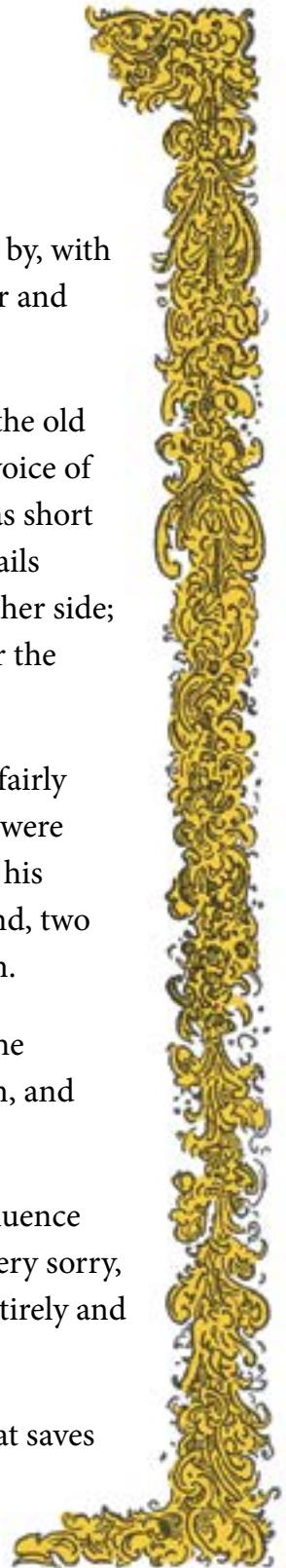
Even at that exciting moment it carried me back to the old Admiral Benbow in a second, and I seemed to hear the voice of the captain piping in the chorus. But soon the anchor was short up; soon it was hanging dripping at the bows; soon the sails began to draw, and the land and shipping to flit by on either side; and before I could lie down to snatch an hour of slumber the *Hispaniola* had begun her voyage to the Isle of Treasure.

I am not going to relate that voyage in detail. It was fairly prosperous. The ship proved to be a good ship, the crew were capable seamen, and the captain thoroughly understood his business. But before we came the length of Treasure Island, two or three things had happened which require to be known.

Mr. Arrow, first of all, turned out even worse than the captain had feared. He had no command among the men, and people did what they pleased with him.

He was not only useless as an officer [but] a bad influence amongst the men, so nobody was much surprised, nor very sorry, when one dark night, with a head sea, he disappeared entirely and was seen no more.

“Overboard!” said the captain. “Well, gentlemen, that saves the trouble of putting him in irons.”



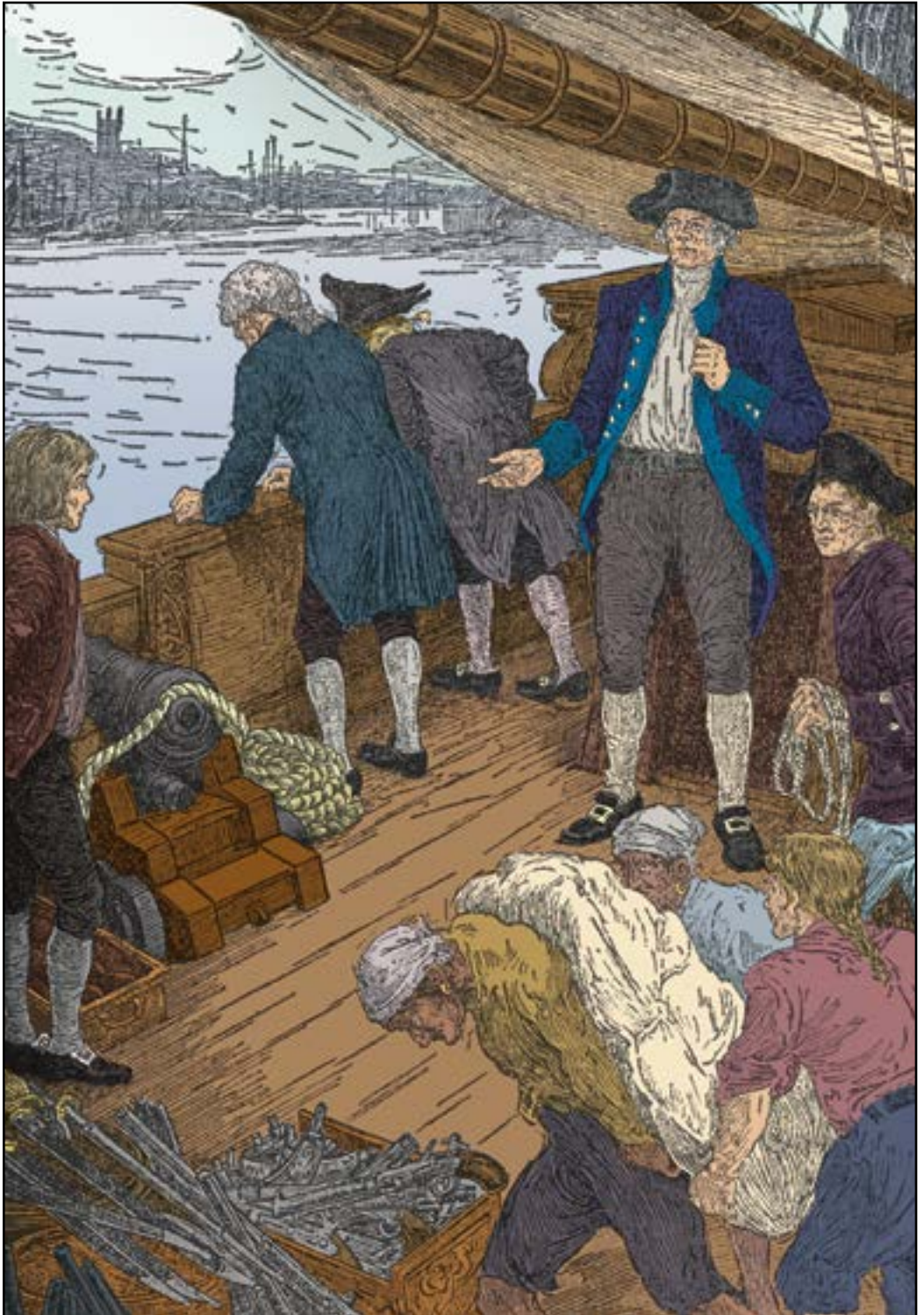
But there we were, without a mate; and it was necessary, of course, to advance one of the men. The boatswain, Job Anderson, was the likeliest man aboard, and though he kept his old title, he served in a way as mate. Mr. Trelawney had followed the sea, and his knowledge made him very useful, for he often took a watch himself in easy weather. And the coxswain, Israel Hands, was a careful, wily, old, experienced seaman who could be trusted at a pinch with almost anything.

He was a great confidant of Long John Silver, and so the mention of his name leads me on to speak of our ship's cook, Barbecue, as the men called him.

Aboard ship he carried his crutch by a lanyard round his neck, to have both hands as free as possible. It was something to see him wedge the foot of the crutch against a **bulkhead**, and propped against it, yielding to every movement of the ship, get on with his cooking like someone safe ashore. Still more strange was it to see him in the heaviest of weather cross the deck. He had a line or two rigged up to help him across the widest spaces—Long John's earrings, they were called; and he would hand himself from one place to another, now using the crutch, now trailing it alongside by the lanyard, as quickly as another man could walk. Yet some of the men who had sailed with him before expressed their pity to see him so reduced.

“He's no common man, Barbecue,” said the coxswain to me. “He had good schooling in his young days and can speak like a book when so minded; and brave—a lion's nothing alongside of Long John! I seen him grapple four and knock their heads together—him unarmed.”

All the crew respected and even obeyed him. He had a way of talking to each and doing everybody some particular service. To me he was unweariedly kind, and always glad to see me in the galley, which



The ship proved to be a good ship, the crew were capable seamen, and the captain thoroughly understood his business.

he kept as clean as a new pin, the dishes hanging up burnished and his parrot in a cage in one corner.

“Come away, Hawkins,” he would say; “come and have a **yarn** with John.

Nobody more welcome than yourself, my son. Sit you down and hear the news. Here’s Cap’n Flint—I calls my parrot Cap’n Flint, after the famous buccaneer—here’s Cap’n Flint predicting success to our v’yage. Wasn’t you, cap’n?”

And the parrot would say, with great rapidity, “Pieces of eight! Pieces of eight! Pieces of eight!” till you wondered that it was not out of breath, or till John threw his handkerchief over the cage.

“Now, that bird,” he would say, “is, maybe, two hundred years old, Hawkins—they live forever mostly; and if anybody’s seen more wickedness, it must be the devil himself. She’s sailed with England, the great Cap’n England, the pirate. She’s been at Madagascar, and at Malabar, and Surinam, and Providence, and Portobello. She was at the fishing up of the wrecked plate ships. It’s there she learned ‘Pieces of eight,’ and little wonder; three hundred and fifty thousand of ’em, Hawkins! She was at the boarding of the viceroy of the Indies out of Goa, she was; and to look at her you would think she was a babby. But you smelt powder—didn’t you, cap’n?”

“Stand by to go about,” the parrot would scream.

“Ah, she’s a handsome craft, she is,” the cook would say, and give her sugar from his pocket, and then the bird would peck at the bars and swear straight on, passing belief for wickedness. “There,” John would add, “you can’t touch **pitch** and not be **mucked**, lad. Here’s this poor old innocent bird o’ mine swearing blue fire, and none the wiser, you may lay to that. She would swear the same, in a manner of speaking, before

chaplain.” And John would touch his **forelock** with a solemn way he had that made me think he was the best of men.

In the meantime, the squire and Captain Smollett were still on pretty distant terms with one another. The squire made no bones about the matter; he despised the captain. The captain, on his part, never spoke but when he was spoken to, and then sharp and short and dry, and not a word wasted. He owned, when driven into a corner, that he seemed to have been wrong about the crew, that some of them were as brisk as he wanted to see and all had behaved fairly well. As for the ship, he had taken a downright fancy to her. “She’ll lie a point nearer the wind than a man has a right to expect. . . , sir. But,” he would add, “all I say is, we’re not home again, and I don’t like the cruise.”

The squire, at this, would turn away and march up and down the deck, chin in air.

“A trifle more of that man,” he would say, “and I shall explode.”

We had some heavy weather, which only proved the qualities of the *Hispaniola*. Every man on board seemed well content, and they must have been hard to please if they had been otherwise, for it is my belief there was never a ship’s company so spoiled since Noah put to sea. Double grog was going on the least excuse; there was duff on odd days, as, for instance, if the squire heard it was any man’s birthday, and always a barrel of apples standing **broached** in the waist for anyone to help himself that had a fancy.

“Never knew good come of it yet,” the captain said to Dr. Livesey.

“Spoil fore-castle hands, make devils. That’s my belief.”

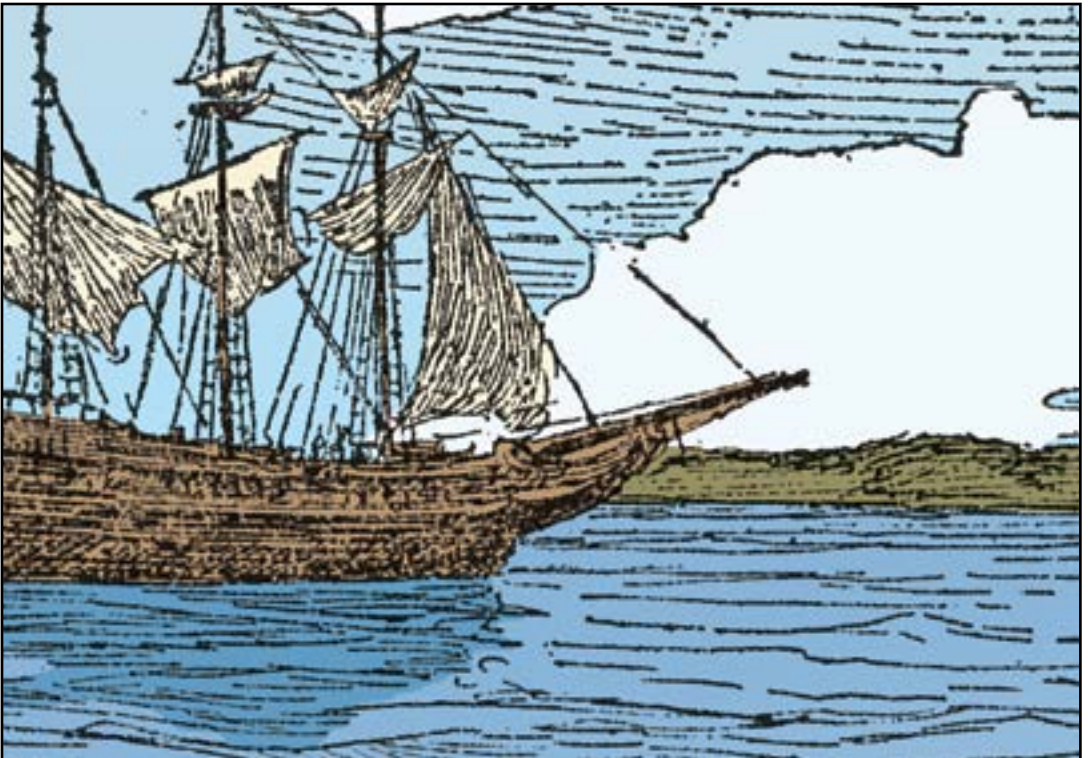
But good did come of the apple barrel, as you shall hear, for if it had not been for that, we should have had no note of warning and

might all have perished by the hand of treachery.

This was how it came about:

We had run up the trades to get the wind of the island we were after—I am not allowed to be more plain—and now we were running down for it with a bright lookout day and night. It was about the last day of our outward voyage by the largest computation; some time that night, or at latest before noon of the morrow, we should sight the Treasure Island. We were heading south southwest and had a steady breeze **abeam** and a quiet sea. The *Hispaniola* rolled steadily, dipping her bowsprit now and then with a whiff of spray. All was drawing **alow** and **aloft**; everyone was in the bravest spirits because we were now so near an end of the first part of our adventure.

Now, just after sundown, when all my work was over and I was on my way to my berth, it occurred to me that I should like an apple. I ran





on deck. The watch was all forward looking out for the island. The man at the **helm** was watching the **luff** of the sail and whistling away gently to himself, and that was the only sound excepting the swish of the sea against the bows and around the sides of the ship.

In I got bodily into the apple barrel, and found there was scarce an apple left; but sitting down there in the dark, what with the sound of the waters and the rocking movement of the ship, I had either fallen asleep or was on the point of doing so when a heavy man sat down with rather a crash close by. The barrel shook as he leaned his shoulders against it, and I was just about to jump up when the man began to speak. It was Silver's voice, and before I had heard a dozen words, I would not have shown myself for all the world, but lay there, trembling and listening, in the extreme of fear and curiosity, for from these dozen words I understood that the lives of all the honest men aboard depended upon me alone.



## Enrichment

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### Blackbeard

*Treasure Island* is a literary work of fiction.

However, there are a few real people referenced in the story. One is a pirate known as Blackbeard.

Blackbeard was an Englishman. His true identity is believed to have been Edward Teach or Edward Thatch. He was probably born around the year 1680 CE. Not much else is known about his early life.

It is believed that Edward Teach began his career as a sailor. He likely sailed out of Bristol, just as the crew of the *Hispaniola* does in *Treasure Island*. He is said to have fought for the British and against the French during Queen Anne's War from 1702 to 1713. When the war ended, many seamen like Teach found themselves without a job, and quite a few of them turned to piracy.

At first, Teach worked for another pirate named Benjamin Hornigold. He soon rose through the ranks and got his own ship. Eventually he went into business for himself. After just a few acts of piracy, people began to call him Blackbeard. You can probably guess how he got that nickname—he had a long, black beard. He kept it braided, tied with ribbons, and tucked behind his ears.

Blackbeard was tall and thin. He wore a dark hat with a wide brim, a long brightly colored coat, and black boots that came up to his knees. He would tie pieces of cord and put them in his hat brim. When he expected trouble, he carried three pistols and a cutlass.





Although many pirate ships flew the Jolly Roger, the iconic black flag with a white skull and crossbones, pirates often designed their own signature version of the familiar flag.

Although many pirate ships flew the Jolly Roger, the **iconic** black flag with a white skull and crossbones, pirates often designed their own signature version of the familiar flag. Blackbeard had his own unique flag. Like the traditional Jolly Roger, it was a black flag with a white skull on it, but it was a full skeleton figure, holding an **hourglass**. It is believed that the hourglass was meant to represent to enemies that time was running out. On the other hand, the skeleton held a spear pointed at a red heart. Perhaps this was Blackbeard's way of warning his enemies—give me your money or I will put a spear in your heart!

Several of Blackbeard's largest attacks took place in 1717. That year, out in the Atlantic, he is said to have captured a ship loaded with wine. Later, he captured a French merchant ship that was transporting enslaved Africans to the Americas. He commanded the ship to the nearest port and dropped off the people there, but he kept the ship for himself, naming it *Queen Anne's Revenge*. Blackbeard outfitted the merchant ship to be the ultimate pirate ship. He installed forty cannons on the deck. Then he headed out for more treasure.

Blackbeard and his sea dogs sailed the Atlantic Ocean up and down the coast of North America, scaring people and attacking ships as they went along. He also sailed to many of the islands in the Caribbean, such as Hispaniola, Cuba, and the Bahamas.

One of Blackbeard's favorite ports was New Providence Island in what is now the Bahamas. All of the pirates liked to drop anchor off New Providence Island—because almost everyone there was a pirate. There were no police officers to arrest them. They could sell things and nobody asked any questions. One of the best things about New Providence Island was its harbor. It was deep enough for small- and medium-size ships to dock, but not deep enough for large French and British warships. So pirates could sail into port, but the naval officers who were sent to catch them could not.



Blackbeard was so successful that, for a while in 1717, he commanded eight pirate ships. He began to refer to himself as the Commodore. A commodore is a top officer in the navy who usually commands not just one ship but a whole fleet of ships. Blackbeard became so powerful that he could actually blockade entire cities. That is exactly what he did one time in what is now Charleston, South Carolina. He sailed in with several of his ships, dropped anchor just outside the harbor, and demanded the people of Charleston bring him various supplies, including medicine. The people of Charleston were so terrified of Blackbeard that they brought him what he wanted.

Eventually Blackbeard became so successful and stole so much that many law-abiding people finally decided they had to do something about the pirate problem. The British government passed a law that said pirates who were willing to give up the pirate life could receive a full **pardon**. This meant that any pirate who promised to stop stealing would not be sent to prison.



Blackbeard's pirates in what is now Charleston, South Carolina



Just as Blackbeard and his men stormed onto the ship, Maynard's men came charging out. A fight ensued on deck as Blackbeard and Maynard fought face to face.



Blackbeard agreed to give up his life as a pirate, and for his cooperation, he received a pardon. However, it is possible he never really intended to get out of the pirate business because, just a few months later, he went right back to his dishonest ways. This time he worked mainly off the coasts of North Carolina and Virginia.

The governor of Virginia decided to stop Blackbeard and his fellow pirates. He raised money and hired a British Navy captain named Robert Maynard to go after them. In November 1718, Maynard located Blackbeard off the coast of Ocracoke Island in North Carolina. At the time, Blackbeard had only one ship and just a handful of men with him. Maynard's men fired at Blackbeard's ship and the pirates returned fire. After a while, Maynard's ships sailed closer to the pirate ship, and Blackbeard saw there were only a few men on the deck of one of Maynard's ships. Blackbeard decided to board the ship, not realizing he was falling into a trap. Maynard had deliberately kept some of his men below deck in the hope that Blackbeard might attempt to board the ship.

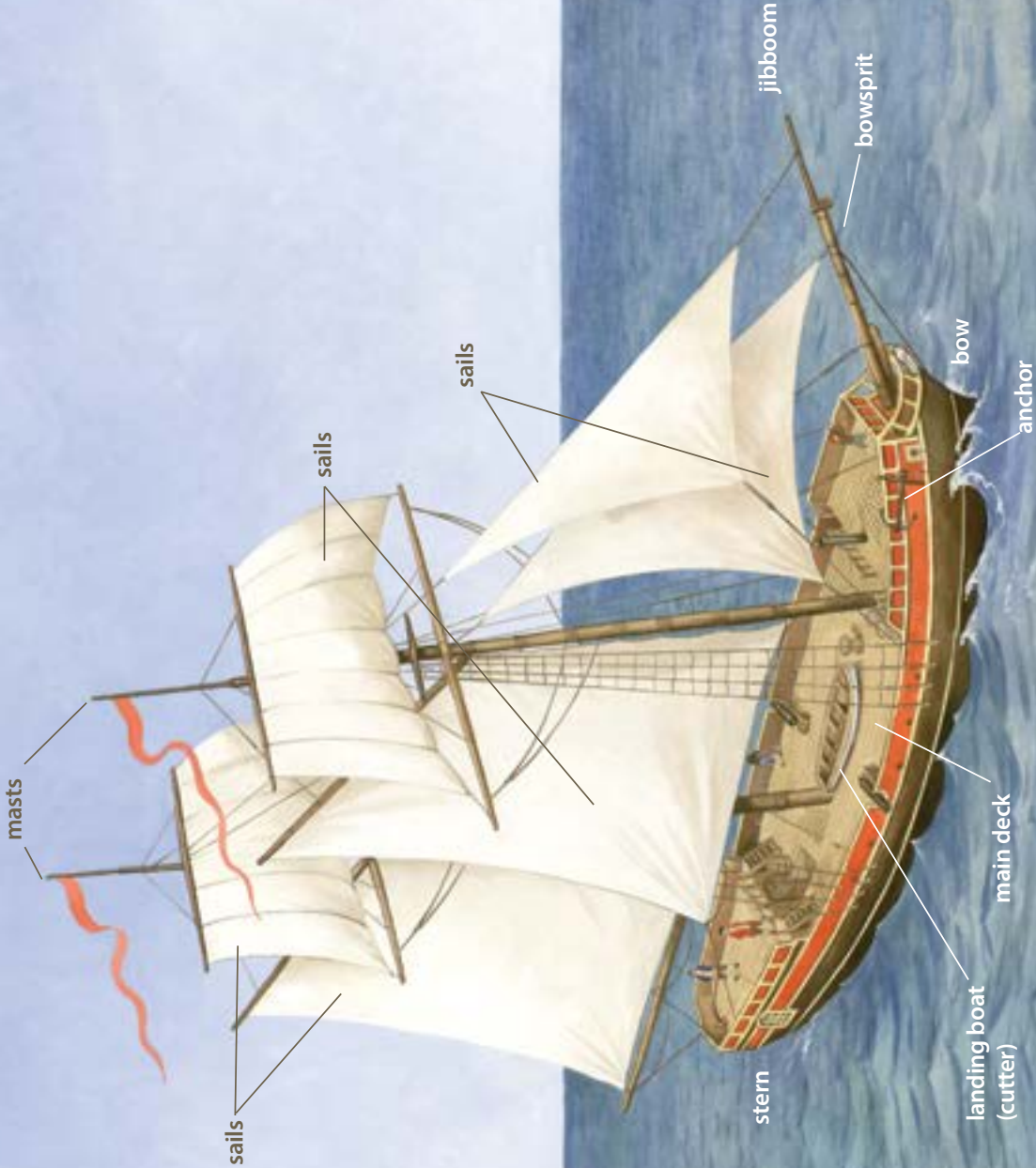
Just as Blackbeard and his men stormed onto the ship, Maynard's men came charging out. A fight ensued on deck as Blackbeard and Maynard fought face to face. Blackbeard was ultimately killed in the battle. After that, most of the remaining pirates surrendered.

When the battle was over, Maynard inspected Blackbeard's body. He found that the long-time pirate had many wounds from previous fights. He had been shot five times and cut by swords or cutlasses at least twenty times.

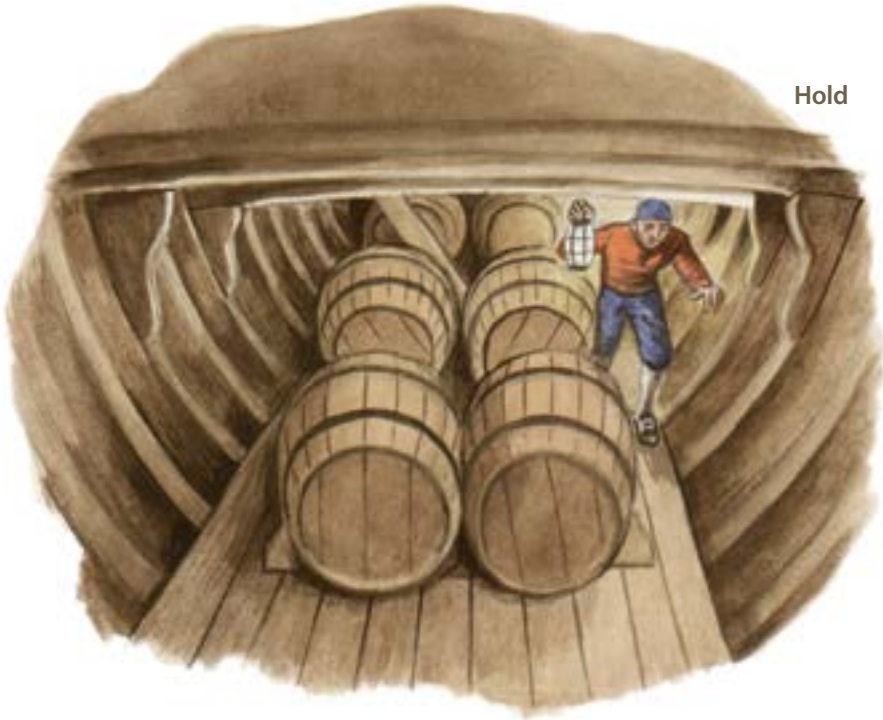
Blackbeard had some money and loot with him, but not as much as some might expect. In total, he had a little more than two thousand British pounds worth of items in his possession. Some people believed he must have had more money hidden somewhere. Adventurous men went looking for it, just as the characters in *Treasure Island* go looking for Flint's money. As far as is known, nobody has ever found it.



# 1700s Sailing Schooner: Exterior



## 1700s Sailing Schooner: Interior



Hold

The hold is a storage space within the hull or main body of a ship. This is where goods and supplies would be kept below deck.



Galley

The galley is the kitchen of a ship, which is located below deck.

Captain's Cabin



The captain's cabin is located at the stern. It would have included the captain's sleeping quarters.

Berths  
(Living Quarters)



The crew slept in canvas hammocks in the living quarters located below deck.



# Glossary

## A

---

**abeam, *adv.*** from one side to the other across a ship

**aloft, *adv.*** above the deck of a ship

**alow, *adv.*** below the deck of a ship

**ambush, *v.*** to make a surprise attack

## B

---

**bearings, *n.*** the location or position of something based on information from a compass

**berth, *n.*** an area below deck on a ship where crew members would sleep (**berths**)

**brim, *v.*** to become full or overflowing (**brimming**)

**broach, *v.*** to open (**broached**)

**buccaneer, *n.*** a pirate

**bulk, *n.*** most; the larger part of something

**bulkhead, *n.*** a wall in a ship dividing it into watertight sections

## C

---

**cabin boy, *n.*** someone hired to wait on the passengers and crew of a ship

**cache, *n.*** a hiding place for supplies or treasures

**captivate, *v.*** to fascinate or capture one's attention (**captivated**)

**coach, n.** a horse-drawn carriage with four wheels

**company, n.** 1. visitors or guests; 2. companionship; 3. a ship's crew and officers

**cove, n.** a small area along a coast sheltered by hills or mountains

**craft, n.** a ship or boat

**cutlass, n.** a short, thick sword with a curved blade

## D

---

**deduce, v.** to figure out or draw a conclusion (**deduced**)

**dell, n.** a small, secluded valley with trees and grass

**depose, v.** to remove someone from office or a high rank (**deposed**)

**desertion, n.** a departure without permission and without intending to return; the act of giving up and ignoring responsibilities

**desolate, adj.** lacking people, plants, animals, and other things that make a place feel welcoming

**doubloon, n.** a gold coin formerly used in Spain or Latin America (**dobloons**)

**duplicity, n.** dishonest behavior meant to trick someone

## E

---

**ensue, v.** to follow right after another event (**ensued**)

**excavation, n.** a place in the ground where material has been dug up and removed

**excursion, n.** a short trip



# F

---

**farthing, n.** a coin worth less than a penny formerly used in Great Britain

**fathom, n.** a length of about 6 feet used to measure water depth  
(**fathoms**)

**forelock, n.** a lock of hair at the top of one's forehead

# G

---

**gargoyle, n.** a stone carving of a strange figure used as decoration on a building, usually a cathedral or Gothic structure

**guinea, n.** a gold coin formerly used in Great Britain (**guineas**)

# H

---

**helm, n.** a wheel or lever used to steer a ship

**hostage, n.** a person held prisoner until another group or person meets demands

**hourglass, n.** a tool that uses sand to measure a fixed amount of time, usually an hour

**hummock, n.** a rounded hill or mound

# I

---

**iconic, adj.** commonly known and widely recognized

**impending, adj.** about to occur

**insolence, n.** rude behavior or speech

# L

---

**lash**, *v.* to tie down with a rope or cord (**lashed**)

**league**, *n.* a unit of length about 3 miles long (**leagues**)

**loot**, *n.* things that have been stolen

**luff**, *n.* the front edge of a sail

# M

---

**magistrate**, *n.* a local government official who has some of the powers of a judge (**magistrates**)

**maroon**, *v.* to abandon someone on an island (**marooned**)

**moidore**, *n.* a gold coin formerly used in Portugal or Brazil (**moidores**)

**muck**, *v.* to make dirty (**mucked**)

**mutiny**, *n.* a rebellion or uprising against those in charge of a ship

# N

---

**nautical**, *adj.* relating to the sea or sailors

# O

---

**onslaught**, *n.* an attack

**outlandish**, *adj.* odd, unusual, bizarre

# P

---

**pardon, n.** a release from being punished for a crime

**pitch, n.** a thick, black, sticky substance made from tar used to cover roofs and pave roads

**predicament, n.** a difficult or dangerous situation

**pretext, n.** a pretend reason given to hide one's true reason for doing something

# Q

---

**quay, n.** a dock; an area at the edge of a waterway where ships land, load, and unload

# R

---

**ransack, v.** to search thoroughly, causing damage or disorder  
(**ransacked**)

**right, v.** to correct or put in an upright position (**righting**)

**ringleader, n.** the leader of a group that causes trouble or gets involved in illegal activity

# S

---

**sabre, n.** a heavy sword with a sharp, curved edge

**scarper, v.** to flee or run away

**schooner, n.** a sailing ship with two or more masts

**scoundrel, n.** a wicked or disreputable person

**scout, v.** to explore an area to find information about it (**scouted**)

**scurvy**, *adj.* mean; not worthy of respect

**seafaring**, *adj.* working, traveling, or living on the sea

**sequin**, *n.* a gold coin formerly used in Venice, Malta, or Turkey  
(sequins)

**shipwreck**, *v.* to cause a passenger or crew member to experience the destruction of a ship (**shipwrecked**)

**shroud**, *v.* to cover or conceal (**shrouded**)

**spyglass**, *n.* a small telescope used to see things in the distance

**squall**, *n.* a sudden, powerful wind with rain, snow, or sleet (**squalls**)

**squire**, *n.* an English gentleman who owns a large estate or piece of land

**stave**, *n.* a verse or stanza of a song

**stockade**, *n.* a barrier made of upright posts used for protection or defense

**stroke**, *n.* a sudden loss of feeling or consciousness brought on by a lack of oxygen in the brain caused by a broken or blocked blood vessel

**stun**, *v.* to shock or amaze (**stunned**)

**superstitious**, *adj.* having irrational fears about mysterious things or the unknown

## T

---

**taunt**, *v.* to make fun of or tease (**taunted**)

**treacherous**, *adj.* dangerous or difficult to handle

**treachery**, *n.* a betrayal; an act of hurting someone who trusts you

**truce**, *n.* an agreement between enemies to stop fighting for a certain period of time

# U

---

**Union Jack**, *n.* the official flag of Great Britain

**unison**, *n.* agreement; the same way at the same time

# W

---

**well-being**, *n.* the state of being happy, healthy, and comfortable

# Y

---

**yarn**, *n.* a tale or an adventure story

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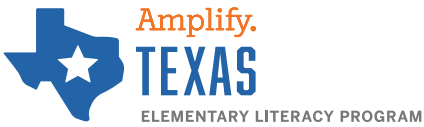
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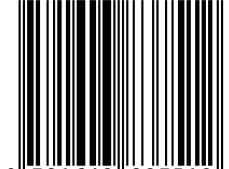


**Grade 4 | Unit 5 | Reader**

***Treasure Island***

770L

ISBN 9781643837512



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# Grade 4

## Unit 5: *Treasure Island: X Marks the Spot*

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Use the Interactive Read-Aloud lesson and text on the following page to kick off this unit with your students.

### Unit-level Essential Question

What makes an adventure story excellent?

#### Lessons 1–5

**Guiding Question:** How can dialogue help move the plot forward?

**Writing Prompt:** Why might Robert Louis Stevenson use dialogue to give the reader (and Jim) information?

#### Lessons 6–10

**Guiding Question:** How can you determine if someone is trustworthy or untrustworthy?

**Writing Prompt:** Ben Gunn tells Jim that he has been marooned on the island. After you read Jim’s definition of *marooned*, why do you think Ben Gunn’s shipmates may have marooned him?

#### Lessons 11–19

**Guiding Question:** How can metaphors and similes strengthen writing?

**Writing Prompt:** With a partner, choose one event from *Treasure Island*. Brainstorm together to think of a simile that would work well in the text’s description of that event.

### Unit 5 Culminating Activity

At the end of the story, Jim says, “All five of us got a share of the treasure and used it wisely or foolishly, according to our personalities.” He imagines what Long John Silver might have been doing at the same time. Write a short story about what Long John Silver did after he escaped with his four hundred guineas. Be prepared to share it with your class!

---

GRADE 4 UNIT 5

# Read-Aloud

Use the following Read-Aloud to introduce **Grade 4 Unit 5**.

Tell students that throughout this unit, they will think about the following **Essential Question**: What makes an adventure story excellent?

Explain that over the next few weeks they will learn about adventure stories—how authors write them, what elements they include, and what makes them so exciting. This Read-Aloud takes place in a submarine, in which a group of men exploring deep in the ocean have been trading stories about a deep-sea monster.

Read the Read-Aloud, pausing after each section to discuss the text-based questions.

## Excerpt from *Twenty Thousand Leagues Under the Sea*

by Jules Verne

“But in all these stories, is there any truth?” Conseil asked.

“None at all, my friends, at least in those that go beyond the bounds of credibility and fly off into fable or legend. Yet for the imaginings of these storytellers there had to be, if not a cause, at least an excuse. It can’t be denied that some species of squid and other devilfish are quite large, though still smaller than cetaceans. Aristotle put the dimensions of one squid at five cubits, or 3.1 meters. Our fishermen frequently see specimens over 1.8 meters long. The museums in Trieste and Montpellier have preserved some devilfish carcasses measuring two meters. Besides, according to the calculations of naturalists, one of these animals only six feet long would have tentacles as long as twenty-seven. Which is enough to make a fearsome monster.”

“[. . .] . A friend of mine, Captain Paul Bos of Le Havre, has often sworn to me that he encountered one of these monsters of colossal size in the seas of the East Indies. But the most astonishing event, which proves that these gigantic animals undeniably exist, took place a few years ago in 1861.”

“[. . .] . In 1861, to the northeast of Tenerife and fairly near the latitude where we are right now, the crew of the gunboat Alecto spotted a monstrous squid swimming in their waters. Commander Bouguer approached the animal and attacked it with blows from harpoons and blasts from rifles, but without much success because bullets and harpoons crossed its soft flesh as if it were semiliquid jelly. After several fruitless attempts, the crew managed to slip a noose around the mollusk’s body. This noose slid as far as the caudal fins and came to a halt. Then they tried to haul the monster on board, but its weight was so considerable that when they tugged on the rope, the animal parted company with its tail; and deprived of this adornment, it disappeared beneath the waters.”

**Literal.** What are the sailors discussing in these stories?

» sea creatures

---

**Literal.** Are these creatures real or legendary?

- » There are stories of legendary creatures. However, some of the stories are true, because there are specimens in museums.

**Inferential.** What image of sea creatures do the words like *fearsome*, *colossal*, and *monstrous* create?

- » They create a mood of tension of fear. The creatures sound scary and frightening.

**Inferential.** The speaker says that the crew “managed” to trap one of the sea creatures. Based on this word, did the crew have an easy or hard time doing this?

- » hard

“[. . .] And how long was it?” the Canadian asked.

“Didn’t it measure about six meters?” said Conseil, who was stationed at the window and examining anew the crevices in the cliff.

“Precisely,” I replied.

“Wasn’t its head,” Conseil went on, “crowned by eight tentacles that quivered in the water like a nest of snakes?”

“Precisely.”

“Weren’t its eyes prominently placed and considerably enlarged?”

“Yes, Conseil.”

“And wasn’t its mouth a real parrot’s beak but of fearsome size?”

“Correct, Conseil.”

“Well, with all due respect to Master,” Conseil replied serenely, “if this isn’t Bouguer’s Squid, it’s at least one of his close relatives!”

**Literal.** Where is Conseil standing during this conversation?

- » at the window

**Inferential.** With each question, Conseil adds more detail about the creature. How does he know all these details?

- » He is looking at it out the submarine window.

I stared at Conseil. Ned Land rushed to the window.

“What an awful animal!” he exclaimed.

---

I stared in my turn and couldn't keep back a movement of revulsion. Before my eyes there quivered a horrible monster worthy of a place among the most far-fetched teratological legends.

It was a squid of colossal dimensions, fully eight meters long. It was traveling backward with tremendous speed in the same direction as the Nautilus. It gazed with enormous, staring eyes that were tinted sea green. Its eight arms (or more accurately, feet) were rooted in its head, which has earned these animals the name cephalopod; its arms stretched a distance twice the length of its body and were writhing like the serpentine hair of the Furies. You could plainly see its 250 suckers, arranged over the inner sides of its tentacles and shaped like semispheric capsules. Sometimes these suckers fastened onto the lounge window by creating vacuums against it. The monster's mouth—a beak made of horn and shaped like that of a parrot—opened and closed vertically. Its tongue, also of horn substance and armed with several rows of sharp teeth, would flicker out from between these genuine shears. What a freak of nature! A bird's beak on a mollusk! Its body was spindle-shaped and swollen in the middle, a fleshy mass that must have weighed 20,000 to 25,000 kilograms. Its unstable color would change with tremendous speed as the animal grew irritated, passing successively from bluish gray to reddish brown.

**Literal.** What kind of animal is being described?

» It is a squid, which is a kind of cephalopod.

**Inferential.** The author writes that Ned Land “rushed” to the window. Based on this word, was Ned excited or bored by news of the creature?

» excited

**Inferential.** The passage says that the animal's feet were “writhing.” Think about whether you have ever heard that word before, and if so, in what context. What does this word reveal about how the speaker views the animal?

» This word is often used to describe snakes. It is a word people usually use when they dislike something, so the author probably dislikes what he saw.

What was irritating this mollusk? No doubt the presence of the Nautilus, even more fearsome than itself, and which it couldn't grip with its mandibles or the suckers on its arms. And yet what monsters these devilfish are, what vitality our Creator has given them, what vigor in their movements, thanks to their owning a triple heart!

Sheer chance had placed us in the presence of this squid, and I didn't want to lose this opportunity to meticulously study such a cephalopod specimen. I overcame the horror that its appearance inspired in me, picked up a pencil, and began to sketch it.

“Perhaps this is the same as the Alecto's,” Conseil said.

“Can't be,” the Canadian replied, “because this one's complete while the other one lost its tail!”

---

“That doesn’t necessarily follow,” I said. “The arms and tails of these animals grow back through regeneration, and in seven years the tail on Bouguer’s Squid has surely had time to sprout again.”

“Anyhow,” Ned shot back, “if it isn’t this fellow, maybe it’s one of those!”

Indeed, other devilfish had appeared at the starboard window. I counted seven of them. They provided the Nautilus with an escort, and I could hear their beaks gnashing on the sheet-iron hull. We couldn’t have asked for a more devoted following.

**Literal.** How does the speaker react to the squid?

- » He starts drawing it.

**Inferential.** Why might the speaker call this an “opportunity”?

- » He has not seen this kind of creature before so it is an opportunity, or chance, to sketch a rare animal.

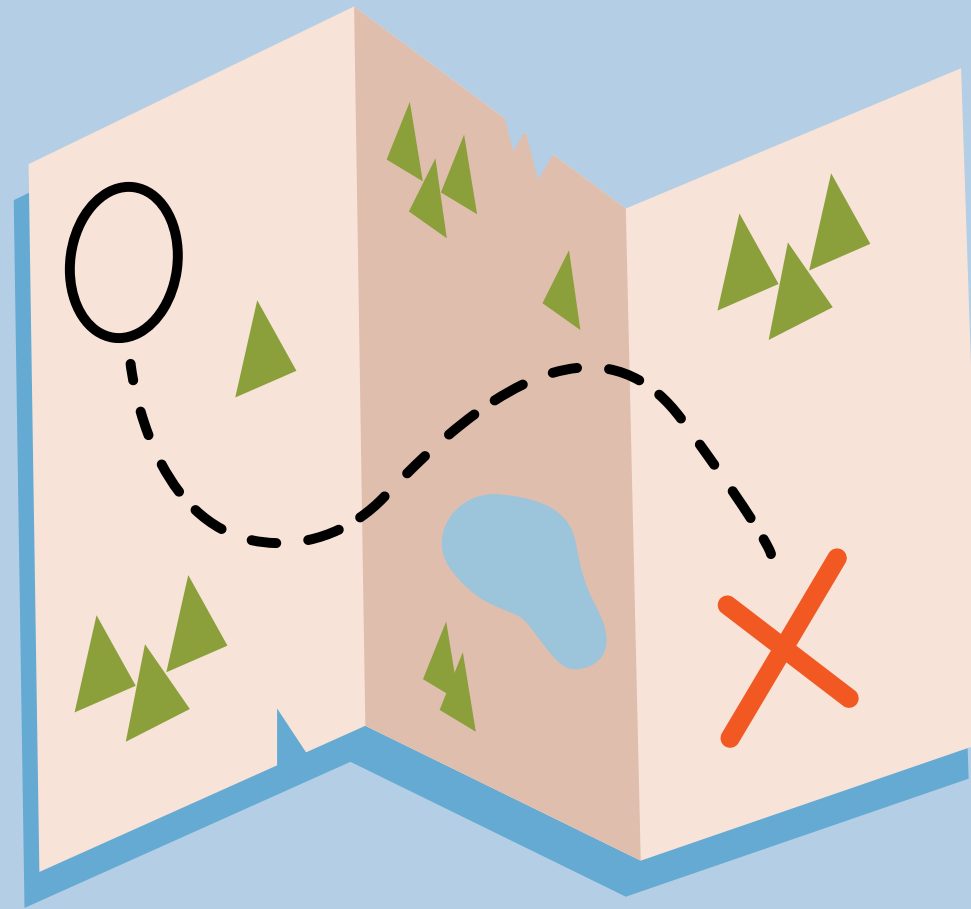
**Inferential.** Why does the speaker say they had “a [. . .] devoted following”?

- » The animals were attacking the submarine.

Use the following prompts to extend student understanding of the Read-Aloud.

**Guiding Question:** How do words like *gnashing*, *writhing*, *attacked*, *monster*, and *horror* affect the mood of this passage?

**Writing Prompt:** Think about the moments in this passage that seemed most exciting or interesting. What events, details, or words in this Read-Aloud help show that it is from an adventure story?



Grade 4

# Unit 5 | Digital Components

## *Treasure Island: X Marks the Spot*

Grade 4

Unit 5

---

***Treasure Island:***  
**X Marks the Spot**

---

**Digital Components**



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## *Treasure Island: X Marks the Spot*

### Digital Components

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# PARTIAL WORLD MAP



# CORE CONNECTIONS TIMELINE

**790-1100**  
Vikings rule the seas

**1400s-1600s**  
The Age of European Exploration



**1492**  
Christopher Columbus arrives in the New World

**1607**  
Jamestown settled

**1620**  
Pilgrims land at Plymouth

**1754**  
French and Indian War begins

**1775-1776**  
Revolutionary War begins

[Empty rectangular box]

[Empty rectangular box]

[Empty rectangular box]

CORE CONNECTIONS SCHOONER DIAGRAM



## PURPOSE FOR READING

**Read to learn how this adventure story begins and to gather information about the narrator, setting, and characters.**

## CHARACTER CHART

| Chapter(s) | Character                   | Key Details |
|------------|-----------------------------|-------------|
|            | Billy Bones (Captain)       |             |
|            | Black Dog                   |             |
|            | Jim Hawkins                 |             |
|            | Dr. Livesey                 |             |
|            | Pew                         |             |
|            | Squire Trelawney            |             |
|            | Long John Silver (Barbecue) |             |
|            | Captain Smollett            |             |
|            | Ben Gunn                    |             |
|            | George Merry                |             |

PURPOSE FOR READING

**Read to understand what happens when the pirates search the inn and how Jim joins forces with the doctor and the squire to plan a treasure-hunting voyage.**

SUBJECT-TO BE VERB AGREEMENT POSTER

**Subject-to be Verb Agreement**

To be verbs are linking verbs that link, or connect, the subject to the predicate without showing action.

**Subject**

**Agreement in the Present Tense**

**Example**

**Singular**

I

am

I **am** hungry.

you

are

You **are** excited.

he, she, it,  
Jim Hawkins, the girl, treasure

is

She **is** tired.  
It **is** cute.  
The treasure **is** hidden.

**Plural**

we

are

We **are** helpful.

you

are

You **are** noisy.

they, coins, magistrates

are

The coins **are** gold.



### Modal Auxiliary Verbs

A modal auxiliary verb:

- is a helping verb and cannot stand alone
- never changes form—you do not need to add –s for the third-person singular subject
- is followed by a verb, which also does not change in form

She **can speak** French.

It **will rain** tomorrow.

### Modal Auxiliary Verbs Used to Express Ability

#### Present

#### Past

|              |                                       |                    |                                      |
|--------------|---------------------------------------|--------------------|--------------------------------------|
| can          | I <b>can</b> read long chapter books. | could              | I <b>could</b> read three years ago. |
| cannot/can't | I <b>can't</b> speak German.          | could not/couldn't | Last summer, I <b>couldn't</b> swim. |

### Modal Auxiliary Verbs Used to Express Possibility

**High Possibility**



**Impossibility**

|                                                            |                |                                |
|------------------------------------------------------------|----------------|--------------------------------|
| <p><b>High Possibility</b></p> <p><b>Impossibility</b></p> | will           | It <b>will</b> rain tomorrow.  |
|                                                            | may            | It <b>may</b> rain tomorrow.   |
|                                                            | might          | It <b>might</b> rain tomorrow. |
|                                                            | will not/won't | It <b>won't</b> rain tomorrow. |

## Features of an Adventure Story

|                     |                                                                                                                                                      |
|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Character(s)</b> | a memorable hero                                                                                                                                     |
| <b>Setting(s)</b>   | faraway, often imagined place                                                                                                                        |
| <b>Plot</b>         | fast-paced action<br>dangerous elements<br>mystery or quest                                                                                          |
| <b>Theme</b>        | relates to characteristics demonstrated by characters in the story, such as bravery, trustworthiness, loyalty, etc. common in many adventure stories |

## WRITING PROMPT

Imagine a character gets lost in a remote, isolated area like the jungle, desert, mountains, forest, tundra, or on an island. You may also choose a specific place for the setting of your story. Write a one- to two-page story in which you show how the character survives.

Use the following questions to guide your thinking and writing:

- What is the setting like?
- What challenges must the character overcome? What kinds of problems must the character solve?
- What traits and values, or characteristics, does the character display? What thoughts and feelings does the character have?
- What elements of danger are present?
- What people or animals does the character meet?
- Does the character return home?
- How does the story end?

PURPOSE FOR READING

**Read carefully to explain how the use of figurative language helps tell the story.**

## CHARACTER SKETCH POSTER

| Quotations from Text                                                                                                                                | Inferences                                                                               |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| “the old seaman with the sabre cut on his cheek” (2)                                                                                                | Billy is easily recognizable and has lived a dangerous life.                             |
| “I remember the old seaman plodding to the inn door, dragging an enormous sea chest behind him.” (2)                                                | Billy is a mysterious old sailor.                                                        |
| “tall, nut-brown man with gnarled hands and black, broken nails” (2)                                                                                | Billy seems frightening and rough.                                                       |
| “‘Tell me when I’ve worked through that,’ he said, looking fierce.” (3)                                                                             | Billy frightens and intimidates Jim and his father.                                      |
| “He took me aside one day and promised me a penny on the first of every month if I would keep my eyes peeled for a seafaring man with one leg.” (3) | This suggests Billy is in danger and is hiding out.                                      |
| “The old seaman’s stories about blood-thirsty pirates, ferocious storms at sea, and wild deeds on the Spanish Main terrified our guests.” (3)       | Billy’s stories scare his listeners and suggest he has led a dangerous, mysterious life. |

PURPOSE FOR READING

**Read to learn more about the upcoming voyage and Long John Silver's character.**

## Relative Pronouns

A **relative pronoun** refers to or replaces a noun or a pronoun and joins sections of a sentence together.

### People

### Things/Ideas

who

that

whom

which

whose

whose

PURPOSE FOR READING

**Read closely to understand how the use of figurative and descriptive language helps create a memorable plot and interesting characters.**



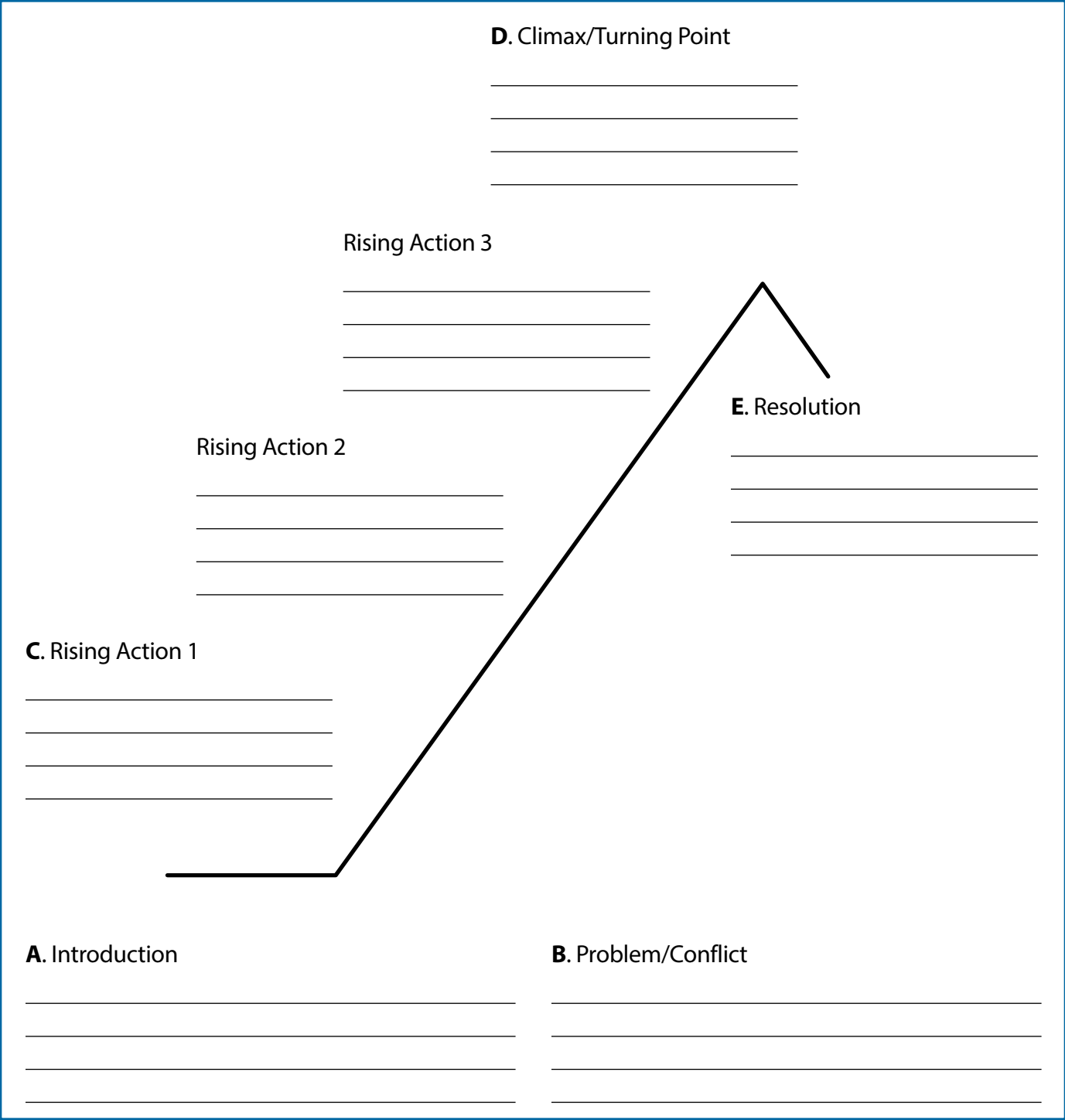
PURPOSE FOR READING

**Read to find out what Jim overhears while hiding in the apple barrel on the ship.**

PURPOSE FOR READING

**Read closely to examine the use of language and literary devices to understand how the events in this chapter impact the plot of the story.**

SHAPE OF A STORY CHART



PURPOSE FOR READING

**Read to learn what happens once Jim Hawkins arrives on Treasure Island.**

Squire Trelawney, Dr. Livesey, and the other gentlemen have asked me to record the story of Treasure Island, keeping nothing back but the bearings because there is still treasure there. Therefore, I take up my pen and go back to the time when my family ran the Admiral Benbow Inn, and the old seaman with the sabre cut on his cheek came to stay with us.

## ADVENTURE STORY RUBRIC

|                     | <b>Exemplary</b>                                                                                   | <b>Strong</b>                                                                         | <b>Developing</b>                                                                                         | <b>Beginning</b>                                   |
|---------------------|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|----------------------------------------------------|
| <b>Introduction</b> | The main characters are memorable and clearly described.                                           | The main characters are described but may need more detail.                           | The main characters are described but details are unclear.                                                | The main characters are not described.             |
|                     | The setting is creative and clearly described.                                                     | The setting is described but may need more detail.                                    | The setting is described but details are unclear.                                                         | The setting is not described.                      |
|                     | The hook grabs the reader’s attention effectively.                                                 | The hook grabs the reader’s attention somewhat effectively.                           | The hook does not grab the reader’s attention.                                                            | A hook is not included.                            |
| <b>Body</b>         | The story has a clear, interesting problem or conflict.                                            | The story has a clear problem or conflict.                                            | The story has a problem or conflict, but it is unclear.                                                   | The story does not have a problem or conflict.     |
|                     | The story includes at least three effective Rising Action events.                                  | The story includes three Rising Action events that are somewhat effective.            | The story includes fewer than three Rising Action events that are either effective or somewhat effective. | The story does not include Rising Action events.   |
|                     | The story proceeds in a suspenseful, logical sequence.                                             | The story proceeds in a logical sequence.                                             | The story proceeds in a somewhat logical sequence.                                                        | The story does not proceed in a logical sequence.  |
|                     | The story has a clear, interesting climax or turning point.                                        | The story has a clear climax or turning point.                                        | The story has a climax or turning point, but it is unclear.                                               | The story does not have a climax or turning point. |
| <b>Conclusion</b>   | The conflict is resolved clearly and creatively.                                                   | The conflict is clearly resolved.                                                     | The conflict is not clearly resolved.                                                                     | The conflict is not resolved.                      |
| <b>Language</b>     | The story uses figurative language effectively.                                                    | The story uses figurative language somewhat effectively.                              | The story uses figurative language but not effectively.                                                   | The story does not use figurative language.        |
|                     | The story incorporates several instances of dialogue that sound natural and further the plot line. | The story includes some dialogue, but it does not contribute to the plot development. | The story only includes dialogue once.                                                                    | The story does not include any dialogue.           |
|                     | The author shows rather than tells effectively.                                                    | The author shows rather than tells somewhat effectively.                              | The author shows rather than tells but not effectively.                                                   | The author does not show rather than tell.         |
|                     | The story develops the characters creatively and effectively.                                      | The story develops the characters effectively.                                        | The story develops characters somewhat effectively.                                                       | The story does not develop the characters.         |

*You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.*

PURPOSE FOR READING

**Read to learn what happens next as tension grows between Captain Smollett's men and John Silver's pirates.**

PURPOSE FOR READING

**Read to understand how Jim thwarts the pirates' plan to sail away on the *Hispaniola* and what happens when Jim discovers Long John Silver and his gang have taken over the stockade.**



PURPOSE FOR READING

**Read to find out what Silver does to keep himself in control and out of harm's way.**

## Coordinating Conjunctions

A **coordinating conjunction** is a word that joins together words, phrases, or clauses of equal importance.

and

so

but

yet

PURPOSE FOR READING

**Read carefully to explain how the use of figurative language and literary devices helps tell what happens next in the story.**

PURPOSE FOR READING

**Read to discover if the treasure is found and how the story ends.**

PURPOSE FOR READING

**Read to closely examine the use of language and literary devices to understand how the story reaches its climax and resolution.**

## ADVENTURE STORY EDITING CHECKLIST

| <b>Editing Checklist</b>                                                                                                                             | <b>After checking for each type of edit, place a check here.</b> |
|------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------|
| <b>Meaning (It sounds right when I read it aloud.)</b>                                                                                               |                                                                  |
| • All my sentences have a subject and predicate.                                                                                                     |                                                                  |
| • I included all the words I wanted to write.                                                                                                        |                                                                  |
| • I removed repeated words or information.                                                                                                           |                                                                  |
| • I have checked the lengths of my sentences and have split run-on sentences into two.                                                               |                                                                  |
| • I have used strong verbs and figurative language where possible.                                                                                   |                                                                  |
| <b>Format</b>                                                                                                                                        |                                                                  |
| • All my paragraphs are indented.                                                                                                                    |                                                                  |
| • I have a title on the front.                                                                                                                       |                                                                  |
| <b>Capitals</b>                                                                                                                                      |                                                                  |
| • I began each sentence with a capital letter.                                                                                                       |                                                                  |
| • I used capital letters for all proper nouns.                                                                                                       |                                                                  |
| <b>Spelling</b>                                                                                                                                      |                                                                  |
| • I have checked the spelling for any words I was unsure of or my teacher marked.                                                                    |                                                                  |
| <b>Punctuation</b>                                                                                                                                   |                                                                  |
| • I read my writing aloud to check for commas at pauses and to check for periods, question marks, and exclamation points at the end of my sentences. |                                                                  |
| • I used commas and quotation marks in places where they belong.                                                                                     |                                                                  |



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# Welcome!

## Grade 4, Unit 5

### *Treasure Island:* X Marks the Spot

In this unit, students will explore the genre of fiction through a classic novel, *Treasure Island*.

### What's the story?

Students will read an **abridged version** of *Treasure Island*. This novel chronicles the adventures of the young narrator, Jim Hawkins, who discovers a treasure map when an old pirate stays at his family's inn.

### What will my student learn?

Students will focus on **character development**, **setting**, and **plot** as well as **literary devices**. They will also discover other **relevant aspects** of the text, such as **geography**, **pirates**, and **sailing**.

In this unit, students will continue to practice the various stages of the **writing process**. They will **write and publish** an original **adventure story**, incorporating **character development and dialogue**.

### Conversation starters

Ask your student questions about the unit to promote discussion and continued learning:

1. Who are some of the important characters you have been introduced to in *Treasure Island* so far?  
**Follow up:** Can you describe some of the key details you have learned about them?
2. Describe the setting of the story.  
**Follow up:** What kind of setting are you thinking of for the adventure story you are going to write? How is it similar to or different from the setting in the story you are reading?
3. What significant events have happened in the story so far?
4. You have learned about the word *stun* in this unit. What does it mean?  
**Follow up:** How is it used in the story? Can you use it in a sentence? What is a synonym for that word? And an antonym?
5. What is a simile?  
**Follow up:** Can you give me an example of a simile from your Student Reader?
6. You have been learning about conflict as a literary device used by authors. Can you give me an example of conflict in *Treasure Island*?  
**Follow up:** Why do you think the author chose to use it in that part of the story? How might you incorporate this literary device in your story?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 1 - Who is narrating the story? How do you know? What is the setting of the story?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 2 - How do Dr. Livesey and Squire Trelawney react when Jim describes the night's events and shows them what he found in the chest? Support your answer by citing evidence from the text.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 3 - What is the Jolly Roger? What was the purpose of the Jolly Roger?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 4 - What is Jim's first impression of Long John Silver? How does Jim describe him?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 5 - The idiom "a man to be reckoned with" means someone is influential, strong, or powerful and difficult to deal with. What does it mean when Jim thinks Silver is a man to be reckoned with?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 6 - What does Jim learn about Long John Silver in Chapter 4? Use evidence from the text to support your answer.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 7 - On page 41 of the Reader, the simile "He'll bring 'em on board again, mild as lambs" is used. How does this simile help the reader understand the expected behavior of the men after John Silver talks to them?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 4, Lesson 8 - What was the most significant event that occurred in this chapter? Use evidence from the text to support your answer.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 9 - At the end of Chapter 6, who do you think has the upper hand (or has more power and control): Captain Smollett's men or John Silver's men? Support your answer with evidence from the text.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 10 - Why does Jim give Silver a choice rather than simply beg for his life? Use evidence from the text to support your answer.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 11 - Of the two reasons Silver gives for protecting Jim, which do you think is more likely to be true? Support your answer with evidence from the text.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 12 - The idiom "tit for tat" means something given in exchange for an equally or comparably valuable thing. How does this apply to the story?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 13 - Is the voyage to Treasure Island ultimately a success? Why? Use evidence from the text to support your answer.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 14 - Explain some of the changes Jim Hawkins experiences over the course of the story. How did these changes impact Jim's thoughts, feelings, and perspectives?



Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 16 - What is the purpose of a conclusion? What are some features of an effective conclusion?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 17 - What should an effective story title accomplish? What is one characteristic of an effective title?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 5, Lesson 18 - What part of writing your adventure story was the easiest for you? What part was the most challenging?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

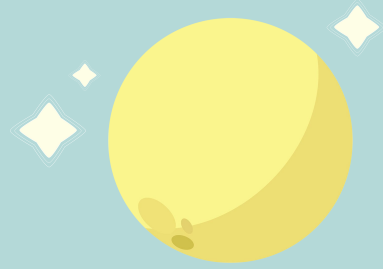


## Grade 4

Unit 5, Lesson 19 - What was the most important feedback you received after sharing your story? What additional changes would you make to your adventure story?

# Vocabulary

Grade 4 Unit 5: *Treasure Island*: X Marks the Spot



## Abbreviations

# Introduction: Abbreviations



An **abbreviation** is a shortened form of a word or phrase. When we shorten a word or phrase it is called *abbreviating*.

The *Treasure Island* unit introduces us to several characters. Those characters each have a title. In *Treasure Island* we are introduced to a Captain Smollett and a Mister Silver.

Let's talk about the abbreviations that are used for these two common titles.

To abbreviate a word we remove letters from the existing word. *Captain* and *Mister* are two titles that can be abbreviated.

By removing *-ain* from Captain we successfully abbreviate Captain as **Capt.**

Captain = ~~Captain~~ = **Capt.**

Captain Smollett = **Capt.** Smollett

Most abbreviations end with a period.



By removing *-iste* from Mister we successfully abbreviate Mister as **Mr.**

Mister = ~~Mister~~ = **Mr.**

Mister Silver = **Mr. Silver**

We often see abbreviations of titles other than **Mr.** and **Capt.** Let's explore what those abbreviations mean.

Let's Try It Together!



Often we see the following abbreviation:

**Mrs.**

What word is abbreviated as **Mrs.**? Turn to a partner to discuss.

**Mrs.** is the abbreviation of *missus*, which is the title of a married woman. It is not common to see **Mrs.** spelled out fully.

To abbreviate most titles all letters except the first and last are removed. For example, to abbreviate *Junior* we remove all letters except the J and r. This leaves Jr.

Junior = ~~Junior~~ = Jr.

Work with a partner to abbreviate the following title:

Senior

What letters need to be removed?



The abbreviation of Senior is **Sr.**

Senior = ~~Senior~~ = **Sr.**

Now Try One by Yourself!



Identify the abbreviations for the title listed below:

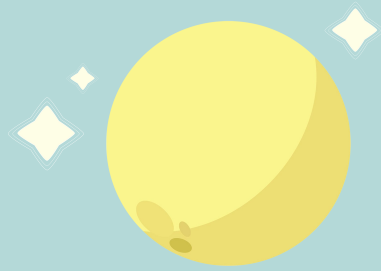
Doctor

1. Write down the title.
2. Cross out the letters that need to be removed.
3. Write out the abbreviation for the title.

Answer



Doctor, ~~Doctør~~, **Dr.**



# Vocabulary

Grade 4 Unit 5: *Treasure Island*: X Marks the Spot



## Synonyms and Antonyms

# Introduction: Synonyms and Antonyms





A **synonym** is a word that means the same thing as another word. An **antonym** is a word that means the opposite.

Let's look at this word from our unit on *Treasure Island*:

**duplicity**

**Duplicity** means dishonest behavior meant to trick someone.

Let's read this sentence from the unit:

I had, by this time, such a fear of his cruelty and **duplicity** that I could scarcely conceal a shudder when he called out, "Ahoy there, Jim!"

Now let's replace the word **duplicity** with a synonym, or another word that means the same thing:

I had, by this time, such a fear of his cruelty and **dishonesty** that I could scarcely conceal a shudder when he called out, "Ahoy there, Jim!"

**Dishonesty** is a synonym for duplicity because it means the same thing.

**Honesty** is an antonym for duplicity because it means the opposite.

Let's Try It Together!



Look at this word from our unit on *Treasure Island*:

**shrouded**



**Shrouded** means covered or concealed.

Read this sentence from the unit:

Sailors were singing as they worked in the morning fog that **shrouded** the quay.

Turn to a partner and whisper a synonym for the word **shrouded**. A synonym is a word that means the same thing.

Hold up one finger if you think *blanketed* is a synonym for **shrouded**.

Hold up two fingers if you think *captivated* is a synonym for **shrouded**.

Since *blanketed* means the same thing as **shrouded**, we can replace **shrouded** in the sentence with *blanketed*:

Sailors were singing as they worked in the morning fog that **blanketed** the quay.

Hold up one finger if you think *uncovered* is a synonym for **shrouded**.

Hold up two fingers if you think *uncovered* is an antonym for **shrouded**.

*Blanketed* is a synonym for **shrouded** because it means the same thing.

*Uncovered* is an antonym for **shrouded** because it means the opposite.

Now you try one with a partner. Read this sentence from the unit:

At first they were **stunned** and rather silent, but eventually they were able to think clearly.

Hold up one finger if you think *shocked* is a synonym for **stunned**.

Hold up two fingers you think *shocked* is an antonym for **stunned**.



Hold up one finger if you think *unaffected* is a synonym for **stunned**.

Hold up two fingers if you think *unaffected* is an antonym for **stunned**.

Did you remember the steps?

1. Confirm the meaning of the word.
2. Choose a synonym, or a word that means the same thing.

**shocked**

3. Choose an antonym, or a word that means the opposite.

**unaffected**

Now Try One by Yourself!



Read this sentence:

I **scouted** the shore line until I spotted a big white rock.

Write synonym if you think *searched* is a synonym for **scouted**.

Write antonym if you think *searched* is an antonym for **scouted**.

Answer



synonym



# POETRY

**Grade 4 Lesson 3:**  
"Halfway Down" by A.A. Milne



# Introduction



Today we are going to read a poem about a place where a person spends their time.

As we read, think about how the speaker describes this place.

## Read “Halfway Down.”

The excerpt can be found on the program’s digital components site.

This poem describes a place.

What does the speaker say the place is?

What is it not?

Where does the speaker say the place is?

*a stair halfway down the staircase*

Where is it not?

*There are a few possible answers. For example, it isn't up or down, it "isn't in the nursery," and "isn't in the town," etc.*

Why is this place significant to the speaker?

Why might the speaker focus on what the place is not like or where it is not?

Why is this place significant to the speaker?

*The speaker always stops there to sit and think.*

Why might the speaker focus on what the place is not like or where it is not?

*The speaker says the stair “isn’t really / Anywhere!” This place is on the way to other places, but may not seem like a place of its own.*



# Reading



So far we’ve discussed the poem’s plot. Now let’s think about its meaning. We know that poets use both the words and the structure of a poem to help express meaning.

What examples of structure in poetry have we discussed previously?

What examples of structure in poetry have we discussed previously?

*Answers could include rhyme and caesura (spacing), which we discussed in the last lesson.*

As I read today’s poem aloud, listen for rhyming words and look at the way they appear in the poem. Are they in a regular pattern, or do they vary?

## Read “Halfway Down.”

The excerpt can be found on the program’s digital components site.

What rhyming words did you hear?

What rhyming words did you hear?

*sit it*

*top stop*

*down town*

*head instead*

What did you notice about the rhyming words? Did they make a regular pattern, or did the rhyming vary?



What did you notice about the rhyming words? Did they make a regular pattern, or did the rhyming vary?

*The rhyme varies. There is not a regular pattern of rhyming words, but the poem does have some words that rhyme.*

As we have learned, rhyme can help create meaning in poetry. How do the rhyming words connect to the poem’s meaning?

As we learned, rhyme can help create meaning in poetry. How do the rhyming words connect to the poem’s meaning?

*The rhyming isn’t really in a regular pattern, just like the speaker’s spot “isn’t really / Anywhere.”*

Poets also arrange the words on the page in certain ways to help express the poem’s meaning.

Look at the numbers next to each line of this stanza. Which line is in the middle? What does that line reference?

1. Halfway down the stairs
2. Is a stair
3. Where I sit.
4. There isn’t any
5. Other stair
6. Quite like
7. It.
8. I’m not at the bottom,
9. I’m not at the top;
10. So this is the stair
11. Where
12. I always
13. Stop.

Look at the numbers next to each line of this stanza. Which line is in the middle? What does that line reference?

*Line 7 is in the middle. “It” in line 7 refers to the stair.*

1. Halfway down the stairs
2. Is a stair
3. Where I sit.
4. There isn’t any
5. Other stair
6. Quite like
7. It.
8. I’m not at the bottom,
9. I’m not at the top;
10. So this is the stair
11. Where
12. I always
13. Stop.

Think about the title of the poem. Why might the poet have put that line there?

1. Halfway down the stairs
2. Is a stair
3. Where I sit.
4. There isn't any
5. Other stair
6. Quite like
7. It.
8. I'm not at the bottom,
9. I'm not at the top;
10. So this is the stair
11. Where
12. I always
13. Stop.

Think about the title of the poem. Why might the poet have put that line there?

*The line is in the middle of the stanza (or “halfway down” the stanza). It’s referencing the title of the poem: “Halfway Down.”*

1. Halfway down the stairs
2. Is a stair
3. Where I sit.
4. There isn’t any
5. Other stair
6. Quite like
7. It.
8. I’m not at the bottom,
9. I’m not at the top;
10. So this is the stair
11. Where
12. I always
13. Stop.

# Wrap-Up





We’ve read “Halfway Down” and learned how a poem’s structure can help express the poem’s message.

Now let’s put it all together.

Summarize the poem “Halfway Down.” Then write 1-2 sentences to explain how the poem’s structure helps express the poem’s meaning.

Answer



*A few different answers are possible, but your answer should reflect what we talked about today.*

*This poem is about the stair halfway down the staircase, a place where the speaker often spends time.*

*The rhyming words are not in a regular pattern just like the speaker’s spot “isn’t really / Anywhere.” The title of the poem is “Halfway Down.” The poet arranges the poem so that the midpoint of the first stanza contains a line referencing the stair.*

## Halfway Down

A.A. Milne

Halfway down the stairs  
Is a stair  
Where I sit.  
There isn't any  
Other stair  
Quite like  
It.  
I'm not at the bottom,  
I'm not at the top;  
So this is the stair  
Where  
I always  
Stop.

Halfway up the stairs  
Isn't up  
And isn't down.  
It isn't in the nursery,  
It isn't in the town.  
And all sorts of funny thoughts  
Run round my head:  
"It isn't really  
Anywhere!  
It's somewhere else  
Instead!"



# Grade 4

## Unit 6: *Poetry: Wondrous Words*

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### Unit-level Essential Question

What skills can you use to decipher a poem?

#### Lessons 1–5

**Guiding Question:** How do you determine the meaning of a poem?

**Writing Prompt:** What is the difference between implicit and explicit meanings? What are some tricks and tools you can use to figure out these meanings?

#### Lessons 6–10

**Guiding Question:** What affects the tone of a poem?

**Writing Prompt:** Choose one of the poems you have read already in this unit. Read it silently, then quietly out loud to yourself. How does reading it aloud change your understanding of the poem?

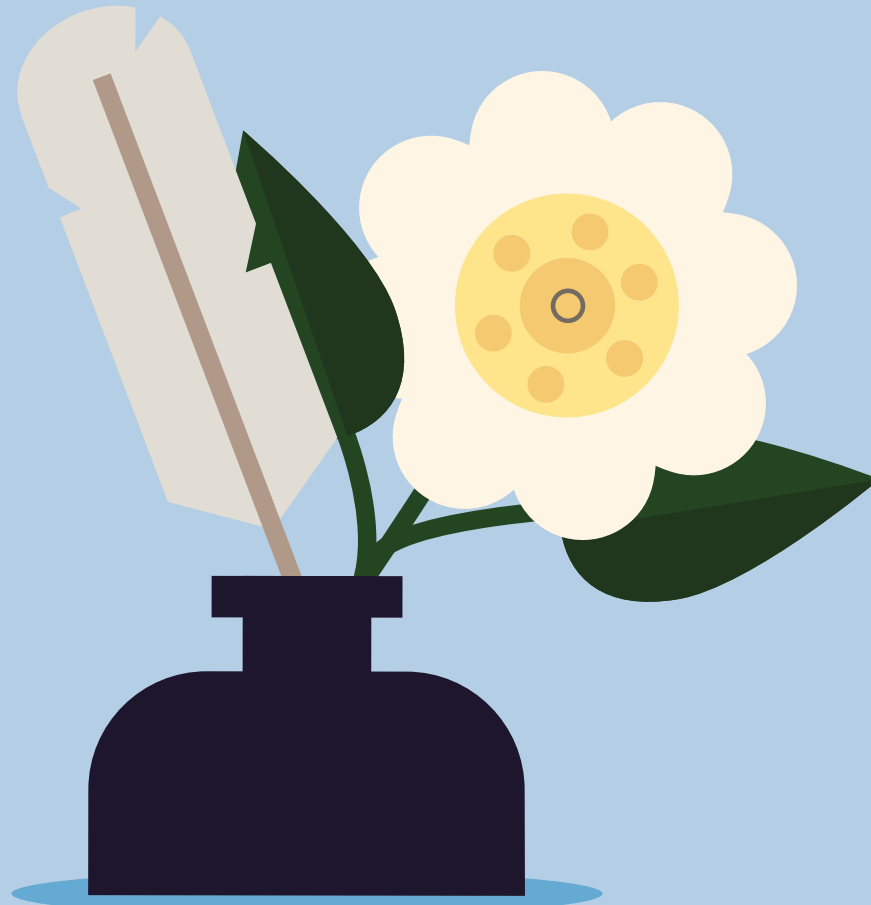
#### Lessons 11–15

**Guiding Question:** What types of poetic devices can a poet use?

**Writing Prompt:** By now, you are almost a poetry expert! Reread a poem or nursery rhyme you first read when you were younger. What poetic devices do you notice now that you did not when you first read it?

### Unit 6 Culminating Activity

You have read a dozen new, unique poems during this unit. Choose a poem from this year, and pick ten lines of it to memorize to recite to your class. Remember to speak slowly and use the right tone for the poem!



Grade 4

**Unit 6** | Digital Components

**Poetry: Wondrous Words**



Grade 4

Unit 6

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# Poetry: Wondrous Words

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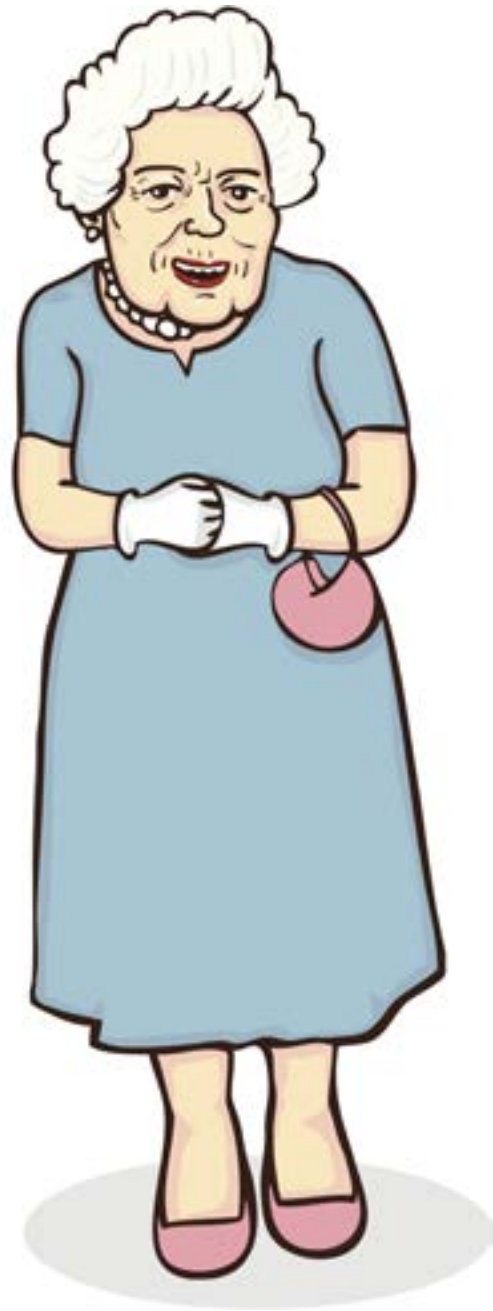
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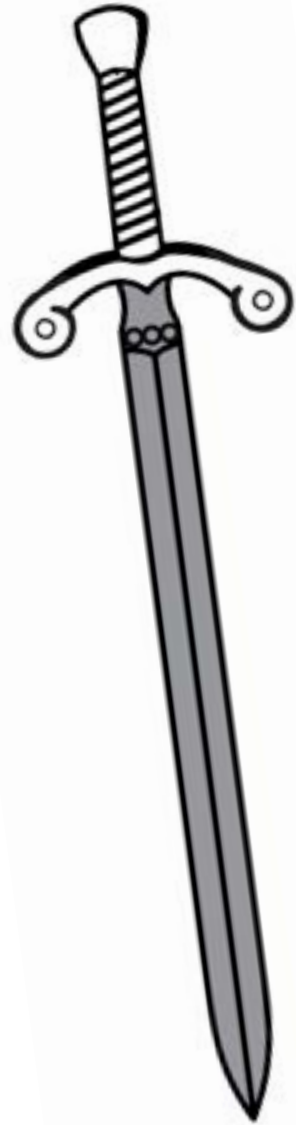
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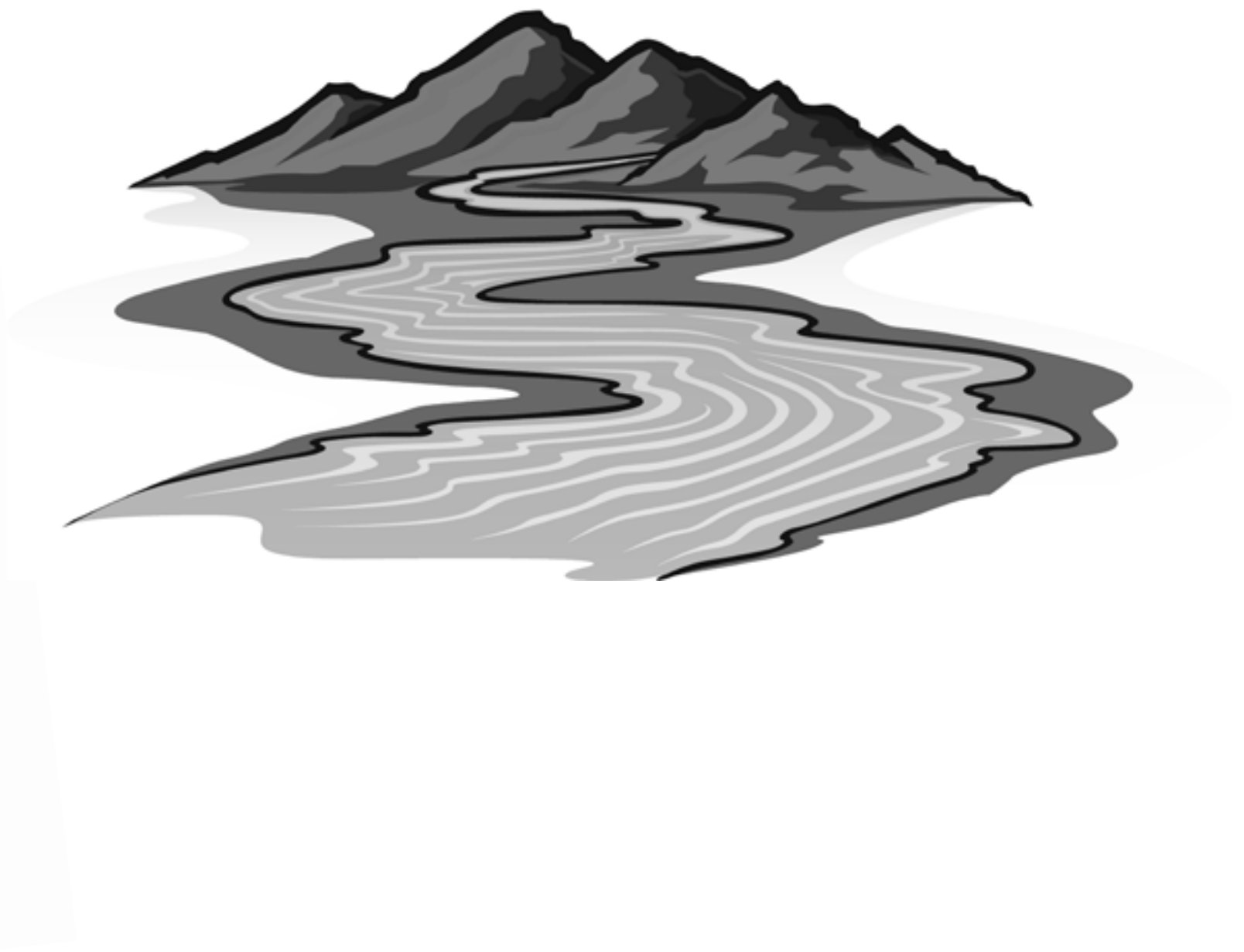
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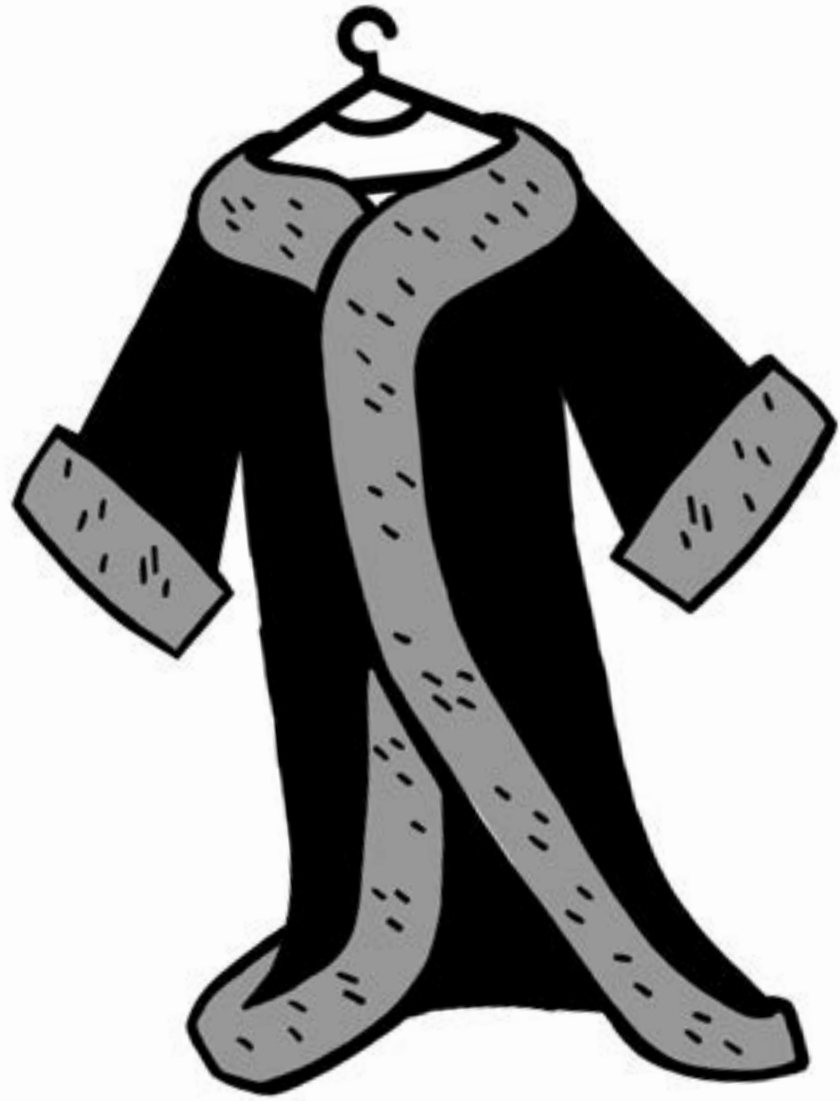




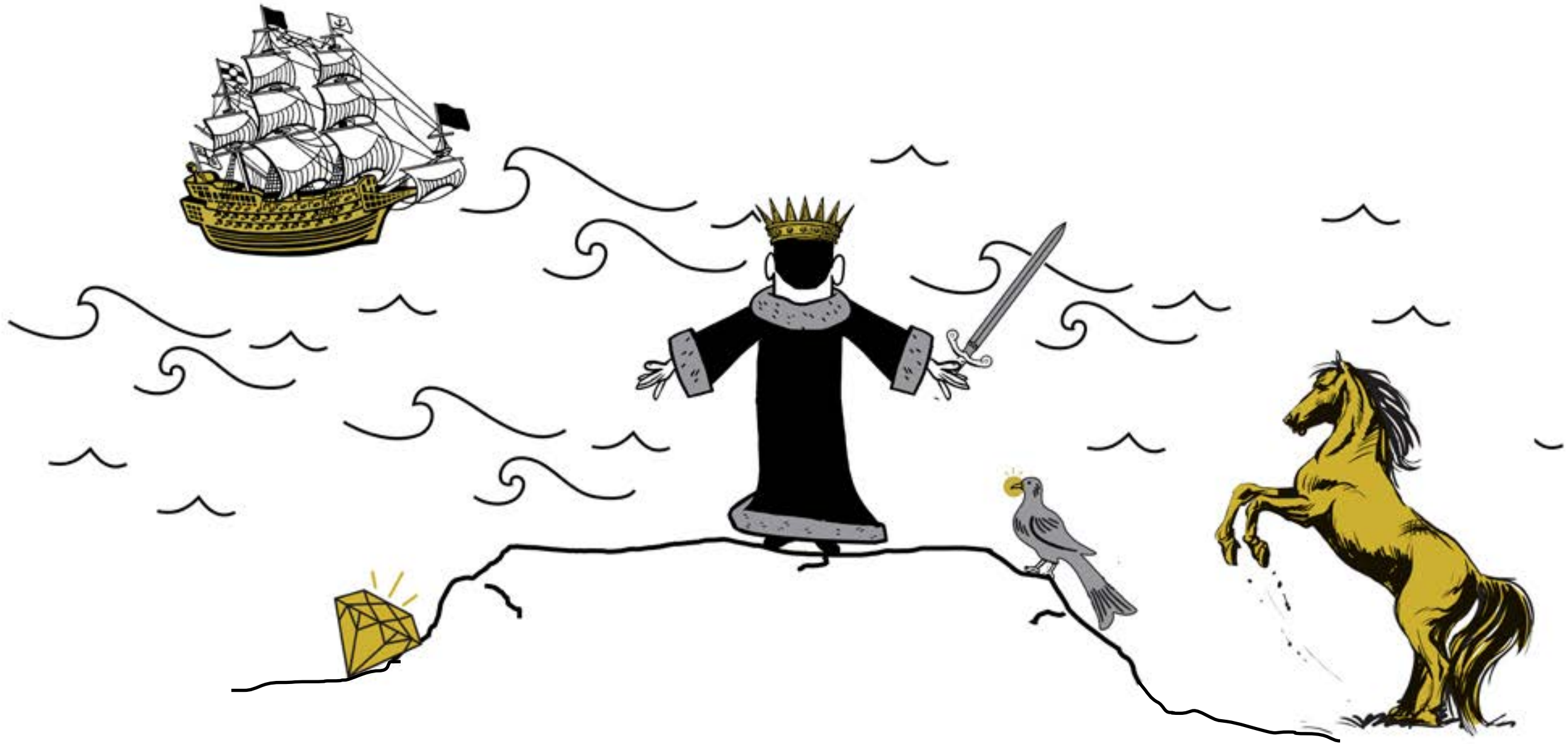












# Thinking like a Poet

Many ways exist to write a poem, and poets have to make choices about the way they want their poems to look and sound. They have to decide things about content, or the poem's message, and form, or the poem's structure or appearance.

Here are some things poets have to decide about a poem's form:

- How many stanzas, or groups of lines, the poem will have
- How many lines each stanza will have
- Whether the poem will include a rhyme scheme

Here are some things poets have to decide about a poem's content:

- What their poem will be about (the poem's subject or content).
- What message they want to present about their subject. For example, they might want to describe their subject, make a claim about it, or tell a story about it. The poems in this unit all tell story about a subject.
- What angle or perspective they want to take on their subject, or whom the poem's narrator will be. This is often referred to as point of view.

**First-person** point of view is used when speakers or narrators describe stories or events that include them as characters. It often includes words such as I, me, my, we, or us.

For example, a student named Lauren might say:

*One time I dreamed I could fly.*

This would be first person, since Lauren is talking about her own experience. Lauren is a character in the sentence she narrates.

**Third-person** point of view is used when speakers or narrators describe stories or events that do not include them as characters. It often uses words such as he, she, it, or they.

For example, Lauren's classmate José might describe Lauren's dream:

*Once Lauren dreamed she could fly.*

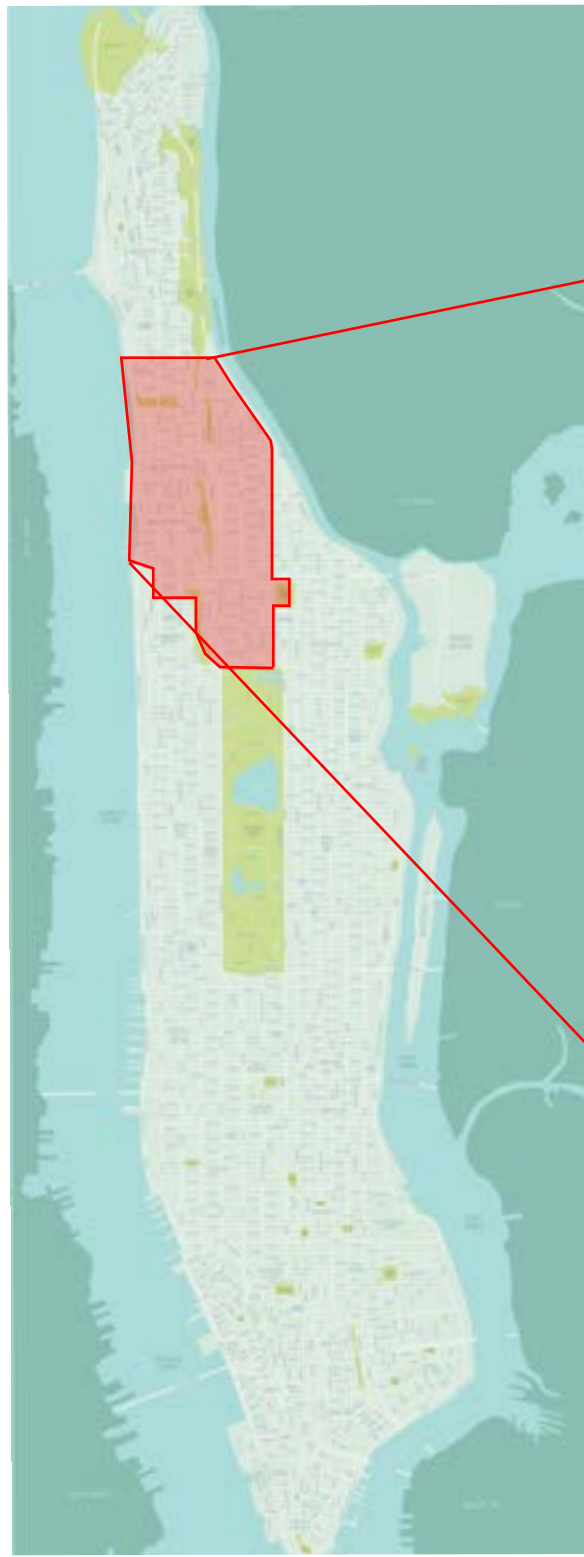
This would be third person, since José is talking about someone else's experience. José is not a character in the sentence he narrates.

Here's an example of how José might make his sentence first person:

*Lauren told me that once she dreamed she could fly.*

This sentence is in first person, since José is a character in it. He describes an event he experienced with Lauren.

# Harlem



In the 1920s Harlem was a very important place in America. In this time many African Americans lived, worked, and created art, music, literature, and dance. There was so much creative work being done that people gave this time period in Harlem a special name: the Harlem Renaissance. It was an exciting and positive time for Harlem. Langston Hughes said the neighborhood “was like a great magnet” for African Americans.

“The Harlem Renaissance” is a term used to describe the large amount of writing, art, music, and other cultural work being done by African Americans living in Harlem in the 1920s. The word *renaissance* comes from a French word meaning “rebirth.” Today it’s used to refer to a time when people are creating art, music, writing, and big ideas.

Oh great! I'm starving now.

hate

play

body

separate

war

game

hoop

without

thirsty

know

fallen

score

face

hands

snow

learn

us

love

told

throw

desperate

clumsy

fountain

ball

mothers

mouths

reason

unless

mirror

other

fathers

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“Kavikanthabharana” (“A Poet Should Learn With His Eyes”) by Kshemendra translated into the English language by W. S. Merwin, currently collected in EAST WINDOW: THE ASIAN TRANSLATIONS Translation Copyright © 1998 by W. S. Merwin, used with permission of The Wylie Agency LLC. All rights reserved.

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## Grade 4 Unit 6: Poetry: Wondrous Words

This unit is based around authentic text. There is no free, digital Reader component for the unit.

There are two options for accessing the texts students will need to read:

### **Option 1: Purchase a printed licensed text anthology reader from Amplify.**

To purchase an anthology, please contact your Amplify sales representative directly or email [texas@amplify.com](mailto:texas@amplify.com). These are the available anthologies from Amplify:

- *Amplify TX ELAR Grade 4 Anthology*, to be used with the following Grade 4 Units: Personal Narratives, Contemporary Fiction, and Poetry.
- *Amplify TX ELAR Grade 5 Anthology*, to be used with the following Grade 5 Units: Personal Narratives and Poetry.
- *Amplify TX SLAR Grade 4 Antología*, to be used with the following Grade 4 Units: Narrativas personales, Ficción contemporánea, and Poesía.
- *Amplify TX SLAR Grade 5 Antología*, to be used with the following Grade 5 Units: Narrativas personales, Don Quijote, and Poesía.

**Option 2: Source the texts independently** online, at a local library, or at a local bookstore. Below is the list of texts this unit is based on.

| Text Title                      | Excerpts | Author                 |
|---------------------------------|----------|------------------------|
| "Ask Aden"                      | N/A      | Harryette Mullen       |
| "Casey at the Bat"              | N/A      | Ernest Lawrence Thayer |
| "Fog"                           | N/A      | Carl Sandburg          |
| "Harlem"                        | N/A      | Langston Hughes        |
| "I Hear America Singing"        | N/A      | Walt Whitman           |
| "Kavikanthabharana"             | N/A      | Kshemendra             |
| "Little Red Riding Hood and the | N/A      | Roald Dahl             |

|                                   |                                        |                            |
|-----------------------------------|----------------------------------------|----------------------------|
| Wolf"                             |                                        |                            |
| "My First Memory (of Librarians)" | N/A                                    | Nikki Giovanni             |
| "Paul Revere's Ride"              | N/A                                    | Henry Wadsworth Longfellow |
| "She Had Some Horses"             | Stanzas: 1-3, 6, 7, 10, 11, 16, and 17 | Joy Harjo                  |
| "The New Colossus"                | N/A                                    | Emma Lazarus               |
| "They Were My People"             | N/A                                    | Grace Nichols              |
| "Why We Play Basketball"          | N/A                                    | Sherman Alexie             |
| "Wishes"                          | N/A                                    | Norman Ault                |
| "Words Free as Confetti"          | N/A                                    | Pat Mora                   |

You can also find this information within the Teacher Guide Introduction. There, you will find guidance on which texts—and which excerpts from those texts—are needed for the unit. Here is an example of the text list in the Teacher Guide:

### Lesson 1

Roald Dahl's "Little Red Riding Hood and the Wolf" serves as an engaging starting point for the poetry curriculum because it revisits a plot that many students will find familiar and uses humor to draw students into the narrative. The poem's playful tone and colorful diction will remind students that poetry can be fun, while the addition of the narrator character offers a new perspective on the familiar narrative. Dahl also grants the character of Little Red Riding Hood more independence than she possesses in some other versions of the fairy tale, thus presenting a strong character that many readers will find compelling. The poem can be sourced online or from other resources.

### Lesson 2

Harryette Mullen's "Ask Aden" and Norman Ault's "Wishes" both present accessible content (a curiosity about the natural world and a desire to be king) and structure (questions/questions and answers). By pairing the poems, students learn how a basic form, such as the question poem, can gain structural complexity through the inclusion of answers. Mullen's poem, from the collection *Sleeping with the Dictionary*, expresses both her love of language and her attention to words and their order. It also captures the curiosity natural to so many children. Ault's poem

uses meter and rhyme to shape a melodious description of human wishes and desire. Both poems can be sourced online or from other resources.

### **Lesson 3**

Students will recognize that the speaker in Nikki Giovanni's "My First Memory (of Librarians)" is remembering a time when she was approximately their age. However, the library she describes differs dramatically from many twenty-first-century libraries, giving students the opportunity to practice reading a text carefully for detail and evidence. Giovanni's poem offers students what might be their first encounter with free verse, showing them that poetry need not be bound by formal constraints. Students will be drawn to the narrative qualities and to the rich visual details Giovanni offers in the piece. Nikki Giovanni's "My First Memory (of Librarians)" can be sourced online or from other resources.

### **Lessons 4 and 5**

Langston Hughes's "Harlem," a classic poem, uses a series of similes to consider the cost of deferring one's dreams. Through colorful language such as fester and stink, Hughes implies the answer to his series of questions. Students may use these diction clues to infer the poem's meaning: that one should not defer one's dreams. This poem can be sourced online or from other resources.

### **Lesson 6**

The excerpt from Sherman Alexie's "Why We Play Basketball" depicts a narrator whose alienation causes him to feel bitter and angry; the poem details how he and his friends use basketball as an outlet for their frustrations. Alexie's use of repetition helps demonstrate the monolithic nature of the boys' aggression, showing that it transcends the specific items named. This poem is demanding, which is precisely its value: by addressing the narrator's hatred, this poem demonstrates to students that poetry can take as its subject the concerns and challenges inherent in everyday life. Sherman Alexie's "Why We Play Basketball" can be sourced online or from other resources.

### **Lesson 7**

Walt Whitman's classic poem "I Hear America Singing" proceeds in free verse, the poet's preferred form, and uses repetition of the word singing to demonstrate how his countrymen are united through their diverse labors. Whitman bypasses typical characterizations of the United States and the jargon associated with those characterizations; rather than name-drop the term melting pot, he describes what that looks like to everyday Americans going through their work

day. By describing the nation through portraits of its working-class residents, Whitman underscores his faith in the individual and his affection for the common man.

### **Lessons 8 and 9**

Joy Harjo's "She Had Some Horses," the title poem of her third collection of poetry, explores the varied components of human personality, chronicling one woman's attempt to reconcile the apparently contradictory aspects of her identity. The poem's structure demonstrates several organizational patterns, from anaphora to the organization of stanzas according to their content, and demonstrates one way to explore a single topic in depth. The poem can be sourced online or from other resources.

**Note:** For these lessons, you will be reading an excerpt of the poem to keep it appropriate for younger readers.

### **Lesson 10**

Pat Mora's "Words Free as Confetti" celebrates words in both English and Spanish, using all five senses to describe the possibilities of language and the poet's delight in those possibilities. It celebrates words' diversity, their color, and their ability to liberate their speakers. The poem's narrator dances through sound, using English and Spanish words to highlight the variation of language and delighting in the way words appear tactile. A member of the Appendix B text list, this poem offers appropriate rigor for students approaching the end of the poetry unit; more importantly, it presents the poet's genuine delight in language and its possibilities. Pat Mora's, "Words Free as Confetti" can be sourced online or from other resources.

### **Lesson 11**

Carl Sandburg's poem "Fog" is a classic twentieth-century American poem. The extended metaphor renders the fog vividly and descriptively, adding nuance and depth to the poem's imagery. Sandburg's work presents no human characters, but by endowing the fog with agency and consciousness, it brings the commonplace weather phenomenon to life and demonstrates the imaginative possibilities of figurative language.

### **Lessons 12 and 13**

Ernest Lawrence Thayer's poem "Casey at the Bat" uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans, who invest all their ambitions into their baseball team's star player. The poem's content raises provocative questions concerning the role of heroes and the nature of fandom, while its rhyme and meter lend a musical quality to the poem, helping pace students through the work.

## **Lesson 14**

Kshemendra's excerpt, from a twelfth-century text on poets and poetry, offers a view of the timeless role poets play in society. By focusing overtly on the responsibilities of poets, this poem challenges students to consider how poetry remains a distinctive craft. The poem's call for exploration and attentive engagement will serve students well in any pursuit, though it also offers a useful springboard for students to consider how they might continue developing as poets beyond this unit. This poem can be sourced online or from other resources.

# Welcome!

## Grade 4, Unit 6

### Poetry: Wondrous Words

In this unit, students will be given tools and strategies to approach poetry.

### What's the story?

Students will explore the **methods** and **devices** used by **poets**, which will prepare them to **read** and **interpret** both **formal and free verse poems**. The poems they will read represent a wide variety of periods and can be enjoyed by younger and older readers alike.

### What will my student learn?

Students will learn to read texts **closely** and **carefully**. Because poems are often multidimensional, students will have opportunities to let their imagination flourish, **explore figurative language**, and **expand** their **creativity**.

Students will use a **Poet's Journal**, which has been created to reinforce the unit's **integration of reading and writing poetry**. The poems and activity pages in this journal will allow students to **review** material, **answer** questions, and **complete activities** designed to increase their comprehension. Students will also use these pages to **compose original texts** and apply what they have learned throughout the unit.

### Conversation starters

Ask your student questions about the unit to promote discussion and continued learning:

1. What is alliteration?  
**Follow up:** Can you give me an example of what it sounds like? What is the difference between repetition and alliteration?
2. What have you learned about the poet Harryette Mullen?  
**Follow up:** Tell me about her poem "Ask Aden."
3. What is the difference between first person and third person?  
**Follow up:** Can you give me an example of each?
4. What have you learned about Langston Hughes?  
**Follow up:** What was the main theme of his poetry? What do you think was the meaning of the poem "Harlem"?
5. What is a metaphor?  
**Follow up:** Can you share a metaphor you talked about in one of the poems you have read? Can you give me an example of a metaphor?
6. What are some strategies you have learned for reading poetry aloud successfully?  
**Follow up:** What have you learned about poetry that has made it enjoyable to read and to write?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 1 - Compare what the wolf planned to do to Little Red Riding Hood to what actually happened in the poem.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 2 - Use your own words to describe what "Wishes" by Norman Ault is about. Use evidence from the text to support your answer.



Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 3 - Summarize Nikki Giovanni's poem using your own words.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 4 - Langston Hughes uses similes in his poem "Harlem." Select your favorite simile and describe its literal meaning as well as the figurative meaning. Make sure to include why it is your favorite simile from the poem.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 5 - Based on what you know about how Harlem changed between 1920 and 1950, why might Langston Hughes think of the Harlem neighborhood as a place where people's hopes and dreams were deferred?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 6 - Think about the information and details in the poem "Why We Play Basketball." Why do you think the boys played basketball? Do you think playing basketball was a way of dealing with their hatred of other things? Use details from the text to support your opinion.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 7 - What do you believe Walt Whitman values most about the nation? Use details from the poem to support your answer.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 8 - Why do you think Joy Harjo used anaphora in her poem? What are some reasons poets use repetition?

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 9 - Summarize the meaning of Joy Harjo's poem using your own words. Use evidence from the text to support your thoughts.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 10 - Explain what alliteration means. Give two examples of alliteration in the first six lines of Pat Mora's poem.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 11 - Today you read "Fog" by Carl Sandburg. Explain how the fog in the poem is catlike.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 12 - Summarize the poem "Casey at the Bat" using your own words.

Name: \_\_\_\_\_

Date: \_\_\_\_\_



## Grade 4

Unit 6, Lesson 13 - Name and describe at least three ways in which a poem is different from a short story.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

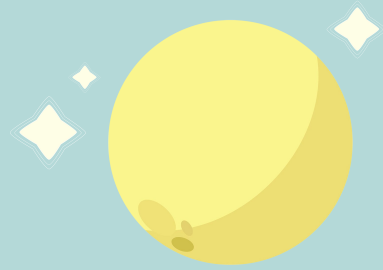


## Grade 4

Unit 6, Lesson 14 - What are the most important responsibilities of a poet?

# Vocabulary

Grade 4 Unit 6: Poetry: Wondrous Words



## Idioms and Figurative Language

# Introduction: Idioms and Figurative Language





An **idiom** is a common expression or phrase that has its own meaning, which is different from the literal meaning of the words in the phrase.

Idioms often use **figurative language**.

To understand the meaning of an idiom, we have to recognize the difference between the *literal* meanings of the words in the phrase and their *figurative* meanings.

The literal meaning of a word is its **dictionary definition**.

The figurative meaning is **implied**. It contains ideas, emotions, or connections that differ from the dictionary definition.

Let's look at this common expression from the poetry unit:

**I'm so hungry I could eat a horse!**

Is this statement **literal** or **figurative**? Do you think this person really wants to eat a horse?

**I'm so hungry I could eat a horse!** is an **idiom** that uses figurative language.

If someone uses this expression, they really mean:

**I'm very hungry.**

Let's Try It Together!



Let's look at this common expression:

**I'm over the moon!**

Do you think this statement is **literal** or **figurative**? Is someone really over the moon?

Stay seated if you think **over the moon** is a literal statement.

Stand up if you think **over the moon** is a figurative statement.



Turn to a partner and discuss what you think someone means when they use this expression:

**I'm over the moon!**

**I'm over the moon!** is an idiom that uses **figurative language**.

If someone uses this expression, they really mean:

**I'm extremely happy!**

Now you try one with a partner. Look at this common expression:

**When it rains, it pours.**

Do you think this statement is **literal** or **figurative**? Is someone really talking about the weather?

Stay seated if you think **When it rains, it pours** is a literal statement.

Stand up if you think **When it rains, it pours** is a figurative statement.

Turn to a partner and discuss what you think this expression really means:

**When it rains, it pours.**

Did you remember the steps?

1. Read the statement or expression.

**When it rains, it pours.**

2. Decide if the statement is literal or figurative.

**figurative**

3. Determine the meaning of the idiom.

**When one thing goes wrong,  
it seems like a lot of things go wrong.**

Now Try One by Yourself!





Look at this common expression:

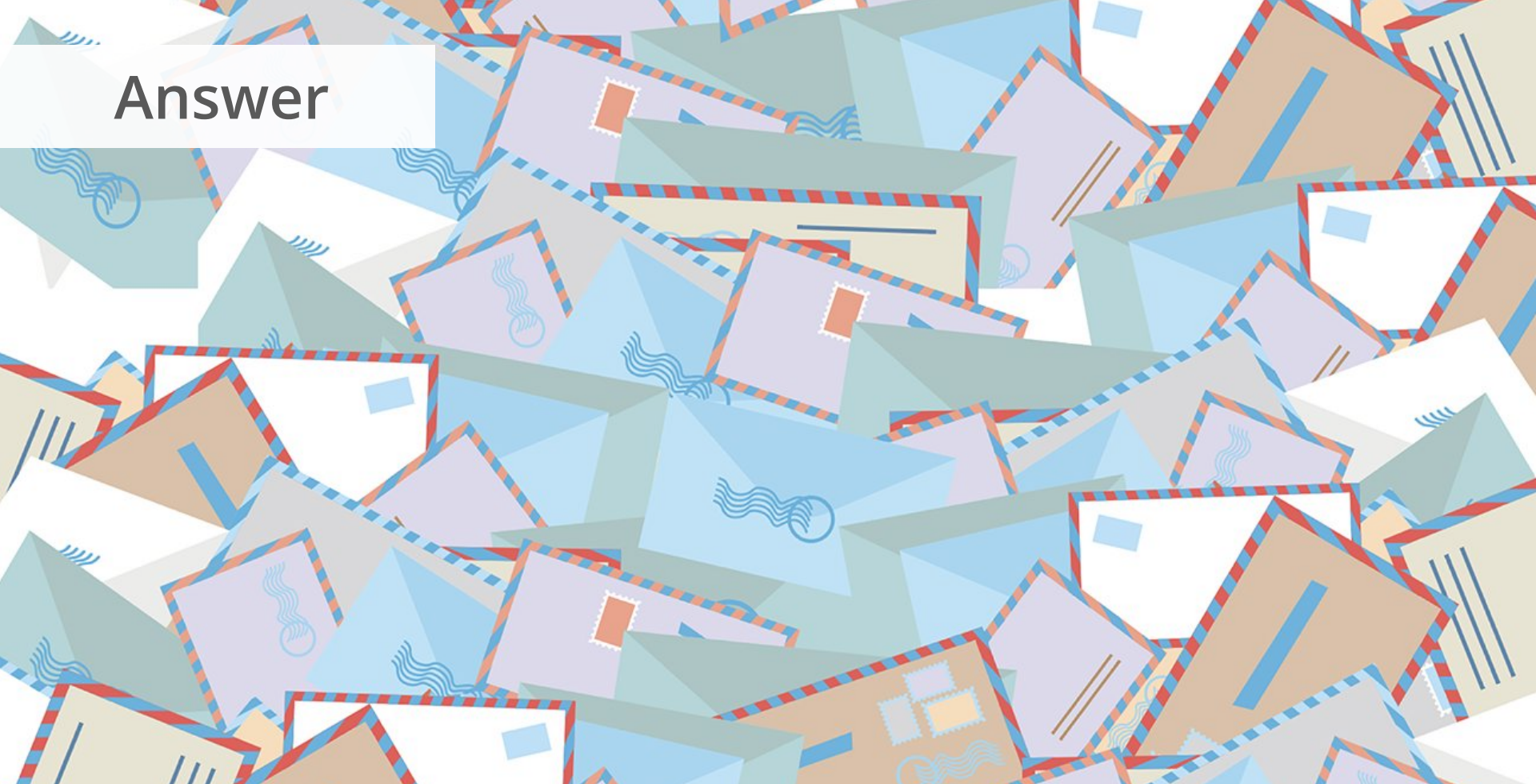
**cool as a cucumber**

Write the word *literal* if you think this expression is literal.

Write the word *figurative* if you think this expression is figurative.

Then, write what you think this expression means.

Answer



**Figurative; very calm**



# Vocabulary

Grade 4 Unit 6: Poetry: Wondrous Words



## Connotations and Denotations

# Introduction: Connotations and Denotations



Today we are going to learn about **connotations** and **denotations**.

Let's look at this sentence:

I hurried to climb onto the **steed**,  
my trusty sword gleaming in the sunlight.



The denotation of a word is the **literal, dictionary definition.**

But a connotation is a **deeper meaning we associate with a word.** It includes the feelings or meanings suggested by the word.

The denotation of a word is the **literal, dictionary definition.**

The denotation of **steed** is a riding horse.

But there is also a connotation, or a deeper meaning we associate with the word.

The connotation of **steed** refers to a **special kind of horse that is noble or fancy.**

Let's compare some denotations and connotations of similar words.

| <b>Word</b> | <b>Denotation</b>                        | <b>Connotation</b>      |
|-------------|------------------------------------------|-------------------------|
| horse       | four-legged animal often used for riding |                         |
| steed       | horse trained for riding                 | noble, honorable, fancy |

The person in this sentence has a sword as well as a **steed**. This is one clue to **steed's** connotation, because knights carried swords.

Let's Try It Together!



Let's look at another pair of words.

**dog and mutt**

Think about the meanings—both denotation and connotation—of each word.



Remember that the denotation of a word is the **literal, dictionary definition.**

A connotation is a **deeper meaning we associate with a word.** It includes the **feelings or meanings suggested by the word.**

| <b>Word</b> | <b>Denotation</b>                          | <b>Connotation</b>        |
|-------------|--------------------------------------------|---------------------------|
| <b>dog</b>  | four-legged animal,<br>companion to people |                           |
| <b>mutt</b> | a dog that is more than<br>one breed       | a bad dog, often unwanted |

Based on the connotation of **dog** and **mutt**, which fits best in the following sentence?

“Get off my lawn, you mangy \_\_\_\_\_!” shouted the grumpy old man.

| Word | Denotation                                 | Connotation               |
|------|--------------------------------------------|---------------------------|
| dog  | four-legged animal,<br>companion to people |                           |
| mutt | a dog that is more than<br>one breed       | a bad dog, often unwanted |

**Mutt** works best in this sentence, because the man clearly does not want the dog around and is angry about it.

Now try one with a partner. Look at these words:

**chef**

**cook**

Both of these words mean someone who prepares food. But they have a different connotation.

| Word | Denotation                           | Connotation    |
|------|--------------------------------------|----------------|
| cook | someone who prepares food            |                |
| chef | someone whose job is to prepare food | special, fancy |

Based on the connotation, which word would fit best in the next sentence?

"I cannot wait to try the \_\_\_\_\_'s new restaurant, but getting a reservation is not easy!"

| Word | Denotation                           | Connotation    |
|------|--------------------------------------|----------------|
| cook | someone who prepares food            |                |
| chef | someone whose job is to prepare food | special, fancy |



Raise your hand if you would select **chef**.

Raise your hand if you would select **cook**.

I cannot wait to try the **chef's** new restaurant, but getting a reservation is not easy!

1. Review the denotation, or dictionary definition.
2. Think about each word's connotation.
3. Pick the one that best fits your sentence and context.

Now Try One by Yourself!



Look at this passage.

Our new place won't really feel like \_\_\_\_\_ until I hang my favorite poster, have my best friend over to play, and eat Thanksgiving dinner with all my relatives.

Review the following words and meanings.

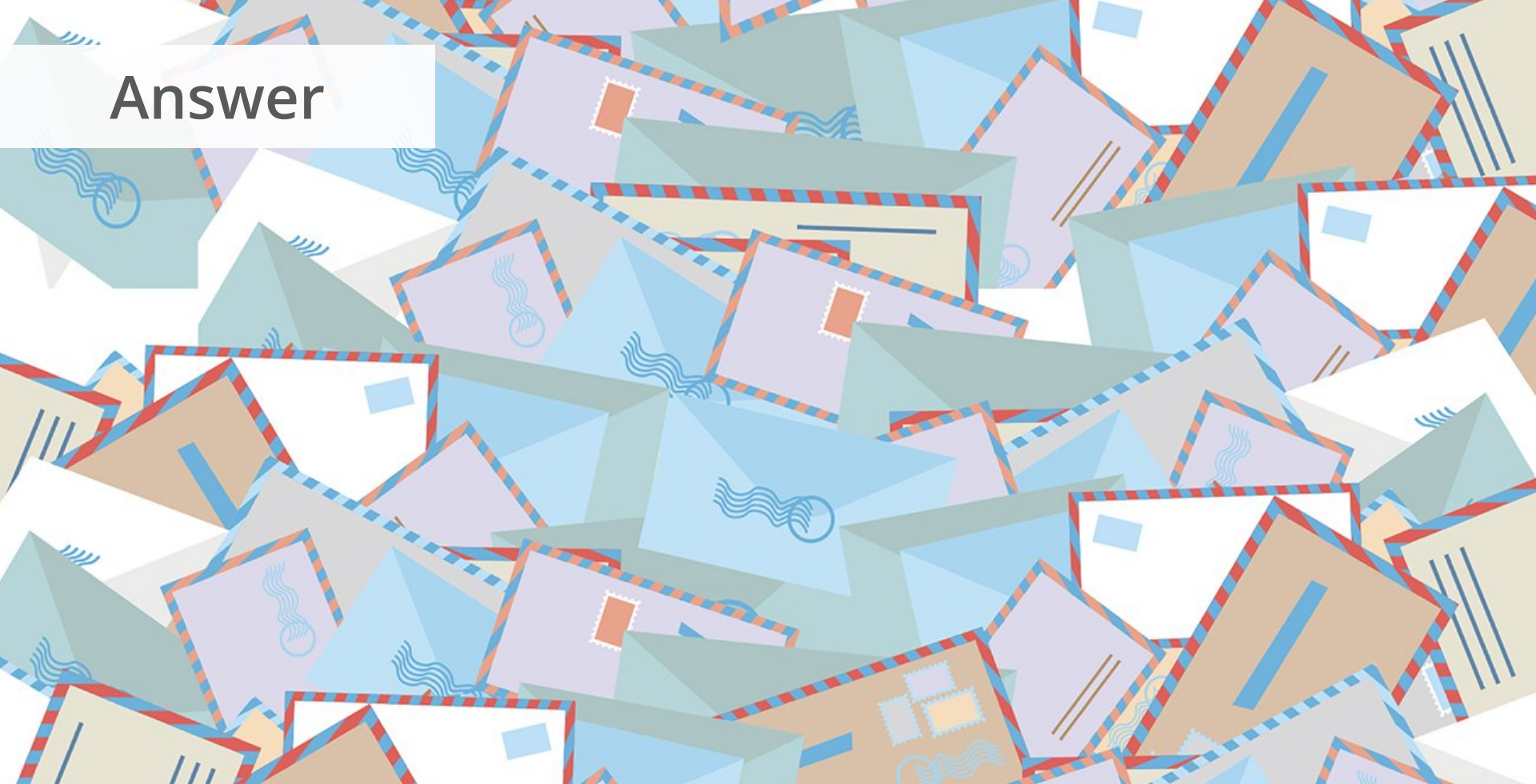
| <b>Word</b> | <b>Denotation</b>            | <b>Connotation</b>                                               |
|-------------|------------------------------|------------------------------------------------------------------|
| house       | living quarters              |                                                                  |
| home        | building where someone lives | a special place filled with warmth, family, or other good things |

Complete the sentence with the best choice.

Our new place won't really feel like \_\_\_\_\_ until I hang my favorite poster, have my best friend over, and eat Thanksgiving dinner with all my relatives.

| Word  | Denotation                   | Connotation                                                      |
|-------|------------------------------|------------------------------------------------------------------|
| house | living quarters              |                                                                  |
| home  | building where someone lives | a special place filled with warmth, family, or other good things |

Answer





Our new place won't really feel like **home** until I hang my favorite poster, have my best friend over to play, and eat Thanksgiving dinner with all my relatives.