Build English language proficiency and reading comprehension through high-interest nonfiction leveled books. The rich, everyday contexts will provide students with authentic and purposeful opportunities to develop reception, interaction, production, linguistic, sociolinguistic, and pragmatic language skills. Features include dynamic, updated photos and illustrations, print and Interactiv-eBooks, and a Teacher's Guide that includes new lesson components focused on word study, vocabulary, comprehension, and fluency. The Assessment Guide includes a placement test, as well as formative and summative assessments.

Each kit includes:

- **Books**—15 titles, 6 copies each, 12–64 pages per book in print and digital formats
- **Teacher’s Guide with lesson plans for each book** featuring a variety of genres, subjects, and high-interest topics in print and digital formats
- **Assessment Guide** including placement tests, formative and summative assessments in print and digital formats
- **Home-School Connections**
- **Digital resources**
- **Interactiv-eBooks** with three activities per book (one for word work, one for comprehension, and one for writing)
- **Audio recordings** of books and poems to model fluent reading
Using the Sample Lessons Aligned to the Common European Framework

What Is the Common European Framework?

The Common European Framework is a language development framework that sets forth the theory and pedagogy for how language develops. It discusses in depth the language demands in career and society. Through Illustrative Scales, the framework sets forth language proficiency levels and descriptors for listening, speaking, reading, and writing and lays out what a language learner needs to be able to know and do in a breadth of areas of language and contexts. It also outlines methods and recommendations for teaching language learners. This is not just for English, but across all languages.

How are the Sample Lessons Aligned?

The sample lessons are meant to demonstrate how all lessons in Nonfiction Readers can support instruction within the Common European Framework. The language development opportunities and language demands in the selected sample lesson shown below and on the subsequent pages are aligned to the Illustrative Scales from the Common European Framework. The Illustrative Scale categories that are addressed in each lesson part or section are annotated on the sample lesson plan. The graphic below shows a lesson part. The yellow boxes show the Illustrative Scale category and the Reference Level within that scale to which a specific lesson section aligns. It also includes the page number citation where that Illustrative Scale can be found in the Common European Framework.

Lesson 12: All in a Day’s Work: Animator

Throughout Lesson, Overall Spoken Interaction:
B2. Can use the language fluently, accurately and effectively in a wide range of general, academic, vocational or leisure topics, making clearly the relationship between ideas. Can communicate spontaneously with good grammatical control without much use of having to restrict what he/she wants to say, adopting a level of formality appropriate to the circumstances. (Pg. 74)

Model Lesson 1: Using Prior Knowledge

Before Reading

1. Activating Prior Knowledge and Making Connections — Show students the cover of the book and ask them to think of things they know about computer animation. Have them turn to partners and use the sentence frame I already know ___ about cartoon animation because I ___. (Responses may include: I already know that many cartoons are made on the computer because I learned about them on TV or in a book I read)

2. Using Prior Knowledge to Make Predictions — Explain that it is important to think about what we already know about a topic before we begin reading. Have students take a quiz before and after they read the book to help them compare what they know about animation to what they learn from reading.

Note: You may wish to give the quiz orally and record students’ responses on a chart similar to the one below. Explain that you will return to the chart after reading.

<table>
<thead>
<tr>
<th>Statement</th>
<th>True</th>
<th>False</th>
</tr>
</thead>
<tbody>
<tr>
<td>All animation is done on computers.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cartoons are created by a small team of experts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound and voices are recorded before the visual is created.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

English Language Support

Discuss the idiom A picture is worth a thousand words with students. What does it mean? When or why do they use it? What is the opposite? What do they mean?

Planning:
B1. Can release and try out new combinations and expressions, inviting feedback. (Pg. 54)

Asking for Clarification:
B1. Can ask someone to clarify and elaborate on what they have just said. (Pg. 87)

Sociolinguistic Appropriateness:
C1. Can recognize a wide range of idiomatic expressions and colloquialisms, appreciating register shifts. (Pg. 122)
What Are the Illustrative Scales?

The Illustrative Scales are set forth as a way to measure of language proficiency in specific categories. They are designed to measure how well an individual uses language in a variety of contexts.

<table>
<thead>
<tr>
<th>SUSTAINED MONOLOGUE: Describing experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>C2</td>
</tr>
<tr>
<td>C1</td>
</tr>
<tr>
<td>B2</td>
</tr>
<tr>
<td>B1</td>
</tr>
<tr>
<td>A2</td>
</tr>
<tr>
<td>A1</td>
</tr>
</tbody>
</table>

The following is the general global scale used within each Illustrative scale category.

<table>
<thead>
<tr>
<th>Table 1. Common Reference Levels: global scale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Proficient User</strong></td>
</tr>
<tr>
<td>C2</td>
</tr>
<tr>
<td>C1</td>
</tr>
<tr>
<td><strong>Independent User</strong></td>
</tr>
<tr>
<td>B2</td>
</tr>
<tr>
<td>B1</td>
</tr>
<tr>
<td><strong>Basic User</strong></td>
</tr>
<tr>
<td>A2</td>
</tr>
<tr>
<td>A1</td>
</tr>
</tbody>
</table>
Lesson 12: All in a Day’s Work: Animator

Focus Objectives

Students will be able to:

- use prior knowledge and experience to understand and respond to new information.
- understand structural patterns or organization in informational texts.

Language Objective

Students will use appropriate learning strategies to construct and apply academic knowledge.

Word Work

- **Word Study**: Shades of Meaning
  - *Shades of Meaning* activity sheet (page 180)
- **Greek and Latin Roots**: rotoscope, phoneme

Academic Vocabulary

- animation
- digital
- sketches
- sound effects

Comprehension

- **Model Lesson 1**: Using Prior Knowledge
  - *Using Prior Knowledge* activity sheet (page 181)
- **Model Lesson 2**: Understanding Text Structure

Using Text Types

- *All in a Day’s Work: Animator* and “Monster Madness” (page 179)
- Critique the author’s styles with intended purpose.

Writing

Write an informational essay on one type of animation.

Cross-curricular Connections

- **Theater**: Students understand the context in which theatre, film, television, and electronic media are performed today as well as in the past.
- **Visual Arts**: Students learn how visual, spatial, and temporal concepts integrate with content to communicate intended meaning in one’s artworks.

Building Fluency

- **Reading the Book**: repeated readings with audio support; choral reading
- **Reading the Poem**: poetry folder; repeated readings; performance
- “A Day in the Life” poem (page 182)
Lesson 12: All in a Day’s Work: Animator  (cont.)

Throughout Lesson, Listening to Announcements and Instructions:
B2, Can understand announcements and messages on concrete and abstract topics spoken in standard dialect at normal speed. (pg. 67)

Word Work

1. Shades of Meaning—Review the meanings of synonyms.
   - Write the sentence *Telling stories is an ancient art form that continues to delight audiences around the world* on the board and underline the word *ancient*. As a group, brainstorm a list of synonyms for *ancient*.
   - Discuss how synonyms often don’t have exactly the same meaning, but that the word you choose can reveal more descriptive detail.
   - Create a three-column chart. Label the first column *Less*, the second *Original Word*, and the third *More*. In the second column, write the word *ancient* and then sort the other words that you came up with. For example, *old* would go in the first column labeled *Less*, and *historic* would go in the third column labeled *More*.
   - Discuss other words from the text and the shades of meaning of their synonyms such as *delight, simple, quickly*, and *scared*.
   - For additional practice with shades of meaning, have students complete the *Shades of Meaning* activity sheet (page 180).

2. Greek and Latin Roots—Discuss the words *rotoscope* and *phoneme* with students.
   - Write both words on the board and underline the root in each (scop, phon). Allow students to guess what each root means.
   - Discuss the meanings of the roots: *scop* (look, watch) and *phon* (voice, sound). Brainstorm a list of words that contain either of the roots (*microscope, kinetoscope, telescope, phonics, telephone, headphones*).
   - Have students work in groups to look up the definitions for each word.
   - Discuss the definitions together as a class.

Tip: If students are struggling with understanding shades of meaning, design questions around personal interests. For example, ask “Do paleontologists look for old bones, or ancient ones?”

Vocabulary Control:
B2, Lexical accuracy is generally high, though some confusion and incorrect word choices does occur without hindering communication. (pg. 112)

Spoken Fluency:
B1…Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without imposing strain on either party. (pg. 129)

Academic Vocabulary

1. Develop students’ vocabulary by introducing and discussing the academic vocabulary related to *All in a Day’s Work: Animator*. Write *Animator* on the board or chart paper. Under it, list all the words students can name. Your chart may look similar to the chart on the right.

2. Instruct students to add high-frequency vocabulary words to their dictionaries. Encourage them to write a word, phrase, or sentence for each word and include a word web.

<table>
<thead>
<tr>
<th>Animator</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>animation</td>
<td>cel  sketches</td>
</tr>
<tr>
<td>artist</td>
<td>digital sound</td>
</tr>
<tr>
<td>cartoon</td>
<td>drawing Walt</td>
</tr>
</tbody>
</table>

#15911—Challenging—Teacher’s Guide  © Teacher Created Materials
Lesson 12: All in a Day’s Work: Animator (cont.)

Model Lesson 1: Using Prior Knowledge

Before Reading

1. Activating Prior Knowledge and Making Connections—Show students the cover of the book and ask them to think of two things they know about computer animation. Have them turn to partners and use the sentence frame I already know ______ about cartoon animation because I ______. (Responses may include: I already know that many cartoons are made on the computer because I learned about them on TV or in a book I read.)

2. Using Prior Knowledge to Make Predictions—Explain that it is important to think about what we already know about a topic before we begin reading. Have students take a quiz before and after they read the book to help them compare what they know about animation to what they learn from reading.

Note: You may wish to give the quiz orally and record students’ responses on a chart similar to the one below. Explain that you will return to the chart after reading.

<table>
<thead>
<tr>
<th>Statement</th>
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<tr>
<td>All animation is done on computers.</td>
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<td>Cartoons are created by a small team of experts.</td>
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<td></td>
</tr>
<tr>
<td>Sound and voices are recorded before the visual is created.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animation movements are continuous.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animation is a speedy process.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

English Language Support

Discuss the idiom A picture is worth a thousand words with students. What does it mean? Where or when have they heard it used? What are some other idioms they can think of? What do they mean?

Throughout Lesson, Overall Spoken Interaction:
B2. Can use the language fluently, accurately and effectively on a wide range of general, academic, vocational or leisure topic, marking clearly the relationships between ideas. Can communicate spontaneously with good grammatical control without much sing of having to restrict what he/she wants to say, adopting a level of formality appropriate to the circumstance (pg. 74)

Planning:
B1. Can rehearse and try out new combinations and expressions, inviting feedback. (pg. 64)

Asking for Clarification:
B1. Can ask someone to clarify and elaborate on what they have just said. (pg. 87)

Sociolinguistic Appropriateness:
C1. Can recognize a wide range of idiomatic expressions and colloquialisms, appreciating register shifts... (pg. 122)
Model Lesson 1: Using Prior Knowledge  (cont.)

During Reading

1. Using Prior Knowledge to Make Text-to-Text Connections
   - **Model**—Discuss what students already know about each of the chapters listed in the table of contents on page 3. Explain that a table of contents tells us what information will be in a book. If they have read one or more of the other books in the trio, say, “Sometimes we can use the information we learned from one book to help us understand a new book. For example, the title *All in a Day’s Work: Animator* is similar to others we have read in this series. I imagine I will find out about the background, training, and daily life of an animator in this text like I did about police officers and ER doctors.”
   - **Guided Practice**—Have students turn to page 8. Ask if they know anything about flip books. Have they ever seen or made one? How do they work? Have pairs read and discuss the section titled “Flipping Out:”
   - **Independent Practice**—Ask students to think about, discuss, and read “Crank it Up” on pages 10–11. Have them identify a sentence or paragraph of the section that reminds them of another book they have read.

   **Assessment Opportunity**—As you circulate and read with students, ask each of them to tell you what they are reminded of in the reading.

After Reading

1. **Summarizing and Responding**—Discuss the history of animation timeline on pages 16–17 of the text. Use it to give a summary of the first chapter of the text.

2. **Using and Evaluating Prior Knowledge**
   - **Model**—Ask students to return to the quiz they took before reading. Ask them to retake it. Discuss how their responses changed. Say, “Our connections helped us become interested in the reading. We added and changed the information we have about animation and animators. Thinking about what we know from reading other books helped us, too.”
   - **Guided and Independent Practice**—Redirect students to the timeline on the “History of Animation” on pages 16–17. Have students fold a sheet of paper into eight boxes. In each of the boxes, write the date and main idea from the timeline. Have students circle something they already knew in green and underline something they learned in blue. They may refer back to the book as needed. Or, you may wish to have a discussion about what students learned from the text by using the sentence frame *I didn’t know _____ before I read this book.*
   - For additional practice with comprehension, have students complete the Using Prior Knowledge activity sheet (page 181).
Reading for Orientation:
B1, Can scan longer texts in order to locate desired information and gather information for different parts of text, or from different texts in order to fulfill a specific task. (pg. 70)

Model Lesson 2: Understanding Text Structure

Before Reading

1. **Activating Prior Knowledge and Making Connections**—Ask students to reflect on pages 4–17. What connections did they make? Draw students’ attention to the picture on page 25. Discuss the storyboard artist is holding. Explain that a storyboard is like a map that helps animators organize their animation. Say, “Today we will use a special kind of ‘map’ that will help us determine how different pages and parts of this book are organized and where the author is going with the information.”

2. **Understanding Text Structure**
   - **Model**—Say, “Nonfiction authors use different text structures to help organize information. If we can determine which text structures the author is using, then we will better understand the reading.” Sketch a blank cause and effect organizer and a blank sequence organizer side by side on a chart. Explain that cause and effect is used when the author is explaining why something happened and a sequence chart is used when the author is describing events in an order.
   - **Think aloud as you identify which organizer the author used.** “This chapter is titled ‘Moving Pictures.’ The first few headings are ‘Once Upon a Time,’ ‘Character Development,’ ‘Storyboarding,’ and ‘Voice Talent.’” Then read the first sentence of each section. “It looks like the author uses a flow chart for these sections. I can tell because of the cue words she was using such as once, as, begins, and under way. These words signal an order to the text.”
   - **Now draw students’ attention to the section titled ‘Making a Mouth Move.’** Read the section aloud. Ask them if you would use a sequencing organizer for this section. Why or why not? What do the signal words for example cue? Read aloud pages 32–33. Explain that page 32 is a description of how animators make a mouth move. Discuss how it reads more like a narrative rather than nonfiction, which is a clue to descriptive.
   - **Say,** “It is helpful when you are previewing the book to think about which organizer the author is using. Then when you are reading you know how to remember the information.”
   - **Guided Practice**—Read the rest of the book together, pausing on each page so students can predict how the page is organized (flow chart, cause and effect, compare and contrast, problem and solution, question and answer, sequence or a descriptive organizer). Tell students to skim the cue words.

**English Language Support**

Make a chart listing the type of organizer on one side and possible signal words or cues for each. For example, for a problem solution organizer, cue words might be one reason for that, the puzzle is, one possible answer is, solution, and problem.
Lesson 12: All in a Day’s Work: Animator (cont.)

**Goal-Oriented Cooperation:**
B1, Can follow what is said, though he/she may occasionally have to ask for repetition or clarification if the other people’s talk is rapid or extended. Can explain why something is a problem, discuss what to do next, compare and contrast alternatives. Can give brief comments on the views of others. (pg. 79)

**During Reading**

1. **Understanding Text Structure**—During reading, ask students to work in teams to identify which of the two organizers fit each page in the book.

**Assessment Opportunity**—As you read with individual students, ask them to identify which organizer fits the page they are on and explain why. Evaluate how students predict text organization before reading or how they identify organization after studying a page.

**English Language Support**
Have students work in pairs to find or think of nonfiction texts that illustrate each of the organizers. For example, a recipe is a good example of a sequence.

**Prepositional Precision:**
B1, Can explain main points in an idea or problem with reasonable precision (pg. 129)

**Information Exchange:**
B1...Can summarise and give his opinion about a short story article, talk, discussion, interview, or documentary and answer further questions of detail. (pg. 81)

**After Reading**

1. **Summarizing and Responding**—Ask students to reflect on the reading and discuss anything that was surprising to them or even a bit disgusting or interesting.

2. **Understanding Text Structure—Flow Charts**
   - **Model**—Tell students that when they are aware of text structure before, during, and after reading, it helps them remember the main points. Use the section titled “Creating a World” on page 36 to discuss description. Remind students that descriptions tell about a topic’s feature, characteristics, or important examples. Draw a descriptive organizer listing the topic and important details from the page.

   ![Flow Chart](flowchart.png)

   - **Guided and Independent Practice**—Ask students to locate another section of the book that uses a descriptive organizer and fill in the topic and important details, features, or characteristics. (Examples include: “Making a Mouth Move,” “Animatics,” “The Mix,” and “Noise Makers.”)
Overall Oral Production: B2, Can give clear systematically developed descriptions and presentations with appropriate highlighting of significant points, and relevant supporting detail. (pg. 58)

Comprehension Mini Lessons and Practice Opportunities

Using Prior Knowledge

Pages 58–61
Using Prior Knowledge—Before reading the entire book, ask students to skim the vocabulary from the book by reading through the glossary, index, or both. Have students put a thumb up if it is a word they’ve heard and know. If it is a new word, have them put their thumbs sideways.

Pages 34–35
Stop Motion Animation—Prior Knowledge Check—Turn to pages 34–35. Ask students to discuss their prior knowledge of stop motion animation. Ask students to select one sentence that contains new information to read aloud to partners or the group.

Pages 48–51
Sound Effects—Prior Knowledge Check—Ask students to discuss the sound effect facts found on pages 48–51. Have them list five things they knew before reading and five things they learned.

Understanding Text Structure

Entire book
Questions for the Author—Ask students if they could meet the author of this book, what would they like to ask her about the choices she made while organizing the book?

Entire book
Cue Word Hunt—Text structures contain cue words that can help us determine the structure the author used. As a class, go on a cue hunt through the first few pages of the book. Then let students work with partners to cue hunt through the rest of the book.

Entire book
Sketch a Page—Ask students to find their favorite page or two-page spread in the book and draw a picture that represents the main points. Remind students to reread the page and include main ideas, details, or steps in their drawings.

Cooperating:
B1, Can repeat back part of what someone has said to confirm mutual understanding and help keep the development of ideas on course. Can invite others into the discussion. (pg. 86)

Grammatical Accuracy:
B2, Good grammatical control; occasional ‘slips’ or non-systematic errors and minor flaws in sentence structure may still occur, but they are rare and can often be corrected in retrospect. (pg. 114)

Take the Floor:
B1, Can initiate, maintain, and close simple, face-to-face conversation on topics that are familiar or of personal interest. (pg. 86)
**Listening to Audio Media and Recordings:** B1, Can understand the information content of the majority of broadcast audio material on topics of personal interest delivered in clear standard speech. (pg. 68)

**Reports and Essays:** B1, Can write very brief reports to a standard conventionalized format, which pass on routine factual information and state reasons for actions. (pg. 62)

**Goal-Oriented Cooperation:** B1, Can follow what is said, though he/she may occasionally have to ask for repetition for clarification if the other people's talk is rapid or extended. Can explain when something is a problem, discuss what to do next.

**Orthographic Control:** B2, Can produce clearly intelligible continuous writing which follows standard layout and paragraphing conventions. Spelling and punctuation are reasonably accurate but may show signs of mother tongue influence. (pg. 118)

**Reading Instructions:** B1, Can understand clearly written, straightforward instructions on a piece of equipment. (pg. 59)

**Phonological Control:** B1, Pronunciation is clearly intelligible even if a foreign accent is sometimes evident and occasional mispronunciation occurs. (pg. 117)

**Sustained Monologue Describing Experiences:** B2, Can give clear detailed descriptions on a wide range of subjects related to his/her field of interest. (pg. 59)

**Building Fluency**

1. **Reading the Book**—Use one or all of the following methods for fluency practice:
   - Use a copy of the book (provided on the Digital Resource CD) along with the professional audio recording (provided on the Audio CD) so students can practice reading the book to build fluency.
   - Use the choral-reading strategy to read the book several times with students, allowing students to practice reading the book silently and in pairs.

2. **Reading the Poem**—Use one or all of the following methods for fluency practice:
   - Display the poem "A Day in the Life" (page 182). Ask students how the poem and the book are similar and different.
   - Practice reading the poem with students, focusing on automatism and prosody. Model how to speed up or slow down your reading, change rhythm, and/or read like someone or something else in the poem for added emphasis.

**Assessment Opportunities**—Use the oral reading record and the fluency rubric provided in the Assessment Guide to assess students' ability to read the book and poem fluently and accurately.

© Teacher Created Materials, 2015
Reading Correspondence:
Can read correspondence relating to his/her field of interest and readily grasp the essential meaning. (pg. 69)

Lesson 12: Using Text Types

MONSTER MADNESS

TFK talks to Michael Acton Smith, the creator of Moshi Monsters

By Katherine Watkins

Are you mad about Moshi Monsters? You’re not the only one! More than 50 million kids around the world are fans, too. If you don’t know about the lovable little creatures already, you will soon.

Moshi Monsters is an online world where visitors are invited to adopt virtual pet monsters. Kids can choose from six friendly creatures to raise and customize, including: a Furi, a fluffy, big-footed monster; a Katsuma, a rabbit-like animal; a Daringo, a flying bat-like creature; a Zommber, a punk-rock zombie; a Poppet, a cute, puppy-like monster; and a Luvv, a floating heart-shaped creature.

Like any pets, Moshi Monsters need a lot of attention and care. By solving puzzle games and earning Roe, the money of Monstro City, players can buy food and build houses for their little monsters. Your Moshi Monsters can also make friends with other creatures in town and collect pets of their own, called Moshiings.

But the Moshi Monsters brand goes beyond the computer screen. There are trading cards, magazines and stuffed animals, and this fall, the Nintendo DS game Moshi Monsters: Moshiing Zoo arrives in stores. TFK sat down with Michael Acton Smith, the creator of Moshi Monsters, in New York City, to chat about the inspiration behind his creatures.

TFK: How did you come up with the idea for Moshi Monsters?

MICHAEL ACTON SMITH: Kids love the Internet and technology, and I thought it would be an amazing place to create games. I was sitting in a coffee shop sketching away and I came up with the first little Moshi Monster. When I was a kid, I used to have a pet rock. I looked after it and played with it, but it didn’t do much. I thought an online pet would be much more exciting, that was the start.

TFK: How did you go from one Moshi Monster drawing on a napkin to creating all the details of the entire Moshi Monsters world?

SMITH: We’ve got a great creative team, so there are lots of brain-storming sessions. We built the story little by little. We named the characters and the parts of the world. We love coming up with pure in Monstro City, you can go to YUREA, which is like IKEA, to buy furniture. Or, you can go to the Grocery store, instead of the grocery store. We’ve got lots of musical monsters, like Lady Goo Goo, the Groans Brothers and Broccoli Spears… all sorts of silly stuff like that.

TFK: Which is your favorite Moshi Monster?

SMITH: Of the six monsters, my favorite is probably Furi. Of the little Moshiings, I like E.G.G.Y, the purple one. He’s always sticking his tongue out and getting up to mischief.

TFK: What’s your favorite part of the Moshi Monsters world?

SMITH: I love the puzzles. I’m a big fan of education and of teaching kids by using games. It’s a really powerful thing. I also love the Underground Disco, where you can play dance games and listen to music. I love all the social stuff in the community, where kids can safely chat with each other and send virtual gifts.

TFK: How does it feel to have Moshi Monsters becoming a worldwide sensation?

SMITH: It’s a bit bewildering. Really. It’s a bit weird. It was 2009 when Moshi Monsters started taking off through the roof. And now there’s one new sign-up every single second and 50 million users. It’s in 150 different countries. It has become a bit of a phenomenon.

TFK: It started with the online world, and now it’s expanded into toys, magazines and trading cards… What’s next?

SMITH: The launch of the Moshi Toys in America, which we’re super excited about. We have some plush toys and some little collectable Moshiings. We’re working on a music album and a cartoon and a film. Ultimately, I’d love to do a theme park. We just want to grow and grow and make it as big as we can.
Shades of Meaning

Directions: Read the words in the Word Bank below and think about their meanings. Find two words that are near synonyms. Order the words according to their shades of meaning. Then write the words in the correct box.

Word Bank
enjoy  old  rapidly  afraid  clean  frightened
enchant  plain  historic  promptly

<table>
<thead>
<tr>
<th>Less</th>
<th>More</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. old</td>
<td>ancient</td>
</tr>
<tr>
<td>2.</td>
<td>delight</td>
</tr>
<tr>
<td>3.</td>
<td>simple</td>
</tr>
<tr>
<td>4.</td>
<td>quickly</td>
</tr>
<tr>
<td>5.</td>
<td>scared</td>
</tr>
</tbody>
</table>

6. **Challenge**: Think of your own set of words that have similar shades of meaning.

   ____________________________  ____________________________  ____________________________
   ____________________________  ____________________________  ____________________________
   ____________________________  ____________________________  ____________________________
**Using Prior Knowledge**

**Directions:** Make two connections between the text and your own knowledge or experience. In the space below, draw pictures of these connections. Then complete the sentences to match your pictures.

<table>
<thead>
<tr>
<th></th>
<th>Prior Knowledge</th>
<th>From the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I knew</td>
<td>I learned</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I knew</td>
<td>I learned</td>
<td></td>
</tr>
</tbody>
</table>
A Day in the Life
My Day, Their Day
by Sharon Coan

The wail of my alarm
Jars me awake
I jump from my bed
To start off my day.

I'm off to school
To take a big test.
I'll show what I learned.
I'll do my best.

After dinner and homework
I get out the Wii™
And play a few games
On our TV.

As I go through each day,
I learn and grow,
And think what I'll be—
I sure want to know!

The wail of the siren
And the flashing red light
Helps me make good time
To the fires I fight!

In my school for lawyers,
I passed all the tests,
So each day in court
I'm at my best.

After spending the day
Designing cool games,
I play some myself.
Will mine earn such fame?

As we work through each day,
Whatever we do,
We use what we learned
When we were in school.