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Focused Reading Intervention— Level 6

This sample includes the following:

- Teacher's Guide Cover** (1 page)
- Teacher's Guide Table of Contents** (1 page)
- How to Use This Product** (4 pages)
- Lesson Plan** (15 pages)

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Level 6

Focused Reading Intervention

Teacher's Guide

Teacher Created Materials
PUBLISHING

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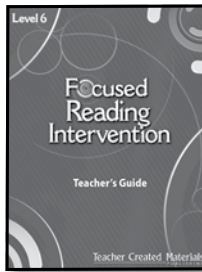
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Kit Components

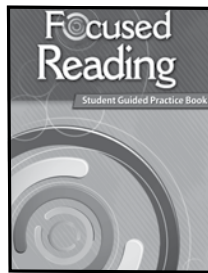
Teacher's Guide

30 easy-to-use, standards-based lesson plans



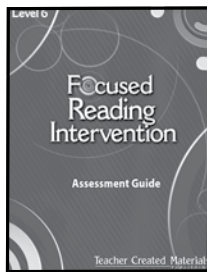
Student Guided Practice Book

Full-color reading passages and student activities



Assessment Guide

Includes a pretest, posttest, and oral reading record

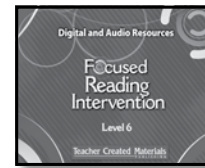


3 Literacy Game Sets

Each game set includes a game board, directions, answer key, and game pieces.



Digital and Audio Resources



Audio CD

Includes professional recordings of all 30 passages.



3 Digital Literacy Games

Digital Literacy Games focus on key word-recognition skills, language conventions, and comprehension strategies



Digital Resources

- PDFs of all student materials (passages, game sets, activity sheets, assessments, etc.)
- PDFs of teacher resources (graphic organizers, rubrics, pacing plans, etc.)
- Digital Literacy Games
- Electronic versions of the Pretest and Posttest and recording tools

Getting Started

1. Prior to instruction, administer the Pretest. This assessment covers all the comprehension skills and objectives for this level of the program. It can be used to determine which concepts have already been mastered by each individual student, as well as which lessons concepts still need to be taught.

2. Determine the most appropriate pacing plan for students. Use or modify the pacing plans located on pages 36–39 to best meet the needs of your students within instructional context.

Note: Use the Pretest Item Analysis (filenames: pretestanalysis.doc; pretestanalysis.pdf; pretestanalysis.xls) to help monitor which skills are the most difficult for students and need to be focused on.

Option 1 Sample Six-Week Pacing Plan
A 6-week, 18-lesson plan

This pacing plan shows how the product can be used over a six-week intervention program.

Week	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
1	Long Walks (Levels 1-2)	Long Walks (Levels 3-4)	Long Walks (Levels 5-6)	Long Walks (Levels 7-8)	Long Walks (Levels 9-10)	Long Walks (Levels 11-12)
2	Long Walks (Levels 13-14)	Long Walks (Levels 15-16)	Long Walks (Levels 17-18)	Long Walks (Levels 19-20)	Long Walks (Levels 21-22)	Long Walks (Levels 23-24)
3	Long Walks (Levels 25-26)	Long Walks (Levels 27-28)	Long Walks (Levels 29-30)	Long Walks (Levels 31-32)	Long Walks (Levels 33-34)	Long Walks (Levels 35-36)
4	Long Walks (Levels 37-38)	Long Walks (Levels 39-40)	Long Walks (Levels 41-42)	Long Walks (Levels 43-44)	Long Walks (Levels 45-46)	Long Walks (Levels 47-48)
5	Long Walks (Levels 49-50)	Long Walks (Levels 51-52)	Long Walks (Levels 53-54)	Long Walks (Levels 55-56)	Long Walks (Levels 57-58)	Long Walks (Levels 59-60)
6	Long Walks (Levels 61-62)	Long Walks (Levels 63-64)	Long Walks (Levels 65-66)	Long Walks (Levels 67-68)	Long Walks (Levels 69-70)	Long Walks (Levels 71-72)

Option 2 Sample Four-Week Pacing Plan
A 4-week, 16-lesson plan

This pacing plan shows how the product can be used over a four-week intervention program.

Week	Day 1	Day 2	Day 3	Day 4	Day 5
1	Long Walks (Levels 1-4)	Long Walks (Levels 5-8)	Long Walks (Levels 9-12)	Long Walks (Levels 13-16)	Long Walks (Levels 17-20)
2	Long Walks (Levels 21-24)	Long Walks (Levels 25-28)	Long Walks (Levels 29-32)	Long Walks (Levels 33-36)	Long Walks (Levels 37-40)
3	Long Walks (Levels 41-44)	Long Walks (Levels 45-48)	Long Walks (Levels 49-52)	Long Walks (Levels 53-56)	Long Walks (Levels 57-60)
4	Long Walks (Levels 61-64)	Long Walks (Levels 65-68)	Long Walks (Levels 69-72)	Long Walks (Levels 73-76)	Long Walks (Levels 77-80)

Option 3 Sample 24-Week Pacing Plan
A 24-week, 24-lesson plan

This pacing plan shows how the program can be used in a 24-week, 24-lesson program or a 24-week program that meets the needs of the most struggling students. Some lessons are marked as "to be taught" or "to be reviewed" to indicate when to teach or review the lessons.

Week	Day 1	Day 2
1	Lesson 1 (pages 1-10)	Lesson 2 (pages 11-20)
2	Lesson 3 (pages 21-30)	Lesson 4 (pages 31-40)
3	Lesson 5 (pages 41-50)	Lesson 6 (pages 51-60)
4	Lesson 7 (pages 61-70)	Lesson 8 (pages 71-80)
5	Lesson 9 (pages 81-90)	Lesson 10 (pages 91-100)
6	Lesson 11 (pages 101-110)	Lesson 12 (pages 111-120)
7	Lesson 13 (pages 121-130)	Lesson 14 (pages 131-140)
8	Lesson 15 (pages 141-150)	Lesson 16 (pages 151-160)
9	Lesson 17 (pages 161-170)	Lesson 18 (pages 171-180)
10	Lesson 19 (pages 181-190)	Lesson 20 (pages 191-200)
11	Lesson 21 (pages 201-210)	Lesson 22 (pages 211-220)
12	Lesson 23 (pages 221-230)	Lesson 24 (pages 231-240)
13	Lesson 25 (pages 241-250)	Lesson 26 (pages 251-260)
14	Lesson 27 (pages 261-270)	Lesson 28 (pages 271-280)
15	Lesson 29 (pages 281-290)	Lesson 30 (pages 291-300)
16	Lesson 31 (pages 301-310)	Lesson 32 (pages 311-320)
17	Lesson 33 (pages 321-330)	Lesson 34 (pages 331-340)
18	Lesson 35 (pages 341-350)	Lesson 36 (pages 351-360)
19	Lesson 37 (pages 361-370)	Lesson 38 (pages 371-380)
20	Lesson 39 (pages 381-390)	Lesson 40 (pages 391-400)
21	Lesson 41 (pages 401-410)	Lesson 42 (pages 411-420)
22	Lesson 43 (pages 421-430)	Lesson 44 (pages 431-440)
23	Lesson 45 (pages 441-450)	Lesson 46 (pages 451-460)
24	Lesson 47 (pages 461-470)	Lesson 48 (pages 471-480)

Name: _____ Date: _____

Pretest

Questions 1-5: Read the passage. Then, answer the questions.

The Machine in the Woods
He used his hands. Buckle added strength to his hands and will. His skin darkened, his legs tanned, and his hair gradually grayer. Buckle closed.

The Mysterious Shining Egg
I could hear the Chicago World Fair without a window for my own class. As it drifted through the crowd, something in the distance glowed.

1. In "The Mysterious Shining Egg," how does the author show that the main character wants to do something big?
 A The main character explains in a paragraph that she values freedom.
 B The passage is written in first person and shows the main character is determined to bring her sister a gift.
 C The passage is written in third person and the narrator says that the main character is determined to bring her sister a gift.
 D The author shows another character talking about how hard the main character is.

2. What does the text mean when it says "Buckle closed"?
 A The main character is finished with her work.
 B The main character is done with her work.
 C The main character is done with her work.
 D The main character is done with her work.

Pretest

Pretest Item Analysis

Item	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
1																									
2																									
3																									
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Pretest Item Analysis

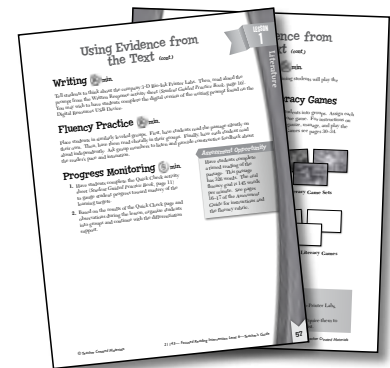
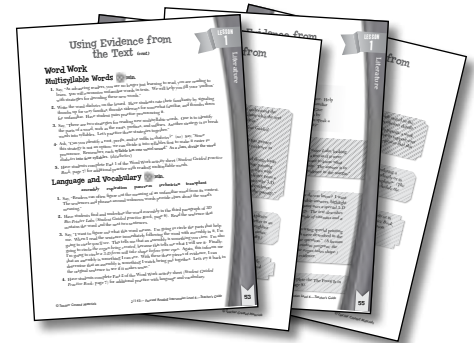
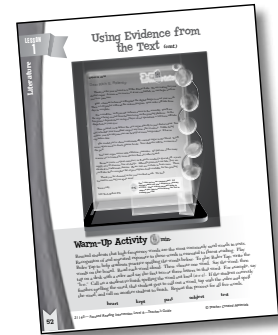
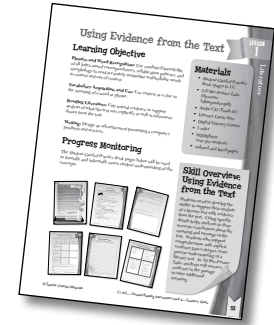


Teaching a Lesson

Teacher's Guide

Each eight-page lesson is organized in a consistent format for ease of use. Teachers may choose to complete some or all of the lesson activities in order to best meet the needs of their students. Each lesson includes:

- an overview page with key information for planning
- a key English Language Arts standard
- a Skill Overview providing background information
- a copy of the passage from the *Student Guided Practice Book*
- a Warm-Up Activity to build students' automaticity in reading high-frequency words
- time markers to indicate the approximate time for instruction
- a Word Work section focusing on foundational language and vocabulary skills
- use of the Gradual Release of Responsibility Model in the Whole-Group Comprehension section
- a Written Response activity that ties to the reading skill
Note: You may wish to use the digital version of the writing prompt found on the Digital Resource USB Device to provide practice for the electronic testing environments.
- fluency practice activities to build oral reading skills
- differentiation strategies to support and extend learning
- literacy learning games to motivate students to develop and reinforce mastery of basic skills



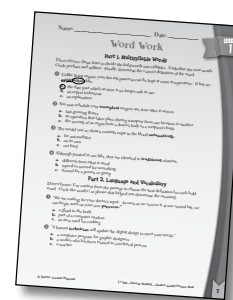
Student Guided Practice Book

Each lesson in the *Teacher's Guide* has six corresponding student pages in the *Student Guided Practice Book*:

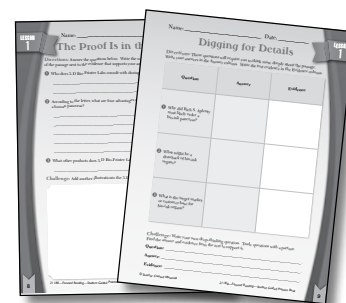
- a high-interest reading passage to engage students
- a variety of text types to meet the rigor and text complexity requirements



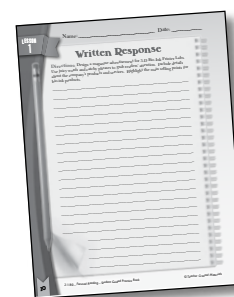
- Word Work activities to reinforce foundational reading skills (Levels K–5) and language conventions (Levels 6–8)
- activities that support vocabulary acquisition and language development



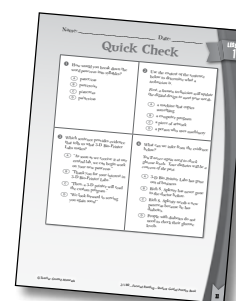
- comprehension activities that reinforce skills and prompt students to use the text when supporting their responses



- a Written Response activity to extend and enrich students' reading/writing connection



- a Quick Check to easily monitor students' progress



Using Evidence from the Text

Learning Objectives

Language Conventions: Ensure that pronouns are in the proper case.

Vocabulary Acquisition and Use: Use the relationship between particular words to better understand each of them.

Reading Informational Text: Cite textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text.

Writing: Plan an event that celebrates the Omni Parker House Hotel's haunted heritage.

Progress Monitoring

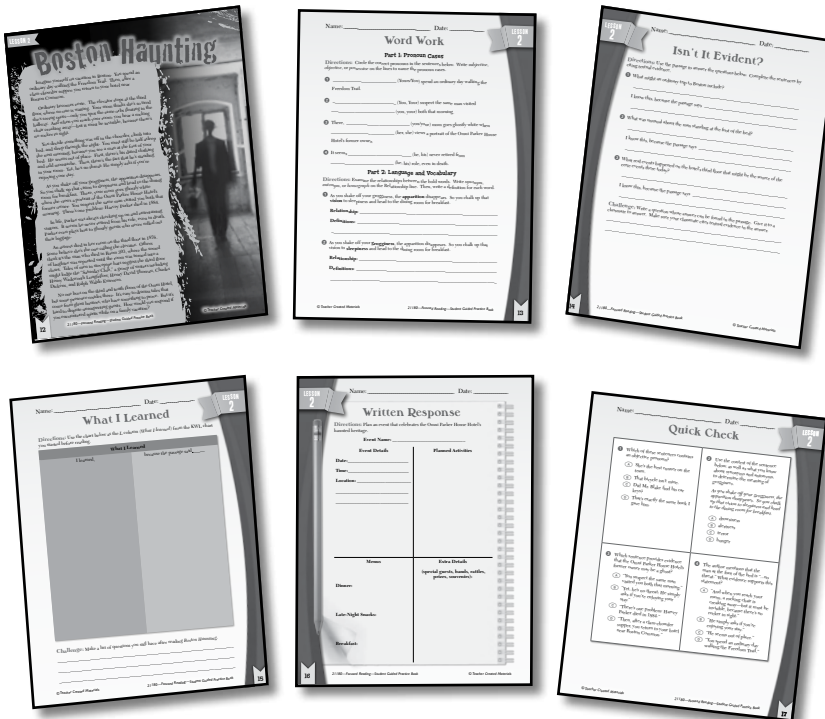
The *Student Guided Practice Book* pages below will be used to formally and informally assess student understanding of the concepts.

Materials

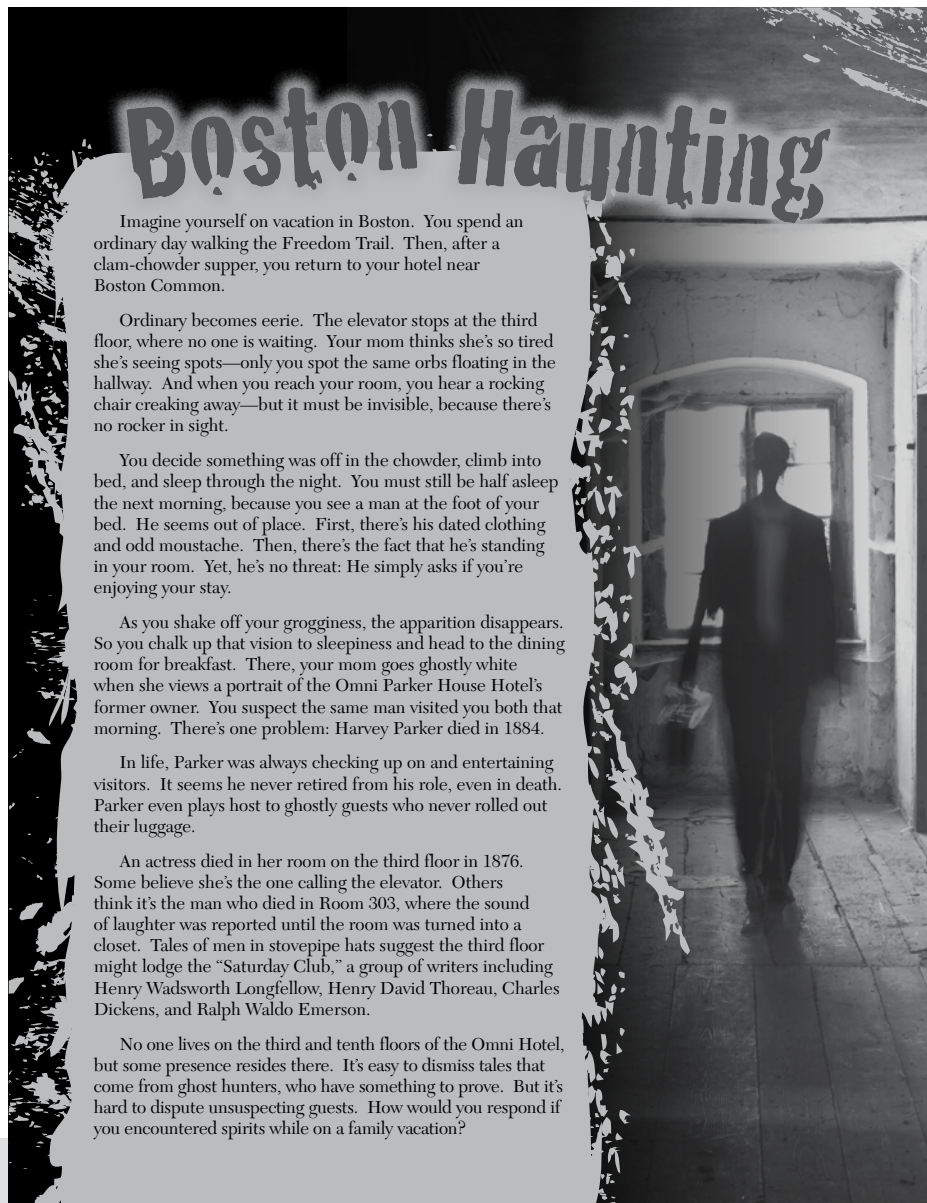
- *Student Guided Practice Book* (pages 12–17)
- *Boston Haunting* (filename: bostonhaunting.pdf)
- Audio CD (Track 02)
- Literacy Game Sets
- Digital Literacy Games
- highlighters
- lined paper

Skill Overview: Using Evidence from the Text

Students need to develop the ability to closely examine and analyze informational texts. From these close examinations, students must also draw inferences. To support their text analysis, students must cite specific facts and evidence from the text. In *Boston Haunting*, students will support their comprehension with textual evidence to gain a deeper, more accurate understanding of it.



Using Evidence from the Text *(cont.)*



Boston Haunting

Imagine yourself on vacation in Boston. You spend an ordinary day walking the Freedom Trail. Then, after a clam-chowder supper, you return to your hotel near Boston Common.

Ordinary becomes eerie. The elevator stops at the third floor, where no one is waiting. Your mom thinks she's so tired she's seeing spots—only you spot the same orbs floating in the hallway. And when you reach your room, you hear a rocking chair creaking away—but it must be invisible, because there's no rocker in sight.

You decide something was off in the chowder, climb into bed, and sleep through the night. You must still be half asleep the next morning, because you see a man at the foot of your bed. He seems out of place. First, there's his dated clothing and odd moustache. Then, there's the fact that he's standing in your room. Yet, he's no threat: He simply asks if you're enjoying your stay.

As you shake off your grogginess, the apparition disappears. So you chalk up that vision to sleepiness and head to the dining room for breakfast. There, your mom goes ghostly white when she views a portrait of the Omni Parker House Hotel's former owner. You suspect the same man visited you both that morning. There's one problem: Harvey Parker died in 1884.

In life, Parker was always checking up on and entertaining visitors. It seems he never retired from his role, even in death. Parker even plays host to ghostly guests who never rolled out their luggage.

An actress died in her room on the third floor in 1876. Some believe she's the one calling the elevator. Others think it's the man who died in Room 303, where the sound of laughter was reported until the room was turned into a closet. Tales of men in stovepipe hats suggest the third floor might lodge the "Saturday Club," a group of writers including Henry Wadsworth Longfellow, Henry David Thoreau, Charles Dickens, and Ralph Waldo Emerson.

No one lives on the third and tenth floors of the Omni Hotel, but some presence resides there. It's easy to dismiss tales that come from ghost hunters, who have something to prove. But it's hard to dispute unsuspecting guests. How would you respond if you encountered spirits while on a family vacation?

Warm-Up Activity 5 min.

Remind students that high-frequency words are the most commonly used words in texts. Recognition and repeated exposure to these words is essential to fluent reading. Write the words on the board. Read each word aloud. Ask students to work with partners. Challenge students to use funny voices to read each word. Students should take turns reading the list of words using their funny voices.

weather

lay

window

felt

ready

Using Evidence from the Text *(cont.)*

LESSON 2

Word Work

Pronoun Cases 10 min.

1. On the board, make a three-column chart. Label the chart *Pronouns*. Label the columns *Subjective*, *Objective*, and *Possessive*. Say, “Pronouns are words used to replace nouns.”
2. Say, “Subjective pronouns are pronouns acting as the subjects of sentences.” Write the following under Subjective: *She went to school*. Underline the pronoun. (*she*) Say, “This pronoun is acting as the subject of the sentence. That makes it a subjective pronoun. Add *she* to the chart under Subjective.”
3. Say, “Objective pronouns are pronouns acting as the objects of verbs or prepositions. An object is a word that completes the meaning of a verb or a preposition.” Write the following under Objective: *Ben told her the answer*. Underline the pronoun. (*her*) Say, “This pronoun is acting as the object of the verb *told*. That makes it an objective pronoun.” Add *her* to the chart under Objective.”
4. Say, “Possessive pronouns are pronouns that show ownership.” Write the following under Possessive: *That backpack is mine*. Underline the pronoun. (*mine*) Say, “This pronoun is showing possession or ownership of the backpack. That makes it a possessive pronoun.” Add *mine* to the chart under Possessive.”
5. Have students complete Part 1 of the Word Work activity sheet (*Student Guided Practice Book*, page 13) for additional practice with pronouns.

Language and Vocabulary 10 min.

vision sleepiness grogginess ordinary eerie apparition

1. Write the vocabulary words on the board. Say, “Readers can often figure out the meaning of an unfamiliar word from its context. Synonyms, antonyms, and homographs give us good clues about word meanings in context. Examining the relationship between these words can help us better understand each of them.”
2. Have students turn to *Boston Haunting* (*Student Guided Practice Book*, page 12). Have them read the first two paragraphs and underline the two vocabulary words in the first sentence of the second paragraph. (*ordinary*, *eerie*)
3. Ask, “What is the relationship between the word *ordinary* and the word *eerie* in this context?” (*They are opposites*)
4. Say, “The author used these two words to show the contrast between the expected events of the day and the unexpected events of the night. In this context, we can figure out that *ordinary* means ‘commonplace’ and *eerie* means ‘unexpected.’” Repeat this process with the remaining words.
5. Have students complete Part 2 of the Word Work activity sheet (*Student Guided Practice Book*, page 13) for additional practice with language and vocabulary.

Using Evidence from the Text *(cont.)*

Whole-Group Lesson Before Reading 10 min.

Language Support

Put students in pairs and assign each pair a vocabulary word from the Language and Vocabulary section. Ask them to create silent signals to help them remember the definitions. (*Hands to face with head tilted to the side for sleepiness*) Have them share their new signals with the class.

I Do

1. Say, “In this lesson, we will practice using evidence from the text to support our analysis of the informational passage *Boston Haunting*. We can begin analyzing and looking for text evidence before we begin reading.”
2. Say, “I think this passage is going to be about ghosts in Boston. The word *haunting* in the title means that ‘ghosts are inhabiting a place.’ The artwork adds more evidence that this passage is going to be about something mysterious, perhaps ghosts.”

We Do

1. Explain that this passage is an informational text, which means it is nonfiction. Ask, “How could a passage about ghosts be nonfiction? Use your prior experiences to explain what we might read about in this passage.” (*It could be a true story about mysterious events in Boston; it could be written by a ghost hunter who has evidence that ghosts are real; it could be a story about how spooky happenings turned out to be something ordinary.*)

You Do

1. Have students work in pairs to begin a KWLH chart about the passage. Remind them to use evidence from the title and artwork on the page, as well as their own background knowledge, to fill out the *K* (what I know), *W* (what I want to know), and *H* (how I found out) columns of the chart. Provide time for pairs to share their ideas with the class.

Using Evidence from the Text *(cont.)*

LESSON 2

Whole-Group Lesson *(cont.)*

During Reading 15 min.

I Do

1. Have students first read the remainder of *Boston Haunting* (*Student Guided Practice Book*, page 12) independently. If students need additional support reading the text, reread the passage aloud, or play the professional recording from the Audio CD.
2. Guide students in a close read of the first part of *Boston Haunting*. To perform a close read, read and analyze a text as if it were under a microscope. Ask, “How did the ordinary become eerie at the hotel?”
3. Say, “I am going to go back and look at the text to find evidence of eerie events.” Reread the first three paragraphs aloud. “The text gave four examples of strange events.” Make a list of evidence on the board. (*a mysterious elevator stop, orbs in the hallway, creaking of an invisible rocking chair, a man by the bed*)

We Do

1. Ask, “Why does the mom go ‘ghostly white’ in the dining room? How do you know?” Have students reread the fourth paragraph with partners. Have them discuss possible answers and highlight evidence in the text. (*views a portrait of the Omni Parker House Hotel’s former owner; the same man visited you both that morning; Harvey Parker died in 1884*)
2. Say, “I think she turned white with fear, because she knew she had seen a ghost in her room that morning. The text says, ‘You suspect the same man visited you both that morning.’ That means the narrator recognized the man as the ghostly visitor, too. From my own experiences, I know that people turn white when they’re scared. I would be scared if I’d been visited by a dead man’s ghost in my hotel room!”

You Do

1. Have students finish rereading the rest of the passage and, either independently or in pairs, complete the Isn’t it Evident? activity sheet (*Student Guided Practice Book*, page 14).

Using Evidence from the Text *(cont.)*

Whole-Group Lesson *(cont.)*

After Reading 10 min.

I Do

1. Say, “As I read *Boston Haunting*, I wondered why the guests stayed at the spooky hotel. I think I would have gotten out of there! Let’s see if the passage can help us figure out why the people spent the night at the haunted hotel.”
2. Reread the second, third, and fourth paragraphs aloud. As you find evidence to answer your question, highlight it in the passage. Say, “I see some evidence that explains why the people spent the night. In the second paragraph, the text explains the floating orbs by saying, ‘...mom thinks she’s so tired she’s seeing spots.’ In the third paragraph, the guest excuses the creaking noise by saying ‘something was off in the clam chowder.’ In the fourth paragraph, the guest decides not to worry about the man at the foot of the bed, saying, ‘So you chalk up that vision to sleepiness....’ This evidence tells me that the guests found reasonable explanations for the eerie events.”

We Do

1. Say, “Let’s continue analyzing this passage, citing textual evidence for our answers.”
2. Ask, “What do we know about Harvey Parker?” Let’s go back to the text to find out about this man.” Have students skim the third, fourth, and fifth paragraphs. Invite volunteers to write their findings on the board. (*Harvey Parker owned the Omni Parker House Hotel; died in 1884; had a moustache that we would now consider odd; Harvey was always checking up on his guests and making sure they were enjoying themselves; Harvey’s ghost is said to haunt the hotel today; Harvey’s ghost is said to be friendly.*)

You Do

1. Have students finish rereading the passage independently. Then, have them complete the What I Learned activity sheet (*Student Guided Practice Book*, page 15) either now or during the Differentiated Instruction portion of the lesson. Provide time for students to share their ideas with the class.
2. Ask, “When you took the time to reread the text and find evidence in it, do you think you learned more?” Give student pairs two minutes to discuss.

Using Evidence from the Text *(cont.)*

Writing 10 min.

Tell students to think about *Boston Haunting*. Then, read aloud the prompt from the Written Response activity sheet (*Student Guided Practice Book*, page 16). You may wish to have students complete the digital version of the writing prompt found on the Digital Resources USB Device.

Fluency Practice 10 min.

Encourage students to perform the passage as a divided reading. Divide students into groups of seven. Assign one paragraph to each student so that everyone in the group has his or her own part. Allow time for students to practice reading their own parts, as well as to practice reading sequentially in their groups. Then, encourage each group to perform for the class.

Progress Monitoring 5 min.

1. Have students complete the Quick Check activity sheet (*Student Guided Practice Book*, page 17) to gauge student progress toward mastery of the Learning Objectives.
2. Based on the results of the Quick Check page and observations during the lesson, organize students into groups and continue with the Differentiated Instruction and Learning Games.

Assessment Opportunity

Have students complete a timed reading of the passage. This passage has 384 words. The oral fluency goal is 145 words per minute. See pages 16–17 of the *Assessment Guide* for instructions and the fluency rubric.

Using Evidence from the Text *(cont.)*

Differentiated Instruction 35 min.

While the teacher meets with each group below, the remaining students will play the Literacy Games.

Reteach

1. Ask, “What evidence of haunting is there at the Omni Parker House Hotel? Let’s look at the *Boston Haunting* passage again to answer the question.” Work together as a group to answer the question. (*a mysterious elevator stop, orbs in the hallway, creaking of an invisible rocking chair, a man by the bed*) Model for students how to highlight supporting evidence in the text.
2. Create a T-chart together to accompany the informational passage, with *Haunting* titling the left side and *Evidence* atop the right.

Reinforce

1. Ask, “Would you want to stay at the Omni Parker House Hotel? Use evidence from the text to support your answer.” Although responses will be opinions, students can practice citing evidence from the text to support their opinions.
2. Invite student pairs to draw one of the rooms from the hotel.

Literacy Games

Divide students into groups. Assign each group to one game. For instructions on how to organize, manage, and play the Literacy Games see pages 30–34.



Literacy Game Sets



Digital Literacy Games



Extend Learning

1. Begin a discussion of the unique style of the *Boston Haunting* passage. Ask, “Is it hard to tell that this is a nonfiction passage? Can you find any evidence in the passage that lets us know this information is factual?” (*the historic events and real people mentioned in the sixth paragraph; the last paragraph says, “But it’s hard to dispute unsuspecting guests,” which indicates that guests have reported hauntings.*)
2. Challenge student pairs to create analogies about the passage. Have them cite the textual evidence that supports their analogies.

Boston Haunting

Imagine yourself on vacation in Boston. You spend an ordinary day walking the Freedom Trail. Then, after a clam-chowder supper, you return to your hotel near Boston Common.

Ordinary becomes eerie. The elevator stops at the third floor, where no one is waiting. Your mom thinks she's so tired she's seeing spots—only you spot the same orbs floating in the hallway. And when you reach your room, you hear a rocking chair creaking away—but it must be invisible, because there's no rocker in sight.

You decide something was off in the chowder, climb into bed, and sleep through the night. You must still be half asleep the next morning, because you see a man at the foot of your bed. He seems out of place. First, there's his dated clothing and odd moustache. Then, there's the fact that he's standing in your room. Yet, he's no threat: He simply asks if you're enjoying your stay.

As you shake off your grogginess, the apparition disappears. So you chalk up that vision to sleepiness and head to the dining room for breakfast. There, your mom goes ghostly white when she views a portrait of the Omni Parker House Hotel's former owner. You suspect the same man visited you both that morning. There's one problem: Harvey Parker died in 1884.

In life, Parker was always checking up on and entertaining visitors. It seems he never retired from his role, even in death. Parker even plays host to ghostly guests who never rolled out their luggage.

An actress died in her room on the third floor in 1876. Some believe she's the one calling the elevator. Others think it's the man who died in Room 303, where the sound of laughter was reported until the room was turned into a closet. Tales of men in stovepipe hats suggest the third floor might lodge the "Saturday Club," a group of writers including Henry Wadsworth Longfellow, Henry David Thoreau, Charles Dickens, and Ralph Waldo Emerson.

No one lives on the third and tenth floors of the Omni Hotel, but some presence resides there. It's easy to dismiss tales that come from ghost hunters, who have something to prove. But it's hard to dispute unsuspecting guests. How would you respond if you encountered spirits while on a family vacation?



Word Work

Part 1: Pronoun Cases

Directions: Circle the correct pronouns in the sentences below. Then, write *subjective*, *objective*, or *possessive* on the lines to name the pronoun cases.

- 1 _____ (Yours/You) spend an ordinary day walking the Freedom Trail.
- 2 _____ (You, Your) suspect the same man visited _____ (you, your) both that morning.
- 3 There, _____ (you/your) mom goes ghostly white when _____ (her, she) views a portrait of the Omni Parker House Hotel's former owner.
- 4 It seems _____ (he, his) never retired from _____ (he, his) role, even in death.

Part 2: Language and Vocabulary

Directions: Examine the relationships between the bold words. Write *synonym*, *antonym*, or *homograph* on the Relationship line. Then, write a definition for each word.

- 1 As you shake off your grogginess, the **apparition** disappears. So you chalk up that **vision** to sleepiness and head to the dining room for breakfast.

Relationship: _____

Definitions: _____

- 2 As you shake off your **grogginess**, the apparition disappears. So you chalk up that vision to **sleepiness** and head to the dining room for breakfast.

Relationship: _____

Definitions: _____

Isn't It Evident?

Directions: Use the information in *Boston Haunting* to answer the questions below. Then, complete the sentences by citing textual evidence.

- 1 What might an ordinary trip to Boston include?

I know this, because the passage says _____

- 2 What was unusual about the man standing at the foot of the bed?

I know this, because the passage says _____

- 3 What real events happened on the hotel's third floor that might be the source of the eerie events there today?

I know this, because the passage says _____

Challenge: Write a question whose answer can be found in the passage. Give the question to a classmate to answer. Make sure your classmate cites textual evidence in the answer.

Question: _____

Answer: _____

Classmate's Name: _____

Name: _____ Date: _____

What I Learned

Directions: Complete the chart below by writing what you learned and how you learned it.

What I Learned	How I Learned

Challenge: Make a list of questions you still have after reading *Boston Haunting*.

Written Response

Directions: Plan an event that celebrates the Omni Parker House Hotel's haunted heritage.

Event Name: _____

Event Details

Planned Activities

Date: _____

Time: _____

Location: _____

Menu

Extra Details

Breakfast:

Special Guests:

Lunch:

Band:

Dinner:

Raffles:

Prizes:

Quick Check

1 Which of these sentences contains an objective pronoun?

- (A) She's the best runner on the team.
- (B) That bicycle isn't mine.
- (C) Did Mr. Blake find his car keys?
- (D) That's exactly the same book I gave him.

2 Use the context of the sentence below, as well as what you know about synonyms and antonyms, to determine the meaning of *grogginess*.

As you shake off your grogginess, the apparition disappears. So you chalk up that vision to sleepiness and head to the dining room for breakfast.

- (A) drowsiness
- (B) alertness
- (C) terror
- (D) hunger

3 Which sentence provides evidence that the Omni Parker House Hotel's former owner may be a ghost?

- (A) You suspect the same man visited you both that morning.
- (B) Yet, he's no threat: He simply asks if you're enjoying your stay.
- (C) There's one problem: Harvey Parker died in 1884.
- (D) Then, after a clam-chowder supper, you return to your hotel near Boston Common.

4 The author mentions that the man at the foot of the bed is "...no threat." What evidence supports this statement?

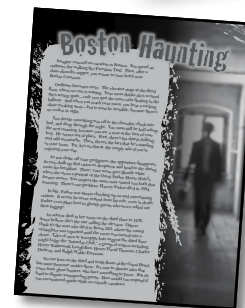
- (A) And when you reach your room, a rocking chair is creaking away—but it must be invisible, because there's no rocker in sight.
- (B) He simply asks if you're enjoying your stay.
- (C) He seems out of place.
- (D) You spend an ordinary day walking the Freedom Trail.

Using Evidence from the Text

Oral Reading Record

Name: _____ Date: _____

Assessor: _____



Total Word Count	Codes				
127	E = errors	SC = self-corrections	M = meaning	S = structure	V = visual

Cumulative Word Count	Text	E	SC	Cues Used	
				E	SC
7 14 21 28	Imagine yourself on vacation in Boston. You spend an ordinary day walking the Freedom Trail. Then, after a clam-chowder supper, you return to your hotel near Boston Common.				
35 44 52 61 69 78 86	Ordinary becomes eerie. The elevator stops at the third floor, where no one is waiting. Your mom thinks she's so tired she's seeing spots—only you spot the same orbs floating in the hallway. And when you reach your room, you hear a rocking chair creaking away—but it must be invisible, because there's no rocker in sight.				
94 102 111 122 127	You decide something was off in the chowder, climb into bed, and sleep through the night. You must still be half asleep the next morning, because you see a man at the foot of your bed. He seems out of place.				
TOTALS					

Error Rate:

Self-Correction Rate:

Accuracy Percentage:

Time: