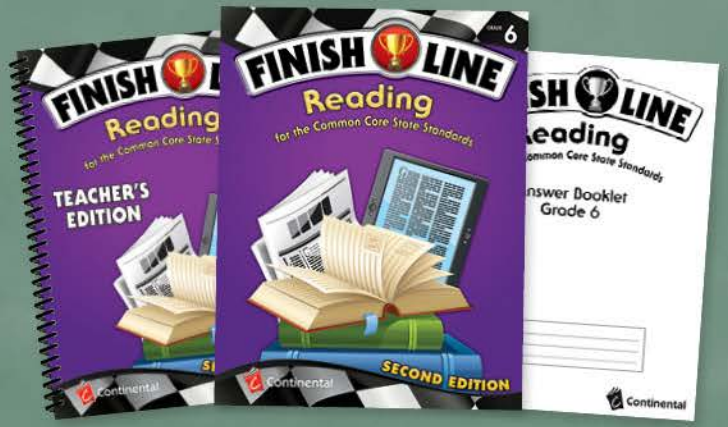
FINISH LINE

Reading

for the Common Core State Standards, Second Edition



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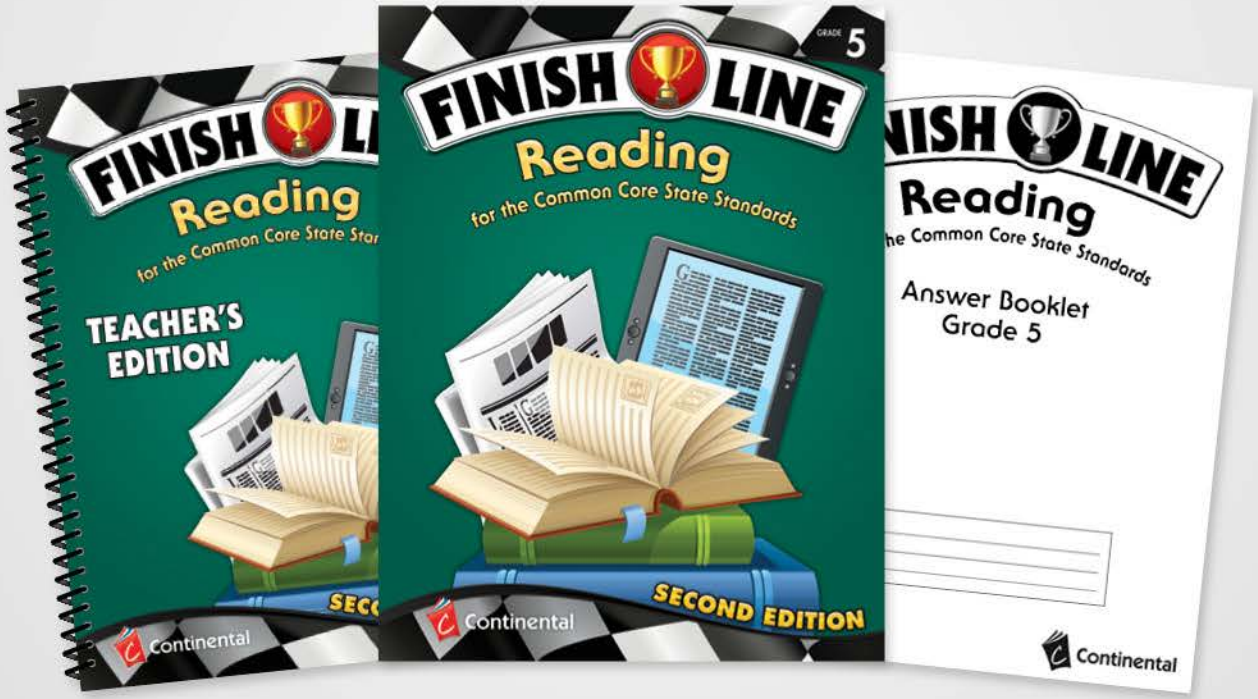
Grades 1–8

Continental
inspire every learner

What does this series do?

Finish Line Reading for the Common Core State Standards, Second Edition provides instruction and practice to help students become proficient with today's ELA requirements. Components include student workbooks, student answer booklets, and annotated teacher's editions.



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Grades 1–8

STUDENT BOOK

Standards Coverage

Organized by the College and Career Readiness Anchor Standards of the Common Core

Table of Contents

Grade 5 shown

STUDENT BOOK

Types of Text

- Graphic texts
- Technical passages
- Informational passages
- Poetry
- Realistic fiction
- Historical fiction
- Drama
- Biography

Visual elements can also add to the meaning or tone of a literary text. Think about the picture books you read as a young child, or the illustrated literature you may still read today—even "graphic stories" such as those found in comic books and graphic novels. An example is the following passage. It comes from a graphic version of a traditional tale told by the Choctaw, an American Indian people.

Guided Practice

Read the passage. Then answer the questions.

from **Rabbit's Choctaw Tail Tale**

adapted by Tim Tingle, illustrated by Pat Lewis

Grade 5 shown

Higher-Order Thinking

Analyze visual text (Bloom's Taxonomy)

STUDENT BOOK

Explain how the illustrations help you to better understand these elements of the story:

Characters _____

Events _____

Setting _____

Tone _____

Read the excerpt again, but try not to pay attention to the illustrations. It's hard to do, isn't it? Can you see how the illustrations add to your appreciation of all the elements of the narrative? Here are some sample answers:

Characters—The illustrations show that Rabbit is a silly character, while Fox is more serious. Rabbit always has a stupid grin, while Fox looks happy, angry, or thoughtful.

Events—The illustrations help move the story along. In the first two illustrations, you can see Rabbit smelling the fish that Fox caught, even though he's far away. The later illustrations show the different ways that Fox is responding to Rabbit, who is trying to get Fox to give him the fish.

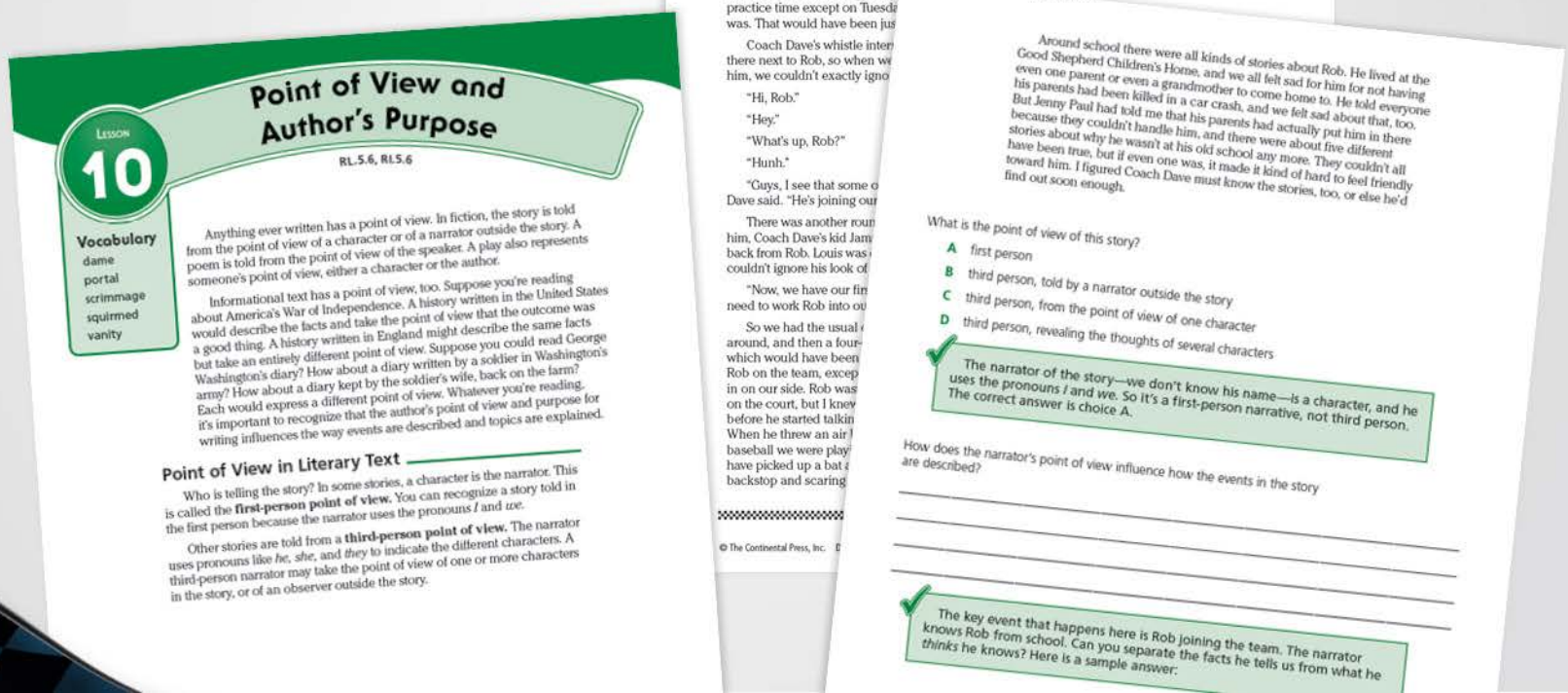
Setting—With illustrations, you don't need the author to describe the setting. You can see that it's a hilly country with woods and rocks.

Tone—The illustrator chose a cartoon style for the illustrations. They create a funny, happy tone. It tells you that the story is meant to make you laugh. No one in this story is really going to get hurt.

Grade 5 shown

Lesson Format

- **Instruction**
- **Guided practice**
  Writing samples and explanations of right and wrong answer choices
- **Independent practice**
  Selected-response and constructed-response questions with tips and reminders



Lesson 10

Point of View and Author's Purpose

RL.5.6, RI.5.6

Vocabulary
dame
portal
scrimmage
squirmed
vanity

Anything ever written has a point of view. In fiction, the story is told from the point of view of a character or of a narrator outside the story. A poem is told from the point of view of the speaker. A play also represents someone's point of view, either a character or the author.

Informational text has a point of view, too. Suppose you're reading about America's War of Independence. A history written in the United States would describe the facts and take the point of view that the outcome was a good thing. A history written in England might describe the same facts but take an entirely different point of view. Suppose you could read George Washington's diary? How about a diary written by a soldier in Washington's army? How about a diary kept by the soldier's wife, back on the farm? Each would express a different point of view. Whatever you're reading, it's important to recognize that the author's point of view and purpose for writing influences the way events are described and topics are explained.

Point of View in Literary Text

Who is telling the story? In some stories, a character is the narrator. This is called the **first-person point of view.** You can recognize a story told in the first person because the narrator uses the pronouns *I* and *we*.

Other stories are told from a **third-person point of view.** The narrator uses pronouns like *he, she,* and *they* to indicate the different characters. A third-person narrator may take the point of view of one or more characters in the story, or of an observer outside the story.

Guided Practice

Read the passage. Then answer the questions.

scrimmage
struggle, or playing a sport for practice

from **Teammates**

by Harold Marshall

We weren't actually practicing yet, just shooting balls at the netless hoop in our usual goofball coach-isn't-here-yet way, when I saw Rob Smith standing at the edge of the gym watching us. He was wearing shorts and a basketball shirt that he must have borrowed from an adult. It kind of billowed out around him like a sheet on a clothesline on a windy day. Louis and Daniel and Nick, who, like me, knew Rob from school, all kind of gave each other looks like question marks. For the other guys, who went to St. Michael's or Villa, he was just a kid who had wandered into the gym by

Coach Dave's whistle inter

"Hi, Rob."

"Hey."

"What's up, Rob?"

"Hunh."

"Guys, I see that some o
Dave said. "He's joining our

There was another roun
him, Coach Dave's kid Jam
back from Rob. Louis was
couldn't ignore his look of

"Now, we have our firs
need to work Rob into ou

So we had the usual
around, and then a four-
which would have been
Rob on the team, excep
in on our side. Rob was
on the court, but I knev
before he started talkin
When he threw an air
baseball we were play
have picked up a bat
backstop and scaring

© The Continental Press, Inc.

Around school there were all kinds of stories about Rob. He lived at the Good Shepherd Children's Home, and we all felt sad for him for not having even one parent or even a grandmother to come home to. He told everyone his parents had been killed in a car crash, and we felt sad about that, too. But Jenny Paul had told me that his parents had actually put him in there because they couldn't handle him, and there were about five different stories about why he wasn't at his old school any more. They couldn't all have been true, but if even one was, it made it kind of hard to feel friendly toward him. I figured Coach Dave must know the stories, too, or else he'd find out soon enough.

What is the point of view of this story?

A first person
B third person, told by a narrator outside the story
C third person, from the point of view of one character
D third person, revealing the thoughts of several characters

The narrator of the story—we don't know his name—is a character, and he uses the pronouns *I* and *we*. So it's a first-person narrative, not third person. The correct answer is choice A.

How does the narrator's point of view influence how the events in the story are described?

The key event that happens here is Rob joining the team. The narrator knows Rob from school. Can you separate the facts he tells us from what he *thinks* he knows? Here is a sample answer:

Grade 5 shown

Lesson Format—Independent Practice

STUDENT BOOK

Test Yourself

Read two passages. Then answer the questions.

portal
an entrance or gate

from **Choices**

by Leslie Miller

I spent that summer working in a factory that made parts for air conditioners. It was never less than 90 degrees inside. The roar of the machinery was like the sound inside the subway tunnel when a train was passing through. It never let up, except for the half hour they gave us for lunch.

It was the summer before my senior year. There were about a dozen of us high-school kids working there. At lunch we kept mostly to ourselves. Mostly we griped about the working conditions and the supervisors, but there was a lot of mindless putting down of the factory lifers, too. They were mostly people from Asia or Central America. We could hear them jabbering away at other tables in Spanish or Laotian. The Americans came mostly from small towns in Kentucky and West Virginia. They seemed just as foreign as the foreigners, with their accents and their country music. Willow, whose machine was next to mine, was one of these. She sang constantly as she stuffed the coils of flexible tubing into frames, sad love songs and church hymns. She had a fine voice, from what I could hear above the din of the machinery. She wasn't much older than I was, but she had three kids, whose pictures were taped above her machine. She was pleased when I asked her about them and when I complimented her singing, but otherwise we hardly spoke.

Just beyond the loading dock was a door that led into the area where the offices were. It was after I'd been working there about a month that I had occasion to pass through this heavenly portal, to deliver something to one of the managers. It was so cool and quiet on the other side! I could almost imagine I could hear a brook gurgling and birds twittering. The floor was carpeted, not concrete. My own voice, pitched at factory level, sounded embarrassingly loud.

There are moments when I am not so stupid. All my life I'd been hearing my teachers' work-hard, get-good-grades rap as so much background noise. Yeah, sure. Gimme that remote. Where's the party? Standing with my hand on the doorknob, ready to chain myself to my workstation for the rest of the day, I now saw clearly that I had a choice. I'd always had a choice. The subway tunnel or the cool, quiet glade. On one side of the door, the place where air-conditioner parts were made. On the other side, the place where money was made.

ught about that all afternoon. I looked at Willow singing to her ictures and wondered whether she knew she had a choice, had one to begin with. I wondered how long I would still round that door slammed in my face forever.

1 What is the point of view of "Choices"?

- A first person
- B third person, told by a narrator outside the story
- C third person, from the point of view of one character
- D third person, revealing the thoughts of several characters

2 What is the point of view of "Lost at Home"?

- A first person
- B third person, told by a narrator outside the story
- C third person, from the point of view of one character
- D third person, revealing the thoughts of several characters

3 In "Choices," how does the narrator's point of view influence how she talks about the factory and her job? How might Willow see things differently?

Compare multiple texts

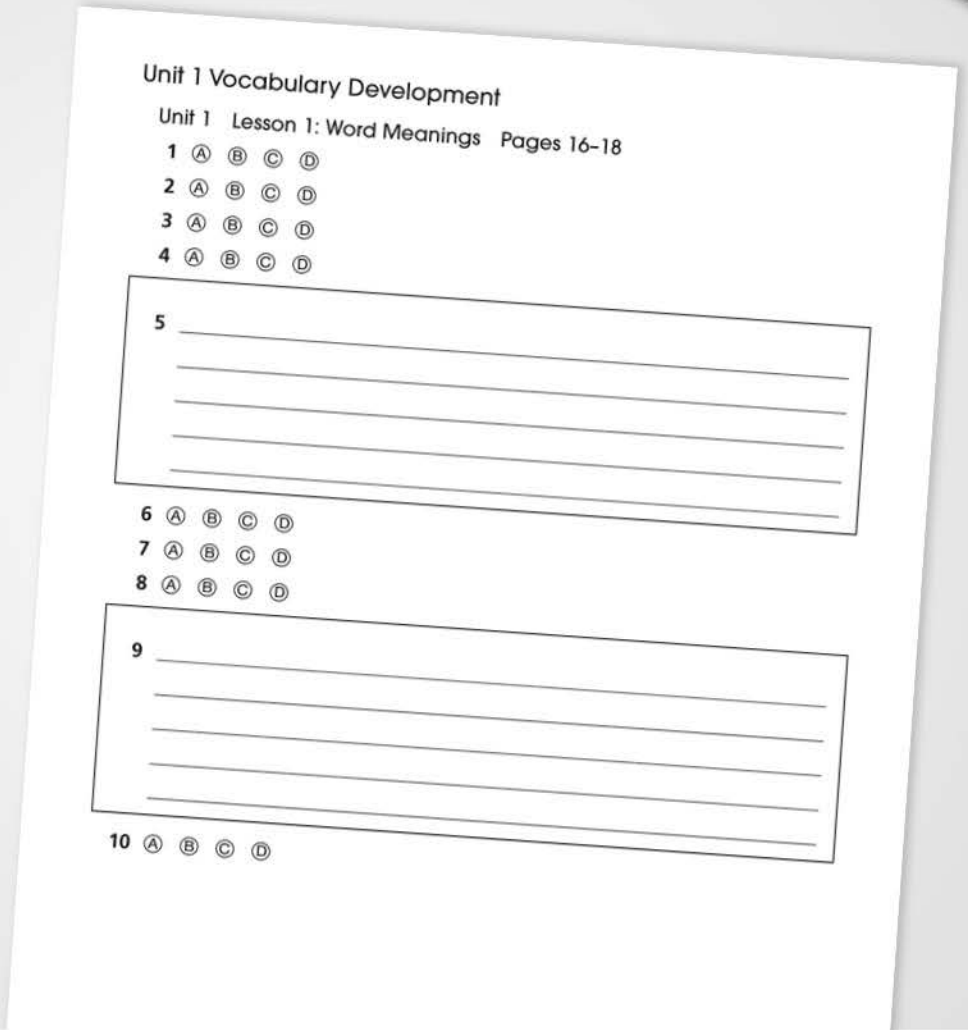
4 In "Lost at Home," how does Sylvie's point of view influence the events of the story? How might the scene in the restaurant be different if her grandfather were the narrator?

5 Suppose the narrator from "Choices" could meet Sylvie from "Lost at Home." How might she see Sylvie's situation?

Grade 5 shown

Reuse your workbooks year after year.

STUDENT ANSWER BOOKLET



Unit 1 Vocabulary Development

Unit 1 Lesson 1: Word Meanings Pages 16–18

1 Ⓐ Ⓑ Ⓒ Ⓓ

2 Ⓐ Ⓑ Ⓒ Ⓓ

3 Ⓐ Ⓑ Ⓒ Ⓓ

4 Ⓐ Ⓑ Ⓒ Ⓓ

5

6 Ⓐ Ⓑ Ⓒ Ⓓ

7 Ⓐ Ⓑ Ⓒ Ⓓ

8 Ⓐ Ⓑ Ⓒ Ⓓ

9

10 Ⓐ Ⓑ Ⓒ Ⓓ

Grade 6 shown

ANNOTATED TEACHER'S EDITION

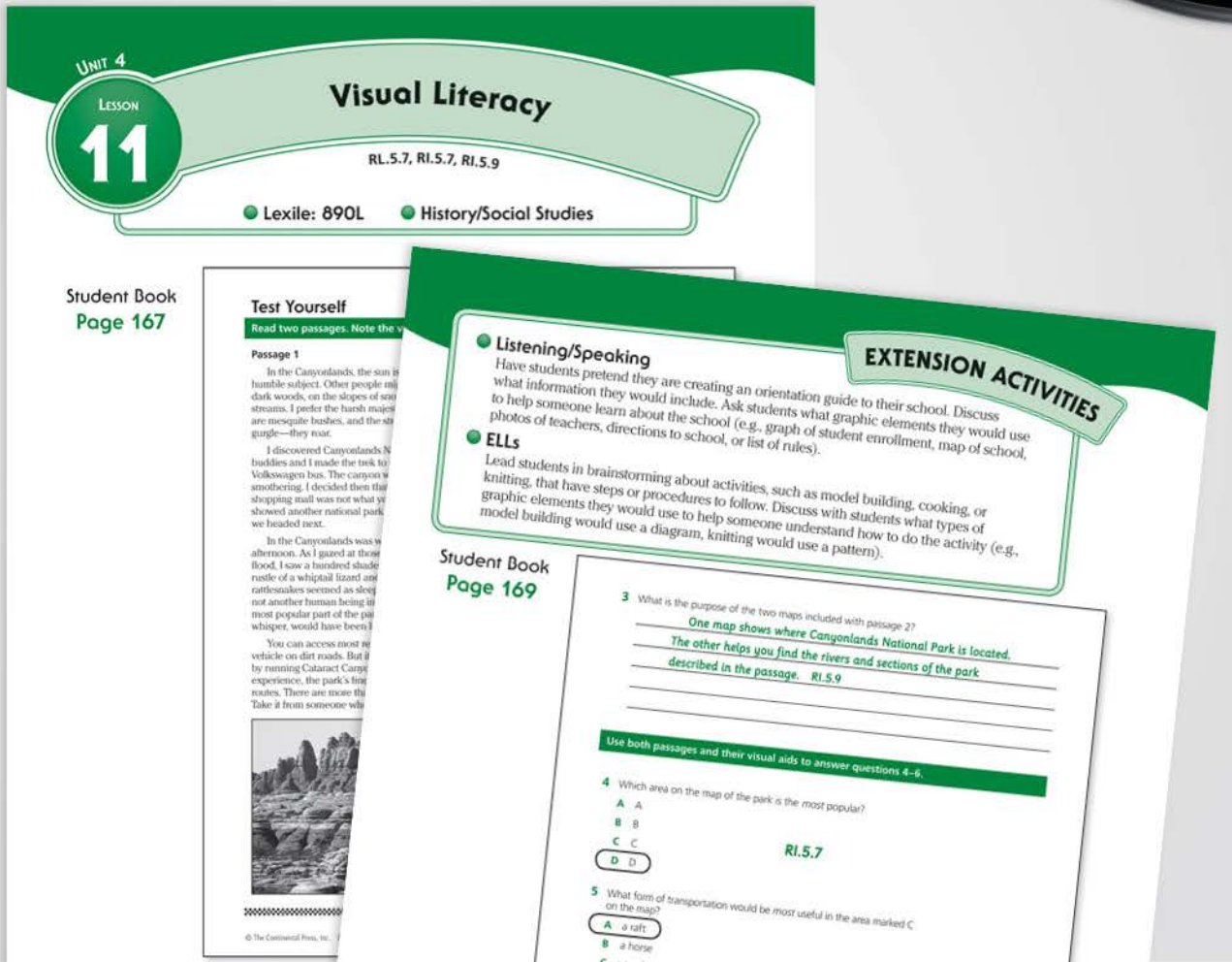
Teaching Support, Extra Practice, and More

Table of Contents

ANNOTATED TEACHER'S EDITION

Teaching Support, Extra Practice, and More

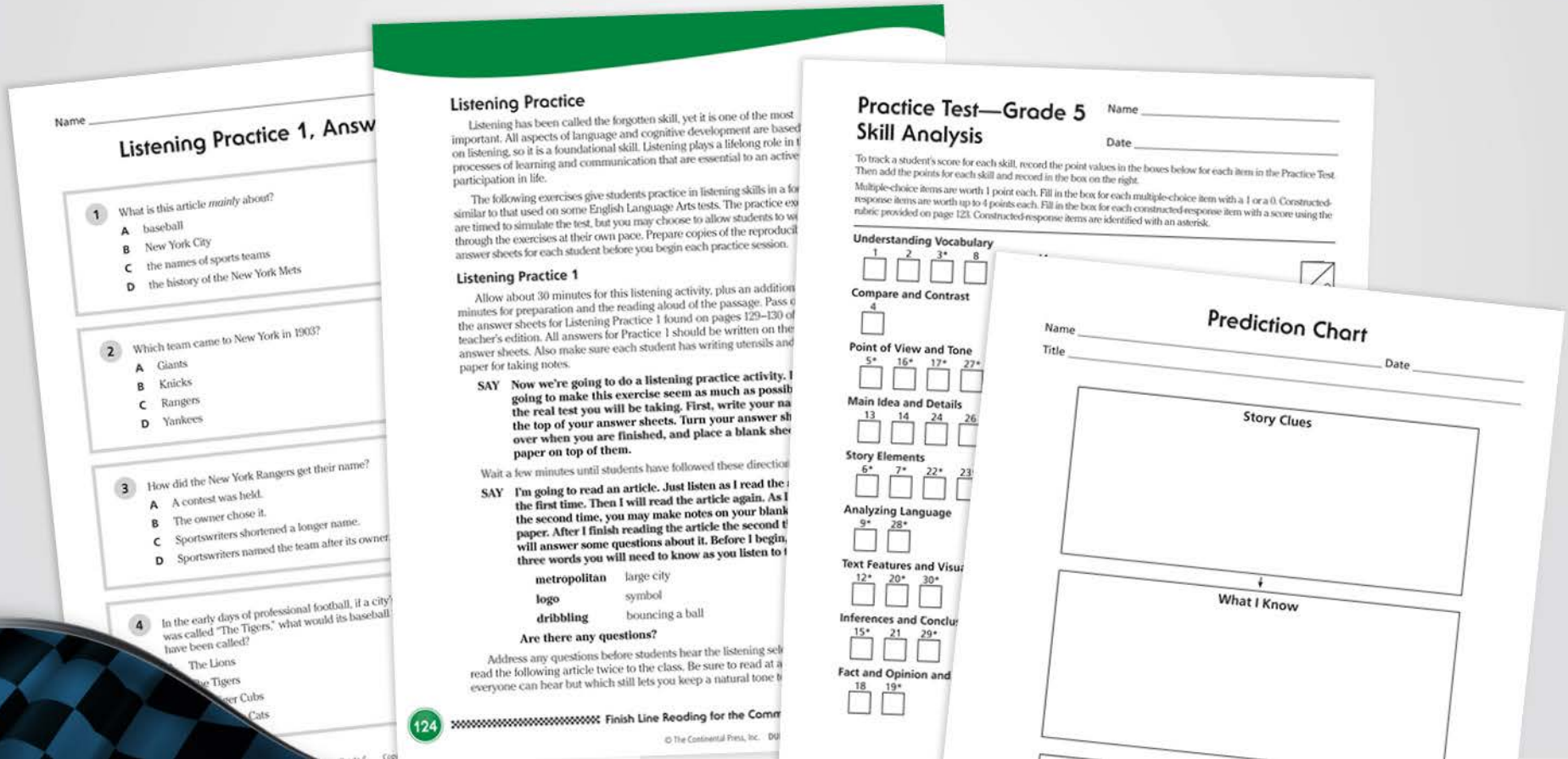
- Genres
- Listening/Speaking Activities
- ELLs Support



ANNOTATED TEACHER'S EDITION

Teaching Support, Extra Practice, and More

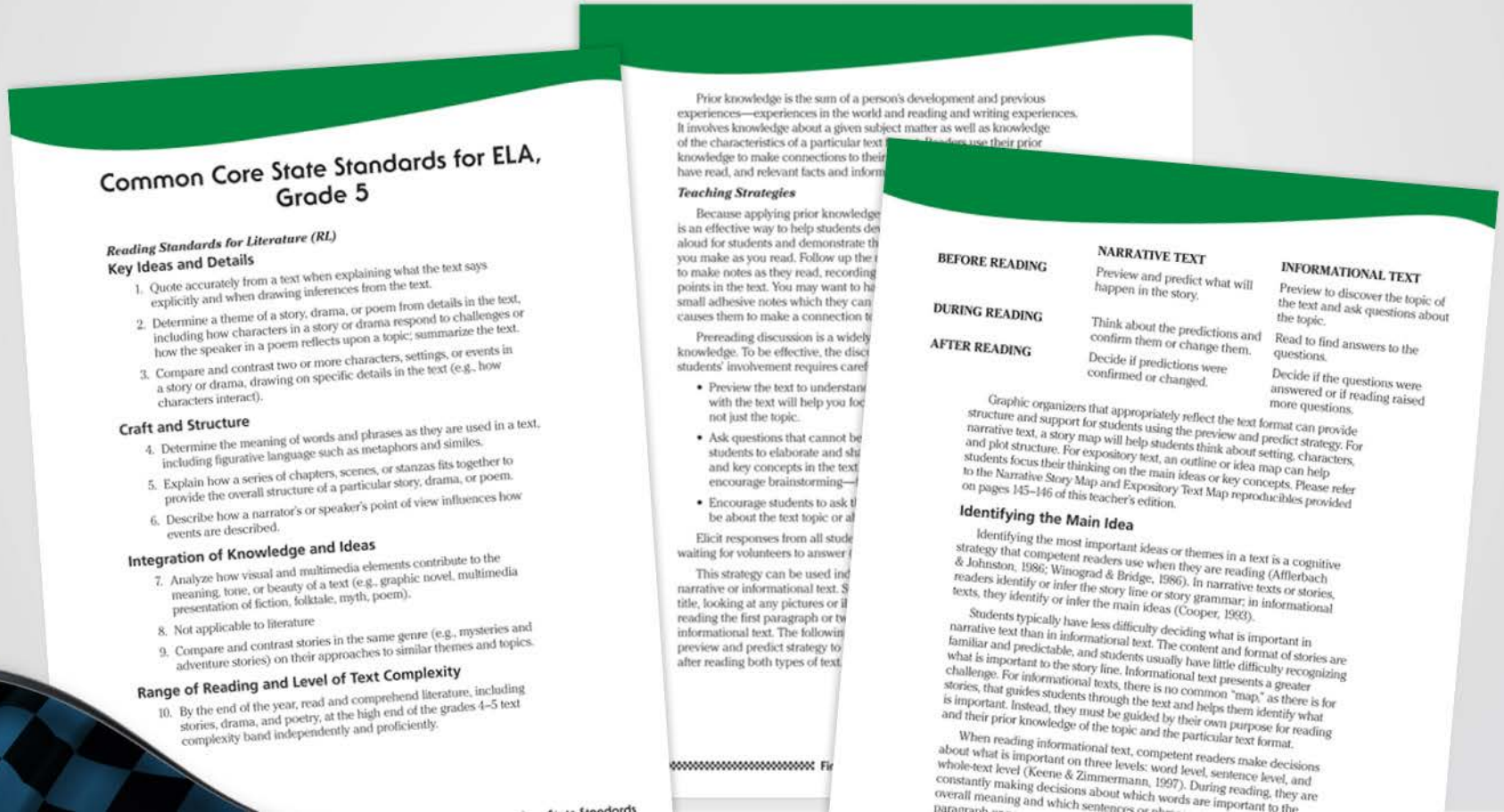
- Listening Skill Practice
- Scoring and Reproducibles



ANNOTATED TEACHER'S EDITION

Teaching Support, Extra Practice, and More

- The Standards
- Teaching Strategies



Common Core State Standards for ELA, Grade 5

Reading Standards for Literature (RL)

Key Ideas and Details

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
6. Describe how a narrator's or speaker's point of view influences how events are described.

Integration of Knowledge and Ideas

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
8. Not applicable to literature
9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Range of Reading and Level of Text Complexity

10. By the end of the year, read and comprehend literature, including stories, drama, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

Prior knowledge is the sum of a person's development and previous experiences—experiences in the world and reading and writing experiences. It involves knowledge about a given subject matter as well as knowledge of the characteristics of a particular text
knowledge to make connections to their
have read, and relevant facts and inform

Teaching Strategies

Because applying prior knowledge
is an effective way to help students de
aloud for students and demonstrate th
you make as you read. Follow up the
to make notes as they read, recording
points in the text. You may want to ha
small adhesive notes which they can
causes them to make a connection t

Prereading discussion is a widely
knowledge. To be effective, the disc
students' involvement requires care

- Preview the text to understan
with the text will help you foc
not just the topic.
- Ask questions that cannot be
students to elaborate and shi
and key concepts in the text
encourage brainstorming—
- Encourage students to ask t
be about the text topic or a

Elicit responses from all stude
waiting for volunteers to answer

This strategy can be used ind
narrative or informational text. S
title, looking at any pictures or i
reading the first paragraph or tw
informational text. The followin
preview and predict strategy to
after reading both types of text.

	NARRATIVE TEXT	INFORMATIONAL TEXT
BEFORE READING	Preview and predict what will happen in the story.	Preview to discover the topic of the text and ask questions about the topic.
DURING READING	Think about the predictions and confirm them or change them.	Read to find answers to the questions.
AFTER READING	Decide if predictions were confirmed or changed.	Decide if the questions were answered or if reading raised more questions.

Graphic organizers that appropriately reflect the text format can provide structure and support for students using the preview and predict strategy. For narrative text, a story map will help students think about setting, characters, and plot structure. For expository text, an outline or idea map can help students focus their thinking on the main ideas or key concepts. Please refer to the Narrative Story Map and Expository Text Map reproducibles provided on pages 145–146 of this teacher's edition.

Identifying the Main Idea

Identifying the most important ideas or themes in a text is a cognitive strategy that competent readers use when they are reading (Afflerbach & Johnston, 1986; Winograd & Bridge, 1986). In narrative texts or stories, readers identify or infer the story line or story grammar; in informational texts, they identify or infer the main ideas (Cooper, 1993).

Students typically have less difficulty deciding what is important in narrative text than in informational text. The content and format of stories are familiar and predictable, and students usually have little difficulty recognizing what is important to the story line. Informational text presents a greater challenge. For informational texts, there is no common "map," as there is for stories, that guides students through the text and helps them identify what is important. Instead, they must be guided by their own purpose for reading and their prior knowledge of the topic and the particular text format.

When reading informational text, competent readers make decisions about what is important on three levels: word level, sentence level, and whole-text level (Keene & Zimmermann, 1997). During reading, they are constantly making decisions about which words are important to the overall meaning and which sentences or

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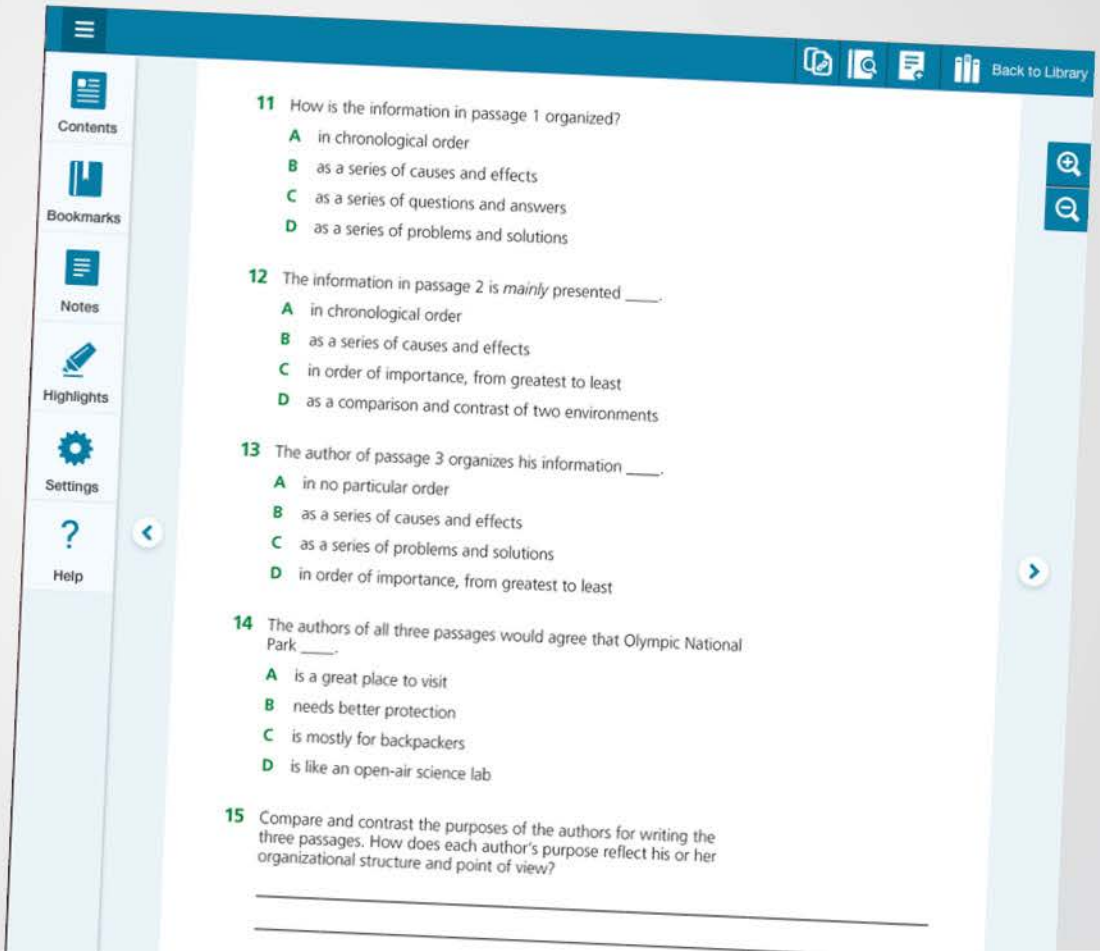

Grade 5 shown

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