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Reading

for the Common Core State
Standards, Second Edition

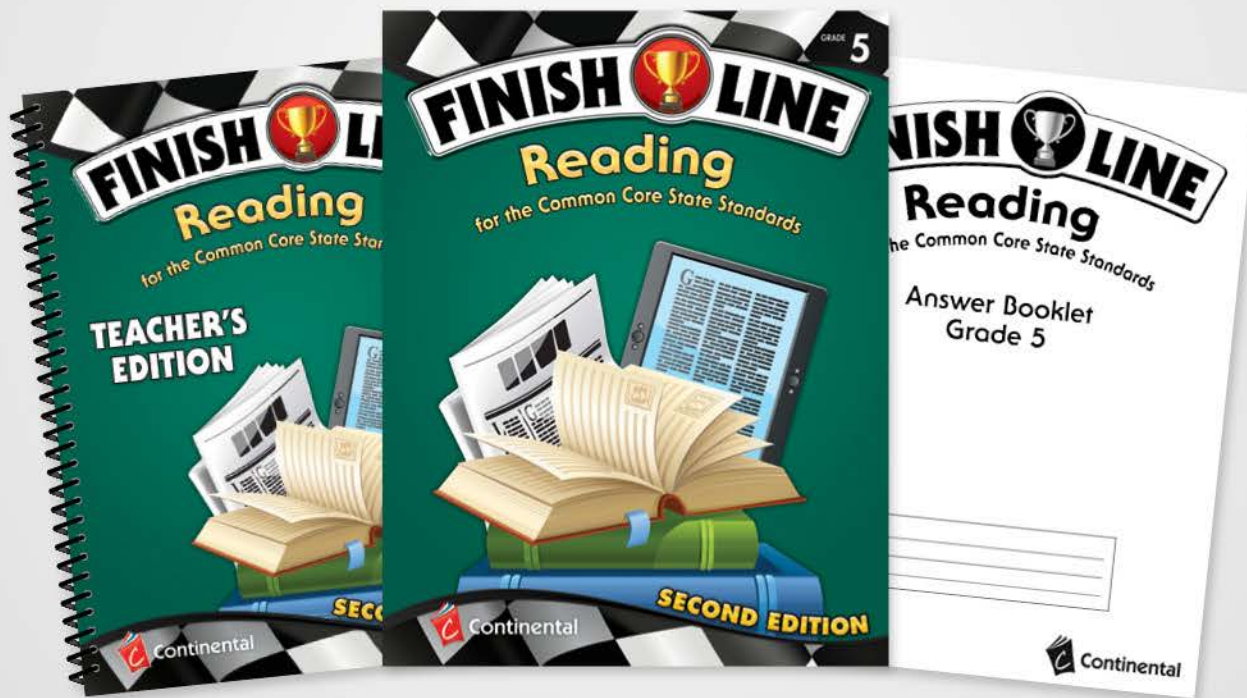


Grades 1–8



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.



Grades 1–8

Standards Coverage

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

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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



Higher-Order Thinking

Analyze visual text (Bloom's Taxonomy)

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.

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

Vocabulary

dame
portal
scrimmage
scurried
vanity

Point of View and Author's Purpose

RL.5.6, RLS.6

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.

from **Teammates**

by Harold Marshall



scrimmage
struggle, or playing
a sport for practice

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 practice time except on Tuesdays. That would have been just

Coach Dave's whistle inter-
vening there next to Rob, so when we
him, we couldn't exactly ignore

"Hi, Rob."

"Hey."

"What's up, Rob?"

"Huhh."

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

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

"Now, we have our first
need to work Rob into our

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

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:

Lesson Format—Independent Practice

Test Yourself

Read two passages. Then answer the questions.

from **Choices**
by Leslie Miller portal
an entrance or gate

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 grieved 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.

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



- 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
- 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
- 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?

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Compare multiple texts

- 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?

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

Reuse your workbooks
year after year.

Unit 1 Vocabulary Development

Unit 1 Lesson 1: Word Meanings Pages 16-18

1 (A) (B) (C) (D)

2 (A) (B) (C) (D)

3 (A) (B) (C) (D)

4 (A) (B) (C) (D)

5

6 (A) (B) (C) (D)

7 (A) (B) (C) (D)

8 (A) (B) (C) (D)

9

10 (A) (B) (C) (D)

Teaching Support,
Extra Practice, and More

**ANNOTATED
TEACHER'S
EDITION**

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Teaching Support, Extra Practice, and More

- Genres
- Listening/Speaking Activities
- ELLs Support

UNIT 4
LESSON
11

Visual Literacy
RL.5.7, RI.5.7, RI.5.9
● Lexile: 890L ● History/Social Studies

Student Book
Page 167

Test Yourself

Read two passages. Note the visual aids.

Passage 1

In the Canyonlands, the sun is a humble subject. Other people might find dark woods, on the slopes of snow-capped mountains, or in the harsh majesty of the desert. I prefer the harsh majesty of the desert. The harsh majesty of the desert is mesquite bushes, and the sharp gurgles—they roar.

I discovered Canyonlands National Monument and I made the trek to the Volkswagen bus. The canyon was so smooth. I decided then that the shopping mall was not what we needed. We showed another national park, we headed next.

In the Canyonlands was a warm afternoon. As I gazed at those flood, I saw a birdtail lizard and rattlesnakes seemed as sleep. Not another human being in the most popular part of the park. The whisper, would have been in the air.

You can access most of the vehicle on dirt roads. But if you're running Cataract Canyon, experience, the park's fine routes. There are more than 100 miles of dirt roads. Take it from someone who's been there.



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Listening/Speaking

Have students pretend they are creating an orientation guide to their school. Discuss what information they would include. Ask students what graphic elements they would use to help someone learn about the school (e.g., graph of student enrollment, map of school, photos of teachers, directions to school, or list of rules).

ELLs

Lead students in brainstorming about activities, such as model building, cooking, or knitting, that have steps or procedures to follow. Discuss with students what types of graphic elements they would use to help someone understand how to do the activity (e.g., model building would use a diagram, knitting would use a pattern).

EXTENSION ACTIVITIES

Student Book
Page 169

3 What is the purpose of the two maps included with passage 2?

One map shows where Canyonlands National Park is located.
The other helps you find the rivers and sections of the park described in the passage. RI.5.9

Use both passages and their visual aids to answer questions 4–6.

4

Which area on the map of the park is the most popular?

- A A
- B B
- C C
- D D

RI.5.7

5

What form of transportation would be most useful in the area marked C on the map?

- A a raft
- B a horse
- C C

- Listening Skill Practice
- Scoring and Reproducibles

Listening Practice 1, Answer

- 1 What is this article *mainly* about?
- A baseball
 - B New York City
 - C the names of sports teams
 - D the history of the New York Mets
- 2 Which team came to New York in 1903?
- A Giants
 - B Knicks
 - C Rangers
 - D Yankees
- 3 How did the New York Rangers get their name?
- A A contest was held.
 - B The owner chose it.
 - C Sportswriters shortened a longer name.
 - D Sportswriters named the team after its owner.

- 4 In the early days of professional football, if a city was called "The Tigers," what would its baseball have been called?
- The Lions
The Tigers
The Tiger Cubs
The Cats

Listening Practice

Listening has been called the forgotten skill, yet it is one of the most important. All aspects of language and cognitive development are based on listening, so it is a foundational skill. Listening plays a lifelong role in the processes of learning and communication that are essential to an active participation in life.

The following exercises give students practice in listening skills in a format similar to that used on some English Language Arts tests. The practice exercises are timed to simulate the test, but you may choose to allow students to work through the exercises at their own pace. Prepare copies of the reproduction answer sheets for each student before you begin each practice session.

Listening Practice 1

Allow about 30 minutes for this listening activity, plus an additional minutes for preparation and the reading aloud of the passage. Pass out the answer sheets for Listening Practice 1 found on pages 129–130 of teacher's edition. All answers for Practice 1 should be written on the answer sheets. Also make sure each student has writing utensils and paper for taking notes.

SAY Now we're going to do a listening practice activity. I'm going to make this exercise seem as much as possible like the real test you will be taking. First, write your name at the top of your answer sheets. Turn your answer sheet over when you are finished, and place a blank sheet of paper on top of them.

Wait a few minutes until students have followed these directions

SAY I'm going to read an article. Just listen as I read the first time. Then I will read the article again. As I read the second time, you may make notes on your blank paper. After I finish reading the article the second time, I will answer some questions about it. Before I begin, three words you will need to know as you listen to it.

metropolitan	large city
logo	symbol
dribbling	bouncing a ball

Are there any questions?

Address any questions before students hear the listening selection. Read the following article twice to the class. Be sure to read at a speed everyone can hear but which still lets you keep a natural tone to your voice.

Practice Test—Grade 5 Skill Analysis

Name _____

Date _____

To track a student's score for each skill, record the point values in the boxes below for each item in the Practice Test. Then add the points for each skill and record in the box on the right.

Multiple-choice items are worth 1 point each. Fill in the box for each multiple-choice item with a 1 or a 0. Constructed-response items are worth up to 4 points each. Fill in the box for each constructed-response item with a score using the rubric provided on page 123. Constructed-response items are identified with an asterisk.

Understanding Vocabulary

1 2 3* 8

Compare and Contrast

7

Point of View and Tone

5* 16* 17* 27*

Main Idea and Details

13	14	24	26
----	----	----	----

Story Elements

6*	7*	22*	23*
----	----	-----	-----

Analyzing Language

9* 28*

Text Features and Visual

12* 20* 30*

Inferences and Conclusions

15* 21 29*

Fact and Opinion and

18 19*

Prediction Chart

Name _____ Prediction Chart

Title _____

Story Clues

What I Know

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. Readers use their prior knowledge to make connections to their own experiences, what they have read, and relevant facts and information.

Teaching Strategies

Because applying prior knowledge is an effective way to help students develop their understanding of a text, it is important for students to think aloud for students and demonstrate the connections they make as you read. Follow up the thinking by asking students to make notes as they read, recording points in the text. You may want to have students use small adhesive notes which they can use to make a connection to the text.

Pre-reading discussion is a widely used strategy. To be effective, the discussion should involve students' involvement requires careful planning.

- Preview the text to understand the main idea and the text will help you focus on the text.
- Ask questions that cannot be answered by the text and encourage students to brainstorm—ask questions that encourage students to ask questions about the text topic or about the text.
- Encourage students to ask questions about the text topic or about the text.

Elicit responses from all students by asking them to answer questions.

This strategy can be used in a variety of ways. It can be used in a narrative or informational text. It can be used in a story, drama, or poem. It can be used in a text that is a mix of narrative and informational text. The following are examples of how to use this strategy after reading both types of text.

BEFORE READING

NARRATIVE TEXT

Preview and predict what will happen in the story.

DURING READING

Think about the predictions and confirm them or change them.

AFTER READING

Decide if predictions were confirmed or changed.

INFORMATIONAL TEXT

Preview to discover the topic of the text and ask questions about the topic.

Read to find answers to the questions.

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 paragraph level (Keene & Zimmermann, 1997). During reading, they are constantly making decisions about which words are important to the overall meaning and which sentences or paragraphs are important to the paragraph.

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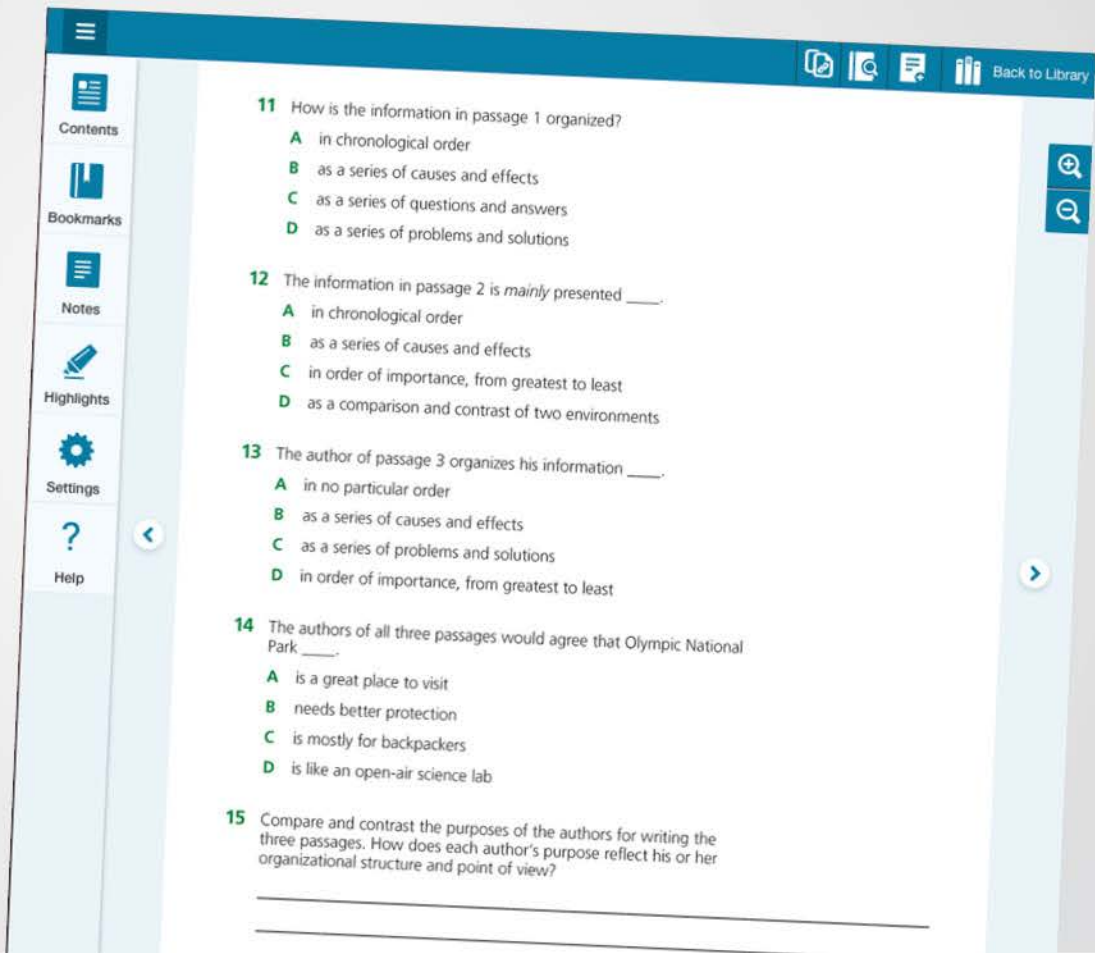
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