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| 1. ***What can you discover when you give things a second look?***   **Discover *means “to find out something you didn’t know before.” When you give things a second look, you think again about something, or to try to see something in a different way. When you first try a new sport or activity, you may not be sure ir you like it right away. When you take time to give it a second look, you might discover that you enjoy it. Often, we need to look at something a second time to see the whole picture. The map on pages 248-249 in the Reading/Writing Workshop is an unusual map of the United States. Trees surround the map. The artist used a large area of land to create the design that we see here. In “Where’s Brownie?” we see some italicized text. These are the stage directions, or the directions that tell the actors in the play what to do.*** |

2A

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| ***destroyed. Daniel Cruz provides additional facts and shows both sides of the story. When Caleb and his friends went to find their lost baseball, they discovered a room filled with artifacts of historical significance. On pages 284-285, Cruz’s interview shows Patricia’s and Celia’s points of view about the house. On page 291, his interview shows how Patricia’s point of view has changed. On page 290, Dr. Cedric Brown, a local historian, determined that the house was a stop along the Underground Railroad. Chip could not have been the one to go through the trash because he is scared of almost everything. The narrator of this story and Caleb in* A Window into History: The Mystery of the Cellar Window *are both logical and curious. Both use evidence to make discoveries. On pages 296-297, I read that the narrator finds scratch marks on Chip’s door and hears the*** |

2B

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| ***sound of Chip’s bowl tip over. However, Chip is upstairs under the bed. A second look reveals a raccoon had gone through Chip’s door and was also going through Mrs. Stenforth’s trash. The narrator in this story uses his dog’s behavior and the scratches on the dog door to figure out that his dog did not spill the trash. In* A Window into History: The Mystery of the Cellar Window*, when Jacob can’t find the broken window, Caleb uses logic to figure out where the window should be. When he discovers a hidden door, curiosity leads him to investigate further. When they keep looking, the characters in the texts discover a hidden room and a solution to a mystery. We learn that the truth isn’t always right in front of us.*** |

1B

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| ***Here, we see that two kids are sitting at desks in a bedroom, drawing posters. They are Evan and Sam. One of the sisters, Alex or Sam, is narrating the story ten years later. Alex sees that Brownie, the sisters’ pet chameleon, has escaped from the bag Sam was carrying him in. The sisters and Evan go off in search of him. Scene Two takes place in the lobby of the sisters’ apartment building. Two new characters, Nick, the building’s superintendent, and his son Nicky, are introduced. Alex thinks Brownie is somewhere in the lobby. Evan is searching for information on his phone. Through clues about chameleons, the kids finally find Brownie with the help of Nicky. In* A Window into History: The Mystery of the Cellar Window*, the city council first thought Grandma J.’s house should be torn down. Their second look at the artifacts inside convinced them it was a part of town history that should not be*** |

3A

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4A

“Where’s Brownie?”

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| 1. ***What information do we learn from the play’s cast list?***   ***We learn that the main characters are Sam and Alex Jensen, twin sisters with different personalities. We also learn that the narrator is either Sam or Alex, ten years after the events of the play.***   1. ***From the beginning of Scene One to when Alex asks where Brownie is, how can we draw conclusions based on text clues?***   ***Because Alex asks where Brownie is and the stage directions say that Sam tries to hide the empty terrarium, we can conclude that Sam lost Brownie.*** |

4B

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| 1. ***How can we access complex text in “Where’s Brownie?”***   ***Genre:***  ***Setting and character details in the stage directions can help us understand events in a drama. The empty terrarium and the torn paper bag hint that Brownie is lost. Also, Sam and Evan quickly covering up their work, Sam trying to hide the empty terrarium, and Evan and Sam beginning texting all hint that Brownie is lost and that Evan and Sam are trying to find him.*** |

3B

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| 1. ***Astounded: When you are astounded, you are amazed and surprised.*** 2. ***Concealed: When she concealed her diary, she put it out of sight.*** 3. ***Inquisitive: If you are inquisitive, then you are curious.*** 4. ***Interpret: When you interpret a difficult paragraph, you explain its meaning and make it easier to understand.*** 5. ***Perplexed: If you are perplexed, you are confused.*** 6. ***Precise: When you make a precise cut with the scissors, you make an exact of accurate cut.*** 7. ***Reconsider: If you reconsider, you think about something again.*** 8. ***Suspicious: If you are suspicious, you think that someone or something is wrong or out of place and cannot be trusted.*** |

5A

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| 1. ***What comprehension strategy can we use in “Where’s Brownie?”***   ***Visualize:***  ***A play is written to be performed for an audience. When we read a play for the first time, visualizing, or picturing, the scene descriptions, characters, settings, and actions can be helpful. For example, when we read the setting description for Scene One of the play on page 253, we may have to slow down and take time to picture what is happening. First, we have to picture the room and characters, and we might wonder what kind of poster they are making. Also, the sight of an empty terrarium and a wet, torn bag make me curious as to how all the events are connected.*** |

6A

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| 1. ***What is the genre of “Where’s Brownie?”***   ***Mystery:***  ***Mystery plays center on a mystery that must be solved by using clues, are made up mostly of dialogue among characters, and contain scenes, setting details, and stage directions. Plays are often divided into scenes that organize the story. Stage directions tell actors how to speak dialogue and where they should move. For example, we can tell that “Where’s Brownie?” is a mystery play. It begins with a cast of characters and a description of the setting. It also includes stage directions that tell what the characters are doing. Through dialogue, the characters realize their pet is missing. They begin to look for clues to solve the mystery.*** |

6B

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| 1. ***What vocabulary strategy can we use in “Where’s Brownie?”***   ***Adages and proverbs are traditional sayings that are often repeated. We can usually use surrounding words and sentences to help us understand d the meaning of an unfamiliar saying. For example, on page 253, the narrator of this play disagrees with an adage, “Two heads are better than one.” It must be a common saying. In this case, the “two heads” are her own and that of her twin. Since her twin “makes problems worse rather than better,” the narrator probably prefers to figure out things on her own.*** |

5B

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| 1. ***What comprehension skill can we use in “Where’s Brownie?”***   ***Point of View:***  ***In a play, a character who delivers a particular line of dialogue from his or her own point of view is called a speaker. In some plays, one speaker may be a narrator, who provides information from a point outside of the main action of the play. For example, from the first speech of this play on page 253, we can see a narrator looking back in time to an experience involving her twin sister and a lost pet. This means that she has firsthand knowledge of what happened. We can trust what she has to say.***   |  | | --- | | ***Details:*** | | ***Has twin sister who makes “problems worse”*** | | ***Had a pet chameleon*** | | ***Describes Brownie as beloved*** | | ***Point of View:*** | | ***The narrator is one of the sisters. She is caring and reliable, with firsthand knowledge about the event being described.*** | |

7A

*A Window into History: The Mystery of the Cellar Window*

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| 1. ***How can we access complex text on page 283?***   ***Genre:***  ***Plays are made up mostly of dialogue and contain scene, setting descriptions, and stage directions. A mystery involves something that must be solved. The setting of Act 1, Scene 1 is in the living room of an old house. Grandma J. and Celia are looking at a letter. Jacob and Caleb are walking into the living room. Jacob is wearing a mitt and carrying a baseball. The stage directions indicate the reader what the characters are doing.***   1. ***Council: A group of people elected to make the laws for a city of town*** 2. ***Site: Land used for a special purpose*** 3. ***Proposed: Suggested*** |

8A

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| 1. ***Compensated: Paid for something.*** 2. ***Gesturing: Pointing to*** 3. ***Wrecking ball: A large, heavy ball used to knock down buildings.*** 4. ***How can we access complex text on pages 284-285?***   ***Sentence Structure:***  ***In a play, dialogue is not punctuated with quotation marks. The character’s name indicates a change in speaker. The character who speaks first in this scene is Daniel Cruz. Patricia Cole speaks after Daniel. A play differs from other stories because a play is primarily dialogue, and whenever a character speaks, that line of dialogue is indicated by that character’s name.*** |

8B

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| 1. ***What vocabulary strategy can we use on page 285?***   ***Adages and Proverbs:***  ***We can figure out the meaning of the adage “It’s too bad these old walls can’t talk.” The words “I’m sure they would have some stories to tell” shows that the adage means there is a lot of history to be told about the many generation that have lived in the house.***   1. ***How do Celia’s actions reflect her feelings?***   ***Celia looks right at the camera, and speaks up. These actions tell me that she is upset and is serious about getting the city council to change their plans.*** |

7B

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| 1. ***What is the literary element on page 283?***   ***Stage Directions:***  ***The italicized text on page 283 indicate stage directions. This text helps readers visualize the scene. For instance,* pauses *shows that Celia is taking time to think about what to do instead of just rushing to a decision.***   1. ***What comprehension skill can we use on page 284?***   ***Point of View:***   |  | | --- | | ***Details:*** | | ***Patricia says the playground is “for the children of our great city.”*** | | ***The Andrews family will be fairly compensated.*** | | ***The playground is near a large school.*** | | ***Point of View:*** | | ***Patricia believes the city council’s plan to tear down the house and build a playground is a good idea for the community.*** | |

9A

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| 1. ***How does the author show that people have different points of view about turning Grandma J.’s house into a playground? (C)***   ***The author shows that people have different point of views by using Daniel Cruz’s reporting about the event and asking everyone how they feel about it. For example, the text says, “Celia Andrews does not think it’s right to make an old woman move out of her house,” “Jacob feels it would be good to have a playground someplace else,” and “Patricia Cole wants to build a playground for the children of the city.” This shows how Daniel Cruz is used to help the reader learn extra information about the house and the different opinions about it.*** |

10A

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| 1. ***How can we access complex text on page 287?***   ***Organization:***  ***Plays are typically organized by acts and scenes to make the play easier to read and understand. A new act often signals a new setting and a change in the action. We learn about location changes at the top of page 287, which says “Act 2, Scene 1.” Under that is a description of the setting and characters. The setting has changed from Act 1 to Act 2 because the kids are now in the backyard instead of in the front of the house. The action of the play has changed because the reporters and other adults are gone. The kids are playing catch.*** |

10B

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| 1. ***What comprehension strategy can we use on page 287?***   ***Visualize:***  ***When we read the dialogue and stage directions in a play, we use the description to visualize the scene as an audience might see it. Visualizing the action also helps me understand the meaning of the scene. In this scene, we can picture Jacob returning from the cellar, Caleb pointing to the broken window, and Vera’s look of confusion. By picturing the scene in our minds, we can paraphrase the main action of the scene. The kids break a window and are confused because there is no evidence of a broken window in the cellar, although it is broken on the outside.***   1. ***Cellar: A room or group of rooms under a house.*** |

9B

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| 1. ***What comprehension skill can we use on pages 285-287?***   ***Point of View:***   |  | | --- | | ***Details:*** | | ***Caleb says that his grandmother is upset.*** | | ***Grandma J. states, “ ‘Best construction site?’ This is my home!”*** | | ***Grandma J. states, “This is not great… I’m going to lose my house.”*** | | ***Point of View:*** | | ***Caleb’s grandmother is not happy about the city council’s decision to tear down her house.*** | |

11A

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| 1. ***What is the genre of the text on page 287?***   ***Mystery Play:***  ***There are certain elements of a play on page 287. Act and scene number are labeled. There is a change in setting and a description of the setting. There are stage directions and character dialogue. The detail “The children need to solve a problem: Is the window broken or not?”***   1. ***What structural element can we see on page 288?***   ***Scenes:***  ***Acts and scenes break the action of a play into important parts just like chapters in a book.***   1. ***How does the broken window lead to an investigation?***   ***Miguel looks through the window and it is dark, even thought the lights are on in the cellar. This tells the group that something strange is happening, so they investigate.*** |

12A

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| 1. ***What comprehension strategy can we use on page 288?***   ***Visualize:***  ***We can visualize why part of the cellar is dark by rereading what the children discover in the cellar. They learn that a bookcase with wheels is covering a secret door. The secret door must lead to another room that is very dark.***   1. ***How does the author build suspense? (C)***   ***The author builds suspense in this scene by providing the reader with small details that raise questions about the house and make the reader want to keep reading. For example, the story tells us that the kids cannot find the broken window, it looks as though the lights are off, and the bookcase looks suspicious.*** |

12B

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| 1. ***What comprehension skill can we use on page 290?***   ***Point of View:***   |  | | --- | | ***Details:*** | | ***Scraps of abolitionist newspapers and clothing made from burlap bags are found in the house.*** | | ***Letters and other records show evidence of the house’s age and historical importance.*** | | ***Point of View:*** | | ***Cedric believes the house is important to the city’s history.*** | |

11B

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| 1. ***How can we ask and answer questions on page 288?***   ***We can generate a question of our own and answer it by rereading the text. For example, we might ask, “Why did Miguel go outside to look into the window?” To find the answer, we can reread the dialogue on page 288. Miguel went outside because they couldn’t locate the broken window from inside the cellar.***   1. ***How can we access complex text on page 288?***   ***Genre:***  ***This drama is also a mystery. During the action of the play, the author introduces a mystery, or problem, that has to be solved. The mystery here is that a cellar window, which appears to be broken on the outside, is unbroken from the inside. Also, one of the cellar windows is dark. The kids also find that behind a bookcase in the cellar is a hidden door. The cellar is part of the house that is supposed to be torn down. We can infer that the cellar mystery will be important to the plot.*** |

13A

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| 1. ***What comprehension strategy can we use on page 290?***   ***Visualize:***  ***We can use the details to visualize an old house with a hidden room that was used as a stop on the Underground Railroad. This important piece of history is the reason the house was saved.***   1. ***Abolitionist: A person who wants to put an end to slavery*** 2. ***How can we access complex text on page 290?***   ***Connection of Ideas:***  ***When a scene changes in a drama, the setting may have changed and time may have passed. The audience has to connect previous events to the events in the new scene. We should reread the stage directions and dialogue in Act 2, Scene 3, on page 290. Speaking about his house on page 285, Daniel says to reporters, “It’s too bad these old walls can’t talk. I’m sure they would have some stories to tell.” Now reporters have returned to report on an exciting story about the house.*** |

14A

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| 1. ***How might David Adler have used his experiences from teaching to write books that appeal to students?***   ***David Adler was a math teacher in New York City for nearly a decade, but today he is the author of over two hundred books for young people. How did that happen? A clue to that mystery is in the title of his first book:* A Little at a Time*. Over the years, David Adler has written mysteries, historical fiction stories, biographies, and even math books. Little by little, David turned many of his books into series, some with characters that readers can follow from one adventure to the next. His most famous character is Cam Jensen, a sleuth with a photographic memory, who appears in more than fifty books.*** |

14B

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| 1. ***How do Patricia Castelao’s illustrations add to the story?***   ***Patricia Castelao also did not plan on becoming the illustrator she is today. She studies medicine when she went to college in her native Spain, but then decided to begin a career as an illustrator. Since then she has illustrated a number of children’s books, posters, and animations.***  ***2. What is the author’s purpose in* A Window into History: The Mystery of the Cellar Window*?***  ***To Entertain:***  ***Authors who write to entertain often include suspense to keep the reader interested in finding out what happens next. In Act 2, Scene 1, a baseball breaks a cellar window in Grandma J.’s house. This leads to the next scene where, when searching for the ball, the children make an important discovery.*** |

13B

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| 1. ***How has Patricia Cole’s view of the house changed?***   ***Patricia Cole now believes that the house is an important part of the town’s past and should remain.***   1. ***Why does the author have Daniel Cruz interview Dr. Cedric Brown about the history of the house? (C)***   ***I know Dr. Cedric Brown’s interview is important because it explains the importance of what happened at the house. This changes some people’s minds about tearing the house down. For example, the story teaches us about the history of the Underground Railroad, it explains why the house is important and should not be torn down, and it explains the discovery that the children made when their ball went through the cellar window. Therefore, the author’s purpose is that the documents provide information that changes how people see the house, and reason why the house should not be torn down.*** |

15A

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| 1. ***What is the author’s craft in* A Window into History: The Mystery of the Cellar Window*?***   ***Structure:***  ***The scene changes build suspense and indicate important turning points. For instance, the change before Act 2, Scene 3 brings a discovery that changes Patricia Cole’s point of view.***  ***2. How does taking a second look in the cellar lead to a discovery that saved the house?***  ***Daniel Cruz provides additional facts and shows both sides of the story. When Caleb and his friends went to find their lost baseball, they discovered a room filled with artifacts of historical significance. On pages 284-285, Cruz’s interview shows Patricia’s and Celia’s points of view about the house. On page 291, his interview shows how Patricia’s point of view has changed. On page 290, Dr. Cedric Brown, a local historian, determined that the house was a stop along the Underground Railroad.*** |

16A

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| 1. ***What is the genre of the text on page 295?***   ***Mystery:***  ***Mystery writers introduce clues that the characters will use to solve their case. We learn on page 295 that a dog door was installed in the kitchen; Chip has recently lost weight; Chip’s food disappears every night; Chip waits for the family to go to sleep before he eats. The family doesn’t see Chip eat, so readers don’t necessarily know if her is the one eating the food. The new dog door could be letting something else in.***  ***2. What is the genre of the text on page 296?***  ***Mystery:***  ***The narrator is kneeling at the doggie door because he is looking for clues to solve the mystery surrounding Chip. He is kneeling down to inspect the door “more closely” as part of his investigation.*** |

16B

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| 1. ***Why does the author repeat the phrase “under the bed” throughout the story? (C)***   ***The author repeats the phrase “under the bed” to show that Chip is easily frightened and constantly runs to hide under the bed using humor. Therefore, it is unlikely he has been knocking over the trash cans. For example, the phrase “under the bed” comes before “pounding in the kitchen,” “gurgling dishwasher,” and “neighbor at the door.” This shows that Chip is an easily frightened dog.***  ***2. What is the author’s craft on page 296?***  ***Suspense:***  ***The narrator hears the bowl moving and other sounds, but he doesn’t know what’s making the noise. This makes the reader want to read further to find out where they are coming from. This creates a suspenseful mood.*** |

15B

“A Second Chance for Chip: The Case of the Curious Canine”

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| 1. ***How can we access complex text on pages 294-295?***   ***Connection of Ideas:***  ***The narrator’s mom hoped that Chip would lose weight if they built the dog door. The dog door would allow Chip to go outside whenever he wanted. By exercising more, he would burn calories and lose weight.***  ***2. What comprehension strategy can we use on page 294?***  ***Summarize:***  ***Chip waits until everyone is asleep before he eats because he is scared of the appliances and the noises they make, so he waits until nobody is using any of them before eating. Mrs. Stenforth accuses Chip of walking from the dog door to her garbage bins and spreading garbage all over.*** |

17A

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| 1. ***How can we access complex text on pages 296-297?***   ***Connection of Ideas:***  ***Mystery writers plant clues early in the story that, once the mystery is solved, fall neatly into place. Now that the mystery is solved, we know that Chip had been losing weight because another animal was eating his food. That other animal also caused the tiny scratches on the dog door. Another animal was guilty of knocking over Mrs. Stenforth’s trash cans.*** |

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| 1. ***How does a second look help the narrator discover what has caused a change in his dog?***   ***Chip could not have been the one to go through the trash because he is scared of almost everything. The narrator of this story and Caleb in* A Window into History: The Mystery of the Cellar Window *are both logical and curious. Both use evidence to make discoveries. On pages 296-297, I read that the narrator finds scratch marks on Chip’s door and hears the sound of Chip’s bowl tip over. However, Chip is upstairs under the bed. A second look reveals a raccoon had gone through Chip’s door and was also going through Mrs. Stenforth’s trash. The narrator in this story uses his dog’s behavior and the scratches on the dog door to figure out that his dog did not spill the trash. In* A Window into History: The Mystery of the Cellar Window*, when Jacob can’t find the broken window, Caleb uses logic to figure out where the window should be. When he discovers a hidden door, curiosity leads him to investigate further.*** |

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