

Practicing for Success STAAR

Reading Language Arts

Teacher Book Sample

Grade 4

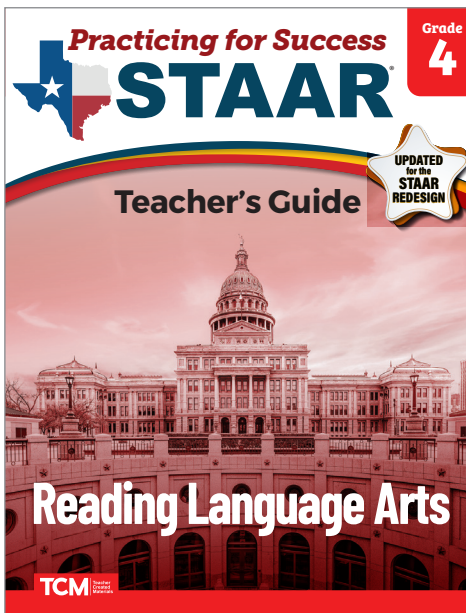
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Pacing Plan

The following six-week pacing plan is designed to provide students with a variety of strategies for analyzing texts. Lessons in the student book appear in this order and can be used to prepare students in just 30 minutes a day. You can customize this pacing plan according to students' needs.

Unit	Day 1	Day 2	Day 3	Day 4	Day 5
Analyzing Language in Understood Texts	4.3(A, B, C, D) Guided Practice	4.3(A, B, C, D) Partner Practice	4.6E, 4.7C, 4.9B, 4.10D Guided Practice	4.6E, 4.7C, 4.9B, 4.10D Partner Practice	4.7(A, B, C, D), 4.6E, 4.7C, 4.9B, 4.10D Independent
Living Characters and Events: Analyze Themes	4.8(A, B), 4.9A, 4.10E Guided Practice				
Comprehending an Author's Argument and Reasons for Writing	4.9(B), (E), (F), (G) Guided Practice				
Understanding an Author's Purpose	4.11(D), (E), (F) Guided Practice				
Revising and Editing Texts	Test 1 4.2B (L, M), 4.11B, 4.11C, 4.11D (L, M, N) Guided Practice				
Practice Test	Reading (Items 1–16)				

Characterization and Theme

TEKS Lesson Focus

Reading Standard 4.8A and 4.8B—The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to (A) infer basic themes supported by text evidence and (B) explain the interaction of the characters and the changes they undergo.

Reading Standard 4.8A—The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to (A) demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales.

Reading Standard 4.8B—The student uses critical inquiry to analyze the author's choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to (D) identify and understand the use of literary devices, including first- or third-person point of view.

Guided Practice

1. Tell students that strong writers show readers the theme of a story by creating characters who grow and change when they face problems.
2. Have students pay attention to the steps you take as you model how to find the problem in the story and notice how characters change through their actions, dialogue, and inner thinking.

After you finish reading paragraph 1, model step 2 of "Notice When Characters Change" by pointing out the problem Hester's craft and Hester's feelings were there to teach the lesson, but their feelings were to solve the problem themselves.

After you finish reading paragraph 2, model step 2 of "Notice When Characters Change" by pointing out the problem Hester's craft and Hester's feelings were there to teach the lesson, but their feelings were to solve the problem themselves.

After you finish reading paragraph 3, model step 2 of "Notice When Characters Change" by pointing out the problem Hester's craft and Hester's feelings were there to teach the lesson, but their feelings were to solve the problem themselves.

After you finish reading paragraph 4, model step 2 of "Notice When Characters Change" by pointing out the problem Hester's craft and Hester's feelings were there to teach the lesson, but their feelings were to solve the problem themselves.

Answers for page 18—1, D, 2, B, 3, B, C

Putting It All Together

After you read the final paragraph, ask students what lessons they learned from the myth.

Practicing for Success



STAAR[®]

Grade

4



Teacher's Guide



UPDATED
for the
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REDESIGN



Reading Language Arts

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Pacing Plan

The following six-week pacing plan is designed to provide students with a variety of strategies for analyzing texts. Lessons in the student book appear in this order and can be used to prepare students in just 30 minutes a day. You can customize this pacing plan according to students' needs.

Unit	Day 1	Day 2	Day 3	Day 4	Day 5
Analyzing Language to Understand Texts	4.3 (A, B, C, D) Guided Practice	4.3 (A, B, C, D) Partner Practice	4.6F; 4.7C; 4.9B; 4.10D Guided Practice	4.6F; 4.7C; 4.9B; 4.10D Partner Practice	4.3 (A, B, C, D); 4.6F; 4.7C; 4.9B; 4.10D Independent Practice
Using Characters and Plot to Analyze Themes	4.8 (A, B); 4.9A; 4.10E Guided Practice	4.8 (A, B); 4.9A; 4.10E Partner Practice	4.7D; 4.8 (C, D); 4.9C Guided Practice	4.7D; 4.8 (C, D); 4.9C Partner Practice	4.7D; 4.8 (A, B, C, D); 4.9C; 4.10E Independent Practice
Comprehending Texts by Analyzing Evidence	4.9 (Ei, Eii, Eiii) Guided Practice	4.9 (Ei, Eii, Eiii) Partner Practice	4.6 (G, H); 4.9 (Di, Dii) Guided Practice	4.6 (G, H); 4.9 (Di, Dii) Partner Practice	4.6 (G, H); 4.9 (Di, Dii, Ei, Eii, Eiii) Independent Practice
Understanding an Author's Argument and Reasons for Writing	4.9 (Diii); 4.10 (A, B, C) Guided Practice	4.9 (Diii); 4.10 (A, B, C) Partner Practice	4.6 (C, E); 4.10 (F, G) Guided Practice	4.6 (C, E); 4.10 (F, G) Partner Practice	4.6 (C, E); 4.9 (Diii); 4.10 (A, B, C, F, G) Independent Practice
Revising and Editing Texts	Text 1 4.2B (i, iii); 4.11Bi; 4.11C; 4.11D (i, iii, vi) Guided Practice	Text 1 4.2B (i, iii); 4.11Bi; 4.11C; 4.11D (i, iii, vi) Guided Practice	Text 2 4.2 Bii; 4.11 (Bi, Div, Dv, Dvii, Dviii) Partner Practice	Text 2 4.2 Bii; 4.11 (Bi, Div, Dv, Dvii, Dviii) Partner Practice	Text 3 4.2 (Biv, Bv, Bvi); 4.11 (Dii, Dix, Dx, Dxi) Independent Practice
Practice Test	Reading (Items 1–18)	Reading (Items 19–26)	Revising and Editing (Items 27–41)	Practice Test Review	Celebration

Characterization and Theme

This lesson guides students as they work on pages 18–19.

TEKS Lesson Focus

Reading Standard 4.8A and 4.8B—The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to: (A) infer basic themes supported by text evidence and (B) explain the interactions of the characters and the changes they undergo.

Reading Standard 4.9A—The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to: (A) demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales.

Reading Standard 4.10E—The student uses critical inquiry to analyze the author’s choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author’s craft purposefully in order to develop his or her own products and performances. The student is expected to: (E) identify and understand the use of literary devices, including first- or third-person point of view.

Guided Practice

1. Tell students that strong writers show readers the theme of a story by creating characters who grow and change when they face problems.
2. Have students pay attention to the steps you take as you model how to find the problem in the story and notice how characters change through their actions, dialogue, and inner thinking.



Teacher Tips

Providing students with a symbol for characterization (dialogue, inner thinking, revealing action) can support the identification and analysis of character change.

After you finish reading paragraphs 1–3, model step 1 of “Notice When Characters Change” by pointing out the problem: Manco Cápac’s and Mama Ocllo’s father want them to teach the humans, but their brothers want to rule the empire themselves.

After you finish reading paragraph 5, model step 2 of “Notice When Characters Change” by comparing Manco Cápac and Mama Ocllo to their brothers. It is important to identify that Manco Cápac and Mama Ocllo want to help the humans and are trusted by their father, and their brothers do not and are not.

The Golden Staff: A South American Myth

- 1 Long ago, at the dawn of time, the sun god, Inti, looked down on the people, and he felt pity for them. He decided that the cleverest of his four sons and his daughter should rule over everyone and teach them how to live in a better way. Their names were Manco Cápac and Mama Ocllo.
- 2 However, Manco Cápac and Mama Ocllo didn’t realize their other three brothers wanted to rule the new empire all by themselves. Just as Manco Cápac and Mama Ocllo set out on their journey, the brothers stepped out of a nearby cave. Manco Cápac and Mama Ocllo thought their siblings had come to help them, so they greeted their brothers warmly and set out together to teach the people. But they hadn’t been gone long when one of their brothers, Ayar Cachi, made fun of the humans.
- 3 “Look at them!” he sneered. “Who would want to teach them? What a waste of my powers! I can knock down hills with a single shot of my sling!” And Ayar Cachi destroyed a hill with his slingshot, injuring the people who lived there. Manco Cápac was so angered by his brother, he used his powers to send Ayar Cachi back to the cave where he came from and sealed him inside. On seeing this, the second brother, Ayar Uchu, grew fearful of Manco Cápac’s strength.
- 4 “Perhaps I will go back to the cave and look after the people from there.” And he ran back to the cave as quickly as he could. When Inti, the sun god, saw this, he turned Ayar Uchu into stone to punish him for his cowardice. The third brother, Ayar Auca, was, by now, quaking with fear. He ran off into the forest and was never seen again!
- 5 And so, as Inti first intended, only Manco Cápac and Mama Ocllo remained. The siblings traveled far and wide, uniting different tribes, teaching them how to build their own homes and villages and how to read and write.



Answers for page 19—1. D; 2. B; 3. B; C

After you finish reading paragraph 3, model step 2 of “Notice When Characters Change” by thinking aloud how Manco Cápac and Mama Ocllo have changed when facing the problem with their brothers. They are defending the humans and punishing their brothers for their cruel behavior.

After reading paragraph 4, review your annotations for step 2 of “Notice When Characters Change.” Then, complete the strategy by discussing step 3: Manco Cápac, Mama Ocllo, and Inti learned that not everyone has the best intentions, and it is important to protect people.

Putting It All Together

After you read the final paragraph, ask students what lesson they learned from the myth.

Partner Practice


This lesson guides students as they work on pages 20–21.

1. Explain to students they will be reading “The Wolf and the Heron” a second time to focus on character development within the story.
2. Remind students to use the steps for “Notice When Characters Change.”
3. Direct students to use the guiding questions to help them identify the problem and notice how characters are changing.

As you circulate, listen in to student conversations about the plot. Notice which students can identify the problem and are striving to do so. Bring students together for a quick small-group discussion about how to find the problem in a story.

The Wolf and the Heron

- 1 One day, a wolf got a bone stuck in his throat. It was so painful that he had to find someone to help him to take it out.
- 2 By and by, he met a heron. The heron had a long neck and a long beak. The wolf knew the heron's beak was the perfect tool to pick out the bone.
- 3 The wolf took the opportunity to ask the willowy, long-necked bird. “Please, beautiful heron,” the wolf said with a voice like honey. “Will you please use your long beak to remove the bone from my throat? It is exactly the instrument to do the job.”
- 4 The heron stopped and thought for a moment. He knew very well that the wolf could be trying to trick him. After all, wolves eat birds like him for dinner. The heron didn't want to be an easy meal for the wolf.
- 5 “What will you give me if I put my head in your mouth? A swift bite?” the heron asked.
- 6 “I promise I won't eat you,” croaked the wolf. He scratched at his throat. The bone was becoming more and more uncomfortable. Finally, he said, “I'll give you a big reward.”
- 7 So, the heron put his head inside the wolf's mouth, reached his long neck into the back of the wolf's throat, and gently pulled the bone out.
- 8 “Wow! That is much better!” the wolf said. He took a deep breath and howled with delight. Then, he turned around and went on his way.
- 9 “Hey!” called the heron. “Where's my reward?”
- 10 The wolf turned around with a grin like a warning. “Oh, you got it,” replied the wolf with a chuckle. “From now on, you can boast to everyone that you put your head inside a wolf's mouth and lived to tell the tale.”



How is the wolf acting while talking to the heron?

Why does the wolf get away with not truly rewarding the heron?

Make sure students are annotating for the problem, character actions, dialogue, and inner thoughts.



Answers for page 21—1. C; 2. B; 3. A; 4. C

Putting It All Together

Remind students that how and why a character changes tells readers the central message.

Independent Practice

This lesson guides students as they work on pages 26–27.

1. Tell students that this will be an opportunity to apply their new skills on their own.

As you circulate, notice which students are identifying the problem. Remind students to annotate as they work independently. Use this time to support students in one-on-one or small-group instruction.

Maui Goes Fishing

- 1 “Please let me come with you,” begged Maui, but his older brothers just laughed at him and teased him. “One day, little boy, but not today. There isn't enough room in our canoe for you.”
- 2 But Maui had a secret. He had magic powers that his family didn't know about. When he was a baby, he had been given an enchanted jawbone by the ocean spirits. He hid it in a secret box. He took out the jawbone and used it to make a fishing hook. Then, he climbed into a basket at the bottom of the canoe.
- 3 While they were far out at sea fishing, one of the brothers grabbed the basket to put a fish in—and uncovered Maui. “Little squirt!” he said. “We're taking you back to shore right now!” The brothers took up their paddles again, but Maui wished on his magic fishhook that the seashore would look farther and farther away. After 10 minutes of paddling, the brothers were so tired, they gave up.
- 4 “Keep out of our way, pipsqueak,” they grumbled, and the brothers cast their fishing lines into the sea. Maui stayed down at the bottom end of the canoe, hoping that his brothers wouldn't see what he was up to. He quietly dropped the magic fishhook over the edge of the boat. Suddenly, Maui felt a powerful tug on his line.
- 5 “Brothers! Quick, help me!” he cried, gripping his fishing line tightly. The four brothers heaved and tugged on the line with all their might. To their great surprise, a hunk of land surfaced before them. It was shaped like a fish. Maui had caught New Zealand's North Island! Maui was worried that the ocean spirits would be angry with him for catching the island. He dove into the sea to ask for their forgiveness.
- 6 While Maui was under water, his greedy brothers started to hack and chop at the fish-shaped land, trying to claim little bits of it for themselves. This is why New Zealand's North Island is so craggy and mountainous.
- 7 After performing the miracle of catching North Island, Maui became famous among the Maori people. He grew up to be a much-loved personality. And to this day, the North Island of New Zealand is also known as Te Ika A Maui—or Maui's Fish.



Answers for page 27—1. A; 2. B; 3. B; 4. The third-person point of view helps the reader understand both Maui's and his brothers' actions. For example, “While they were far out at sea fishing, one of the brothers grabbed the basket to put a fish in—and uncovered Maui.” Another example is, “but Maui wished on his magic fishhook that the seashore would look farther and farther away.”