NEW!

Measuring Up®

to the New York NEXT GENERATION LEARNING STANDARDS

available for
English Language Arts and Mathematics
Grades 3–8

ELA Available Now!

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Measuring Up

English Language Arts

Grades 3-8

NEW!

Based on feedback from NY educators, powerful changes have been made to the new *Measuring Up* books written to the NY Next Generation Learning Standards. The lesson design offers more support for collaborative teaching and additional opportunities to model. Also added is 2 levels of independent practice with beginning questions are written on a more basic level of understanding and then the questions progress to a more rigorous level, similar to those the students will see on the assessment.

Measuring Up the New York Next Generation Learning Standards consists of 4 Units:

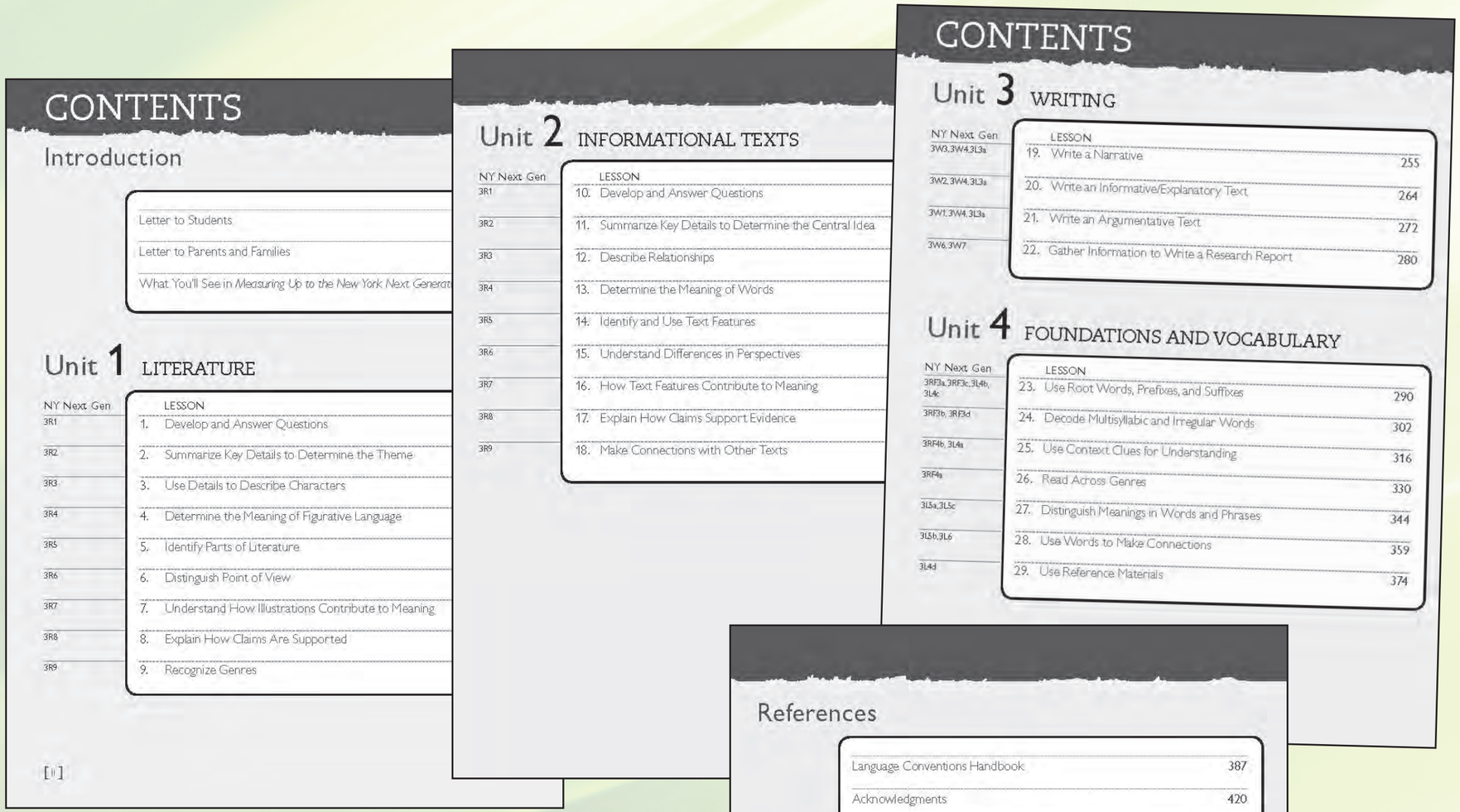
Literature, Informational Texts, Writing, and Foundations and Vocabulary or Vocabulary (for grades 6, 7, and 8)

Language Conventions Handbook supports Anchor Standards L1 and L2 and offers instruction with examples for each skill.

Core Convention Skills to ensure students can demonstrate command and proficiency of the conventions of academic English grammar and usage when writing or speaking.

Core Punctuation and Spelling Skills to ensure students can demonstrate command and proficiency of the conventions of academic English capitalization, punctuation, and spelling when writing.

Thorough instruction with examples for each individual skill, as well as multiple opportunities for assessment of each skill.



Grade 3, ELA

Measuring Up®

English Language Arts
Grades 3-8

What's New?

Academic Language Supports Learning Complex Content and Abstract Ideas

- Words to Know—lists the academic vocabulary related to the lesson
- Vocabulary In Action—provides the academic vocabulary in context
- Also see lesson support feature linked to reading passages called **Words in Context**

Lesson 9

EVALUATE THE QUALITY OF A LITERARY TEXT AND MAKE CONNECTIONS 8R9

INTRODUCTION

Real-World Connection

FOLKTALES AND MYTHS

For her English class, Ariana has to do a report that evaluates several literary texts. She has to make connections between texts and evaluate their quality and content. How will she do this? What criteria will she choose to evaluate them? What topic or ideas will she focus on? How does she know what to look for? We will practice the skills for this in Guided Instruction and Independent Practice and, at the end of the lesson, revisit Ariana.

WORDS TO KNOW
adapt
universal truth
criteria
evaluate
connection
cultural perspective
era
personal experience

What I Am Going to Learn

- How to choose and develop the criteria by which to evaluate multiple texts
- How to make connections among ideas, cultural persp... eras, and personal experiences with texts

What I May Already Know

- I know how to use an established criteria in order to e... the quality of various texts.
- I know how to connect my personal experiences with t...
- I know how to make connections with ideas and cultur...

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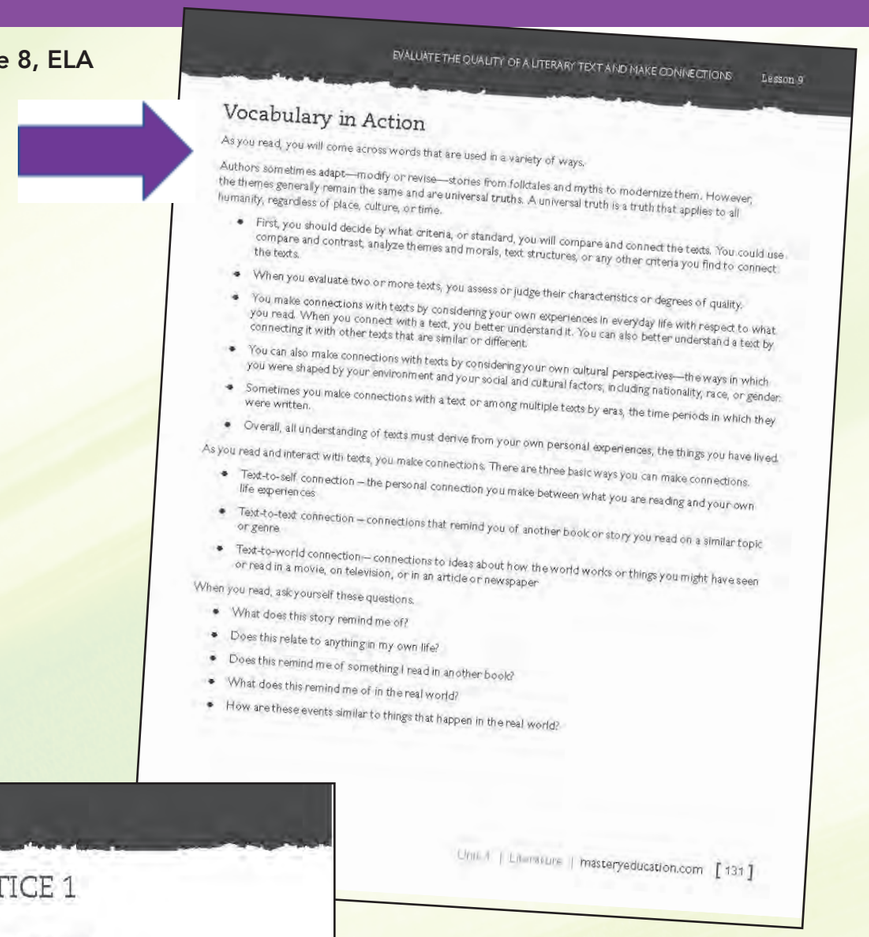
EVALUATE THE QUALITY OF A LITERARY TEXT AND MAKE CONNECTIONS Lesson 9

Vocabulary in Action

As you read, you will come across words that are used in a variety of ways.

Authors sometimes adapt—modify or revise—stories from folktales and myths to modernize them. However, the themes generally remain the same and are universal truths. A universal truth is a truth that applies to all humanity, regardless of place, culture, or time.

- First, you should decide by what criteria, or standard, you will compare and connect the texts. You could use compare and contrast, analyze themes and morals, text structures, or any other criteria you find to connect the texts.
- When you evaluate two or more texts, you assess or judge their characteristics or degrees of quality.
- You make connections with texts by considering your own experiences in everyday life with respect to what you read. When you connect with a text, you better understand it. You can also better understand a text by connecting it with other texts that are similar or different.
- You can also make connections with texts by considering your own cultural perspectives—the ways in which you were shaped by your environment and your social and cultural factors, including nationality, race, or gender.
- Sometimes you make connections with a text or among multiple texts by eras, the time periods in which they were written.
- Overall, all understanding of texts must derive from your own personal experiences, the things you have lived.

As you read and interact with texts, you make connections. There are three basic ways you can make connections.

- Text-to-self connection – the personal connection you make between what you are reading and your own life experiences
- Text-to-text connection – connections that remind you of another book or story you read on a similar topic or genre
- Text-to-world connection – connections to ideas about how the world works or things you might have seen or read in a movie, on television, or in an article or newspaper

When you read, ask yourself these questions.

- What does this story remind me of?
- Does this relate to anything in my own life?
- Does this remind me of something I read in another book?
- What does this remind me of in the real world?
- How are these events similar to things that happen in the real world?

Unit A | Literature | masteryeducation.com [131]

Grade 8, ELA

Lesson 3 USE DETAILS TO DESCRIBE CHARACTERS

INDEPENDENT PRACTICE 1

Directions
Read the story. Then answer questions 1 through 8.

Cheese for Dinner: A Tale from Mexico

retold by Judy Goldman
Genre: Fable

1 Coyote was hiding behind a boulder near the lake. He licked his chops and stared at Conejo (ko-NEH-ho). The unwary rabbit was gazing at the full moon that lit the cloudless night.

2 Coyote lunged at Conejo. The rabbit bounded away, leaping over rocks and around bushes, but Coyote stayed right behind him, snapping at his heels.

3 Conejo came to a wall of rock. Desperately, he looked for a way to escape. Finding none, he cowered against the wall, thinking of what to do.

4 Coyote scrambled to a stop and brought his jaws close to Conejo. "Caught you," he said, flashing his pointy white teeth. "I haven't eaten for two days, and I'm hungry."

5 Conejo's mind raced. "You don't want to eat me," he said. "I'm just a scrawny rabbit."

6 "I know you're not much, but you'll do," Coyote said, opening his mouth wide.

7 "Wait!" Conejo yelled. "I have a better idea. I know where you can get something delicious to eat. Just before you started to chase me, I saw an enormous wheel of cheese resting on the bottom of the lake."

8 "Why didn't you get it?" Coyote ...

9 "I wa... how to ... coyote l... ...t, and eat it all by yourself."

10 Coyote's mouth watered. "Show me the cheese," he said.

THINK ABOUT IT
Sometimes you can figure out a character trait by thinking about the motivation behind what makes a character do something.

WORDS IN CONTEXT
unwary – not careful or aware
desperately – hopelessly
scrawny – skinny, thin

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Grade 3, Lesson 3

WORDS IN CONTEXT

unwary – not careful or aware

desperately – hopelessly

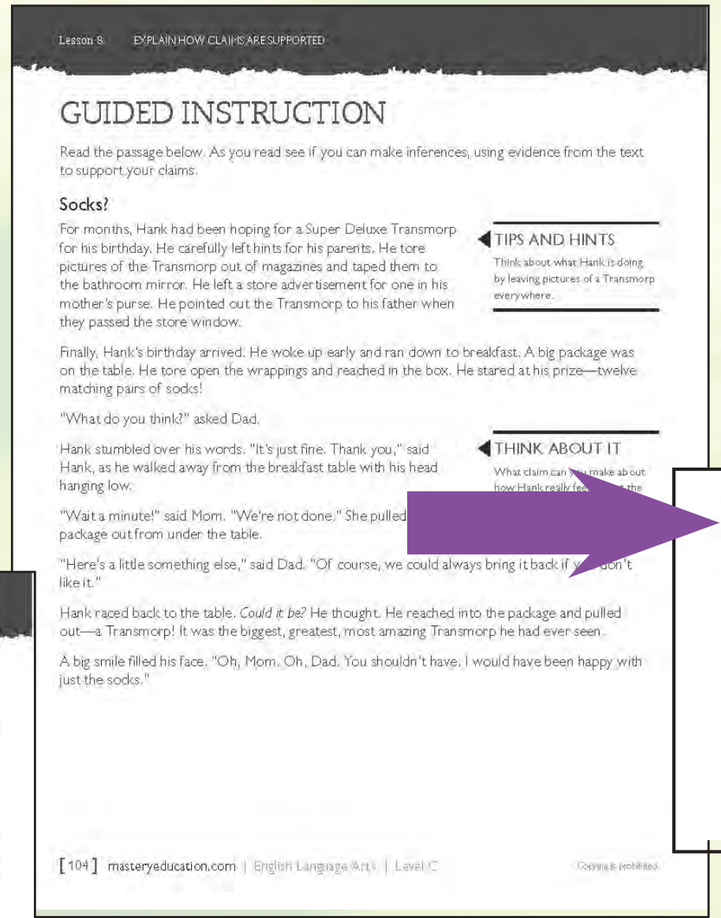
scrawny – skinny, thin

Measuring Up

English Language Arts
Grades 3-8

Specific opportunities for collaborative learning.

- Lesson design is built to include specific opportunities for collaborative learning.
- **Lesson Feature**, **Turn and Talk**, supports meaningful discussions.
- Within **Guided Instruction**, examples are included for modeling.
- Lesson activity, called **Learning Together** is specifically written to for students to work together.


Lesson 8 EXPLAIN HOW CLAIMS ARE SUPPORTED

GUIDED INSTRUCTION

Read the passage below. As you read see if you can make inferences, using evidence from the text to support your claims.

Socks?

For months, Hank had been hoping for a Super Deluxe Transmorp for his birthday. He carefully left hints for his parents. He tore pictures of the Transmorp out of magazines and taped them to the bathroom mirror. He left a store advertisement for one in his mother's purse. He pointed out the Transmorp to his father when they passed the store window.

TIPS AND HINTS
Think about what Hank is doing by leaving pictures of a Transmorp everywhere.

Finally, Hank's birthday arrived. He woke up early and ran down to breakfast. A big package was on the table. He tore open the wrappings and reached in the box. He stared at his prize—twelve matching pairs of socks!

"What do you think?" asked Dad.

Hank stumbled over his words. "It's just fine. Thank you," said Hank, as he walked away from the breakfast table with his head hanging low.

THINK ABOUT IT
What claim can you make about how Hank really fe[illegible] the

"Wait a minute!" said Mom. "We're not done." She pulled package out from under the table.

"Here's a little something else," said Dad. "Of course, we could always bring it back if you don't like it."

Hank raced back to the table. *Could it be?* He thought. He reached into the package and pulled out—a Transmorp! It was the biggest, greatest, most amazing Transmorp he had ever seen.

A big smile filled his face. "Oh, Mom. Oh, Dad. You shouldn't have. I would have been happy with just the socks."

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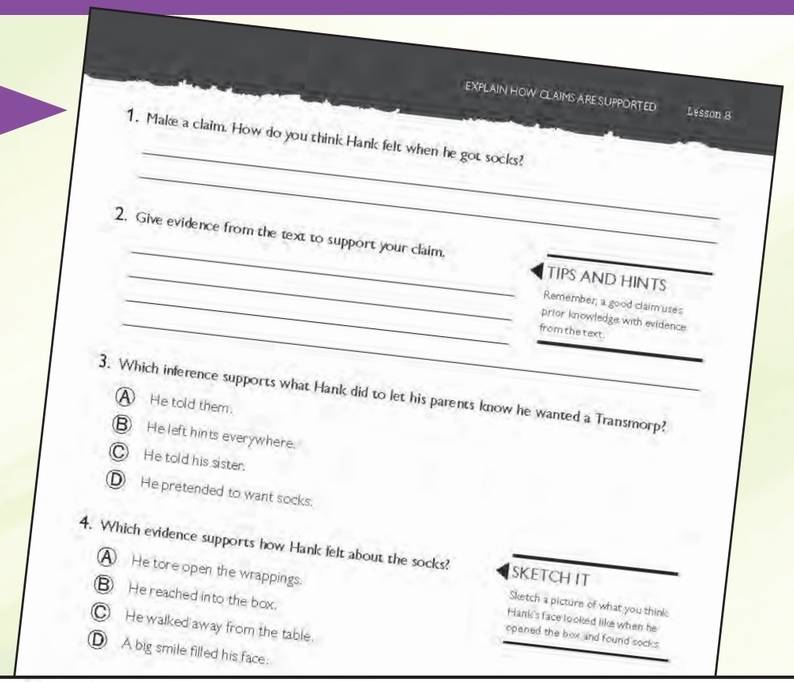
EXPLAIN HOW CLAIMS ARE SUPPORTED Lesson 8

1. Make a claim. How do you think Hank felt when he got socks?

2. Give evidence from the text to support your claim.

TIPS AND HINTS
Remember, a good claim uses prior knowledge with evidence from the text.

3. Which inference supports what Hank did to let his parents know he wanted a Transmorp?
   - (A) He told them.
   - (B) He left hints everywhere.
   - (C) He told his sister.
   - (D) He pretended to want socks.

4. Which evidence supports how Hank felt about the socks?
   - (A) He tore open the wrappings.
   - (B) He reached into the box.
   - (C) He walked away from the table.
   - (D) A big smile filled his face.

SKETCH IT
Sketch a picture of what you think Hank's face looked like when he opened the box and found socks.

Learning Together

Share with a partner how you reacted to getting a gift you did not like. How about a gift you loved?

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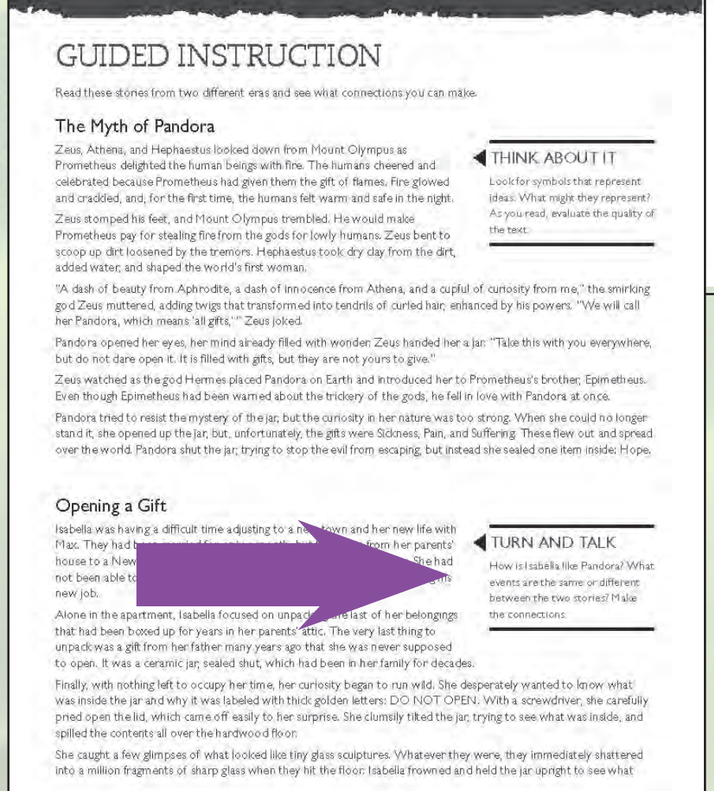
Sample from Grade 3, Lesson 8
(Explain How Claims are Supported)


Lesson 9 EVALUATE THE QUALITY OF A LITERARY TEXT AND MAKE CONNECTIONS

GUIDED INSTRUCTION

Read these stories from two different eras and see what connections you can make.

The Myth of Pandora

Zeus, Athena, and Hephaestus looked down from Mount Olympus as Prometheus delighted the human beings with fire. The humans cheered and celebrated because Prometheus had given them the gift of flames. Fire glowed and crackled, and, for the first time, the humans felt warm and safe in the night.

THINK ABOUT IT
Look for symbols that represent ideas. What might they represent? As you read, evaluate the quality of the text.

Zeus stomped his feet, and Mount Olympus trembled. He would make Prometheus pay for stealing fire from the gods for lowly humans. Zeus bent to scoop up dirt loosened by the tremors. Hephaestus took dry clay from the dirt, added water, and shaped the world's first woman.

"A dash of beauty from Aphrodite, a dash of innocence from Athena, and a cupful of curiosity from me," the smirking god Zeus muttered, adding twigs that transformed into tendrils of curled hair, enhanced by his powers. "We will call her Pandora, which means 'all gifts,'" Zeus joked.

Pandora opened her eyes, her mind already filled with wonder. Zeus handed her a jar. "Take this with you everywhere, but do not dare open it. It is filled with gifts, but they are not yours to give."

Zeus watched as the god Hermes placed Pandora on Earth and introduced her to Prometheus's brother, Epimetheus. Even though Epimetheus had been warned about the trickery of the gods, he fell in love with Pandora at once.

Pandora tried to resist the mystery of the jar, but the curiosity in her nature was too strong. When she could no longer stand it, she opened up the jar, but, unfortunately, the gifts were Sickness, Pain, and Suffering. These flew out and spread over the world. Pandora shut the jar, trying to stop the evil from escaping, but instead she sealed one item inside: Hope.

Opening a Gift

Isabella was having a difficult time adjusting to a ne[illegible]town and her new life with Max. They had b[illegible] from her parents' house to a New[illegible]. She had not been able to[illegible] his new job.

TURN AND TALK
How is Isabella like Pandora? What events are the same or different between the two stories? Make the connections.

Alone in the apartment, Isabella focused on unpack[illegible] the last of her belongings that had been boxed up for years in her parents' attic. The very last thing to unpack was a gift from her father many years ago that she was never supposed to open. It was a ceramic jar, sealed shut, which had been in her family for decades.

Finally, with nothing left to occupy her time, her curiosity began to run wild. She desperately wanted to know what was inside the jar and why it was labeled with thick golden letters: DO NOT OPEN. With a screwdriver, she carefully pried open the lid, which came off easily to her surprise. She clumsily tilted the jar, trying to see what was inside, and spilled the contents all over the hardwood floor.

She caught a few glimpses of what looked like tiny glass sculptures. Whatever they were, they immediately shattered into a million fragments of sharp glass when they hit the floor. Isabella frowned and held the jar upright to see what

TURN AND TALK

How is Isabella like Pandora? What events are the same or different between the two stories? Make the connections.

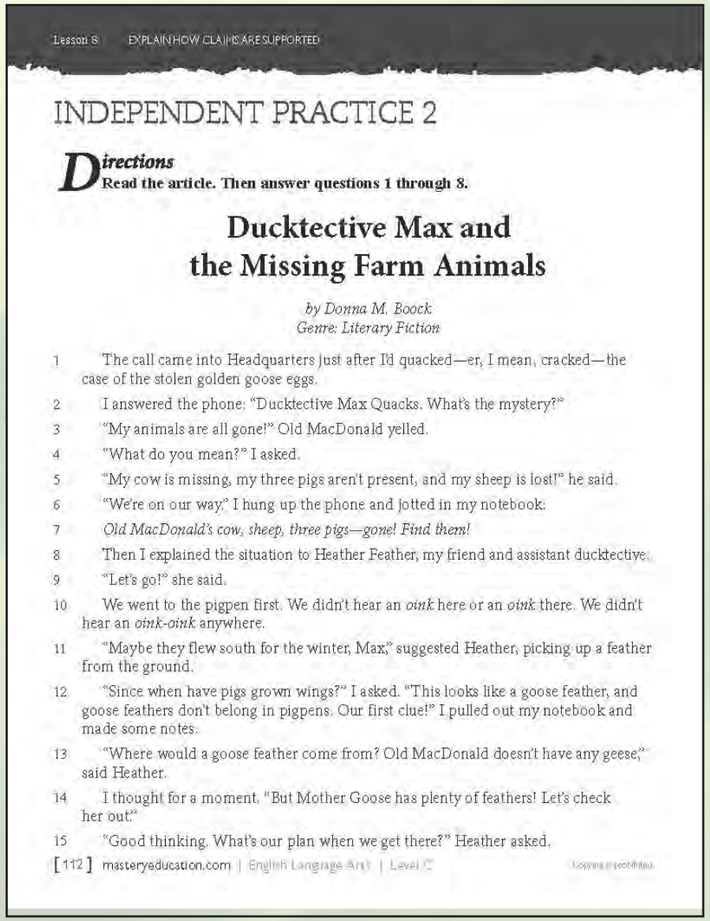
Sample from Grade 8, Lesson 9
(Evaluate the Quality of a Literary Text and Make Connections)

Measuring Up

English Language Arts
Grades 3-8

Lessons include a variety of complex texts that meet the updated lexile ranges.

For grades 6–8, includes more cross curricular texts from history and science.



Lesson 8 EXPLAIN HOW CLAIMS ARE SUPPORTED

INDEPENDENT PRACTICE 2

Directions Read the article. Then answer questions 1 through 8.

Ducktective Max and the Missing Farm Animals

by Donna M. Boock
Genre: Literary Fiction

1 The call came into Headquarters just after I'd quacked—er, I mean, cracked—the case of the stolen golden goose eggs.

2 I answered the phone: "Ducktective Max Quacks. What's the mystery?"

3 "My animals are all gone!" Old MacDonald yelled.

4 "What do you mean?" I asked.

5 "My cow is missing, my three pigs aren't present, and my sheep is lost!" he said.

6 "We're on our way." I hung up the phone and jotted in my notebook:

7 *Old MacDonald's cow, sheep, three pigs—gone! Find them!*

8 Then I explained the situation to Heather Feather, my friend and assistant ducktective.

9 "Let's go!" she said.

10 We went to the pigpen first. We didn't hear an *oink* here or an *oink* there. We didn't hear an *oink-oink* anywhere.

11 "Maybe they flew south for the winter, Max," suggested Heather, picking up a feather from the ground.

12 "Since when have pigs grown wings?" I asked. "This looks like a goose feather, and goose feathers don't belong in pigpens. Our first clue!" I pulled out my notebook and made some notes.

13 "Where would a goose feather come from? Old MacDonald doesn't have any geese," said Heather.

14 I thought for a moment. "But Mother Goose has plenty of feathers! Let's check her out."

15 "Good thinking. What's our plan when we get there?" Heather asked.

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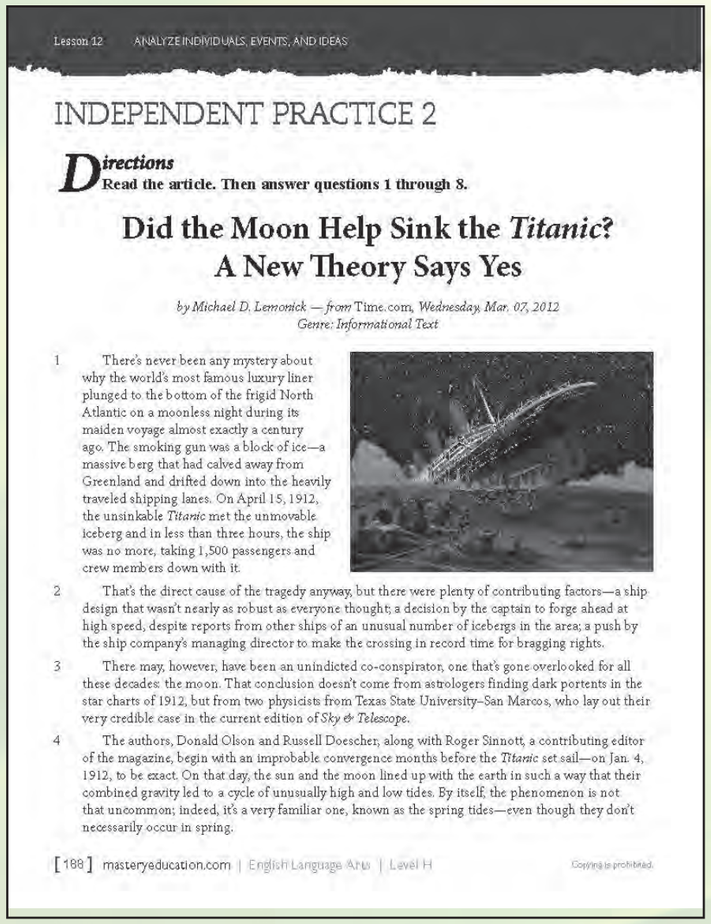
Sample from Grade 3, Lesson 8



Lesson 12 ANALYZE INDIVIDUALS, EVENTS, AND IDEAS

INDEPENDENT PRACTICE 2

Directions Read the article. Then answer questions 1 through 8.

Did the Moon Help Sink the *Titanic*? A New Theory Says Yes

by Michael D. Lemonick — from Time.com, *Wednesday, Mar. 07, 2012*
Genre: Informational Text

1 There's never been any mystery about why the world's most famous luxury liner plunged to the bottom of the frigid North Atlantic on a moonless night during its maiden voyage almost exactly a century ago. The smoking gun was a block of ice—a massive berg that had calved away from Greenland and drifted down into the heavily traveled shipping lanes. On April 15, 1912, the unsinkable *Titanic* met the unmovable iceberg and in less than three hours, the ship was no more, taking 1,500 passengers and crew members down with it.

2 That's the direct cause of the tragedy anyway, but there were plenty of contributing factors—a ship design that wasn't nearly as robust as everyone thought; a decision by the captain to forge ahead at high speed, despite reports from other ships of an unusual number of icebergs in the area; a push by the ship company's managing director to make the crossing in record time for bragging rights.

3 There may, however, have been an unindicted co-conspirator, one that's gone overlooked for all these decades: the moon. That conclusion doesn't come from astrologers finding dark portents in the star charts of 1912, but from two physicists from Texas State University–San Marcos, who lay out their very credible case in the current edition of *Sky & Telescope*.

4 The authors, Donald Olson and Russell Doescher, along with Roger Sinnott, a contributing editor of the magazine, begin with an improbable convergence months before the *Titanic* set sail—on Jan. 4, 1912, to be exact. On that day, the sun and the moon lined up with the earth in such a way that their combined gravity led to a cycle of unusually high and low tides. By itself, the phenomenon is not that uncommon; indeed, it's a very familiar one, known as the spring tides—even though they don't necessarily occur in spring.

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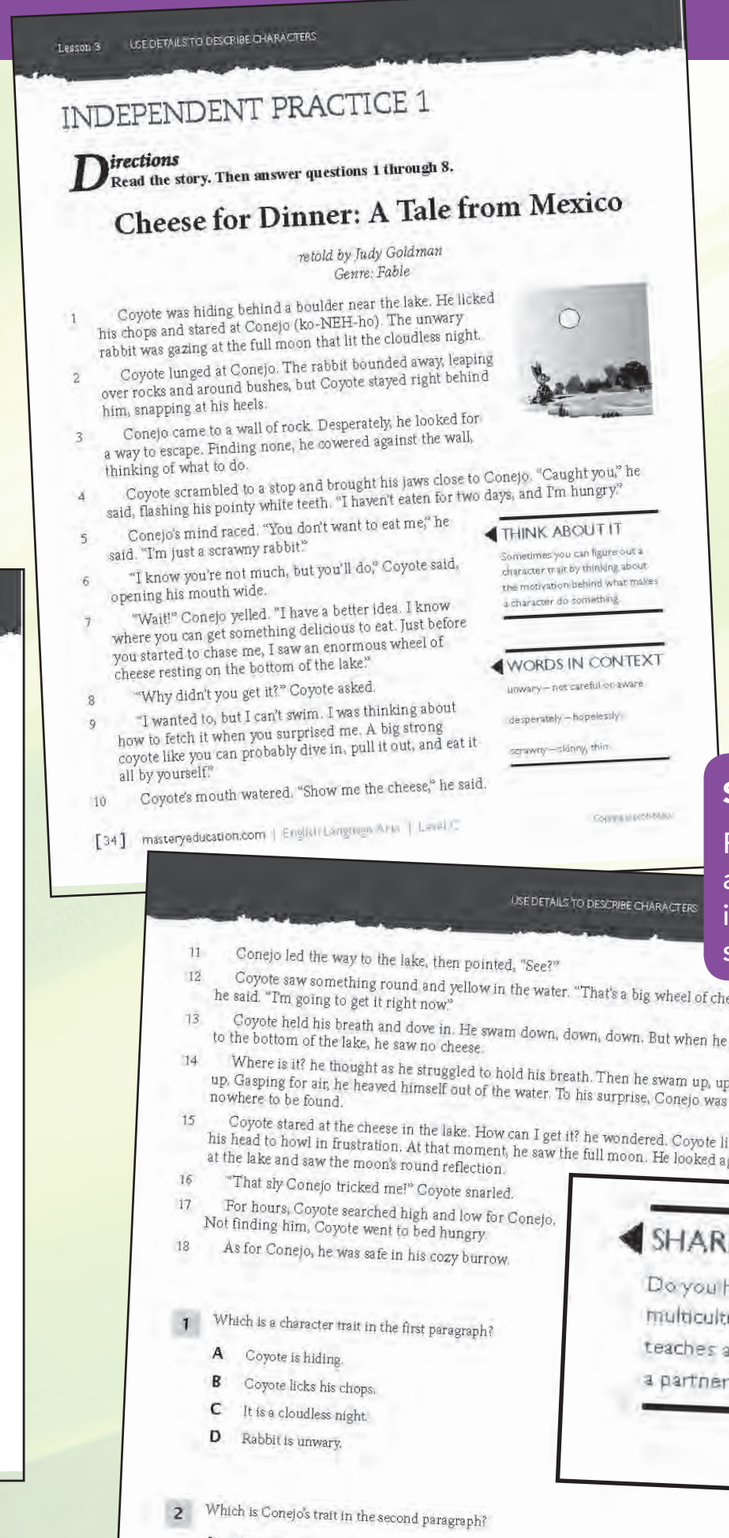
Sample from Grade 8, Lesson 12



Lesson 3 USE DETAILS TO DESCRIBE CHARACTERS

INDEPENDENT PRACTICE 1

Directions Read the story. Then answer questions 1 through 8.

Cheese for Dinner: A Tale from Mexico

retold by Judy Goldman
Genre: Fable

1 Coyote was hiding behind a boulder near the lake. He licked his chops and stared at Conejo (ko-NEH-ho). The unwary rabbit was gazing at the full moon that lit the cloudless night.

2 Coyote lunged at Conejo. The rabbit bounded away, leaping over rocks and around bushes, but Coyote stayed right behind him, snapping at his heels.

3 Conejo came to a wall of rock. Desperately, he looked for a way to escape. Finding none, he cowered against the wall, thinking of what to do.

4 Coyote scrambled to a stop and brought his jaws close to Conejo. "Caught you," he said, flashing his pointy white teeth. "I haven't eaten for two days, and I'm hungry."

5 Conejo's mind raced. "You don't want to eat me," he said. "I'm just a scrawny rabbit."

6 "I know you're not much, but you'll do," Coyote said, opening his mouth wide.

7 "Wait!" Conejo yelled. "I have a better idea. I know where you can get something delicious to eat. Just before you started to chase me, I saw an enormous wheel of cheese resting on the bottom of the lake."

8 "Why didn't you get it?" Coyote asked.

9 "I wanted to, but I can't swim. I was thinking about how to fetch it when you surprised me. A big strong coyote like you can probably dive in, pull it out, and eat it all by yourself."

10 Coyote's mouth watered. "Show me the cheese," he said.

THINK ABOUT IT
Sometimes you can figure out a character trait by thinking about the motivation behind what makes a character do something.

WORDS IN CONTEXT
unwary – not careful or aware
desperately – hopelessly
scrawny – skinny, thin

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USE DETAILS TO DESCRIBE CHARACTERS

11 Conejo led the way to the lake, then pointed, "See?"

12 Coyote saw something round and yellow in the water. "That's a big wheel of cheese," he said. "I'm going to get it right now."

13 Coyote held his breath and dove in. He swam down, down, down. But when he got to the bottom of the lake, he saw no cheese.

14 Where is it? he thought as he struggled to hold his breath. Then he swam up, up, up. Gasping for air, he heaved himself out of the water. To his surprise, Conejo was nowhere to be found.

15 Coyote stared at the cheese in the lake. How can I get it? he wondered. Coyote lifted his head to howl in frustration. At that moment, he saw the full moon. He looked again at the lake and saw the moon's round reflection.

16 "That sly Conejo tricked me!" Coyote snarled.

17 For hours, Coyote searched high and low for Conejo. Not finding him, Coyote went to bed hungry.

18 As for Conejo, he was safe in his cozy burrow.

1 Which is a character trait in the first paragraph?
- A Coyote is hiding.
- B Coyote licks his chops.
- C It is a cloudless night.
- D Rabbit is unwary.

2 Which is Conejo's trait in the second paragraph?
- A fearless
- B smart
- C spiteful
- D hopeless

SHARE IT
Do you have a tale from your own multicultural background that teaches a lesson? Share it with a partner.

Sample from Grade 3, Lesson 3

SHARE IT

Paired with texts that are culturally responsive invites discussion among students about cultures.

Measuring Up

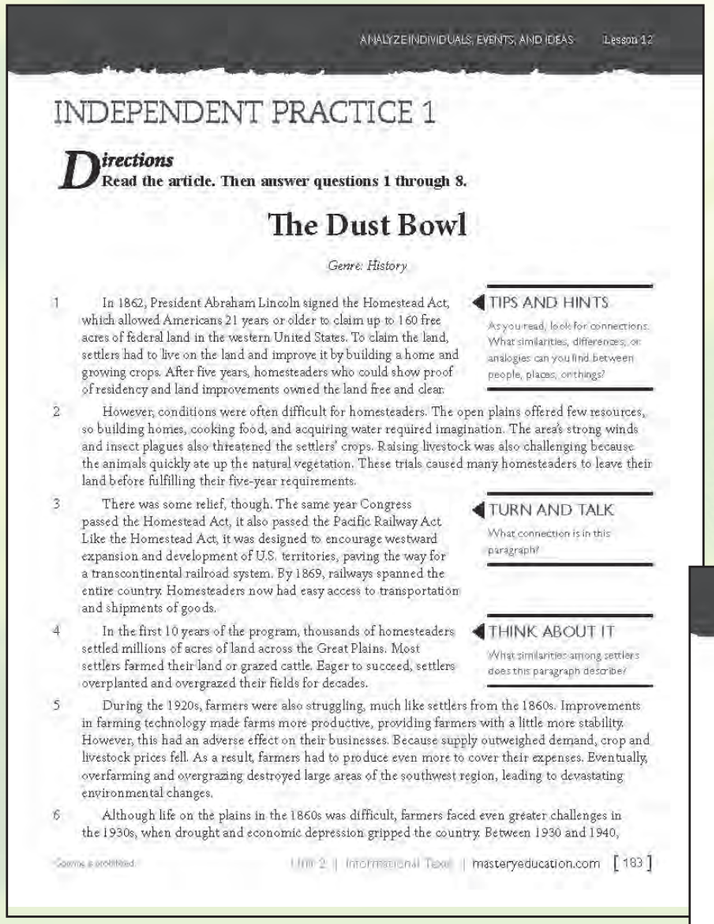
English Language Arts

Grades 3-8

There are specific activities for students to apply literacy skills independently with **Independent Practice** and **Exit Ticket**.

Independent Practice I

Includes a reading passage that is written at a lower level (beginning to mid-year level) with practice items that include question supports. Practice includes multiple choice and constructed response items.



ANALYZE INDIVIDUALS, EVENTS, AND IDEAS Lesson 12

INDEPENDENT PRACTICE 1

Directions
Read the article. Then answer questions 1 through 8.

The Dust Bowl

Genre: History

1 In 1862, President Abraham Lincoln signed the Homestead Act, which allowed Americans 21 years or older to claim up to 160 free acres of federal land in the western United States. To claim the land, settlers had to live on the land and improve it by building a home and growing crops. After five years, homesteaders who could show proof of residency and land improvements owned the land free and clear.

TIPS AND HINTS
As you read, look for connections. What similarities, differences, or analogies can you find between people, places, or things?

2 However, conditions were often difficult for homesteaders. The open plains offered few resources, so building homes, cooking food, and acquiring water required imagination. The area's strong winds and insect plagues also threatened the settlers' crops. Raising livestock was also challenging because the animals quickly ate up the natural vegetation. These trials caused many homesteaders to leave their land before fulfilling their five-year requirements.

3 There was some relief, though. The same year Congress passed the Homestead Act, it also passed the Pacific Railway Act. Like the Homestead Act, it was designed to encourage westward expansion and development of U.S. territories, paving the way for a transcontinental railroad system. By 1869, railways spanned the entire country. Homesteaders now had easy access to transportation and shipments of goods.

TURN AND TALK
What connection is in this paragraph?

4 In the first 10 years of the program, thousands of homesteaders settled millions of acres of land across the Great Plains. Most settlers farmed their land or grazed cattle. Eager to succeed, settlers overplanted and overgrazed their fields for decades.

THINK ABOUT IT
What similarities among settlers does this paragraph describe?

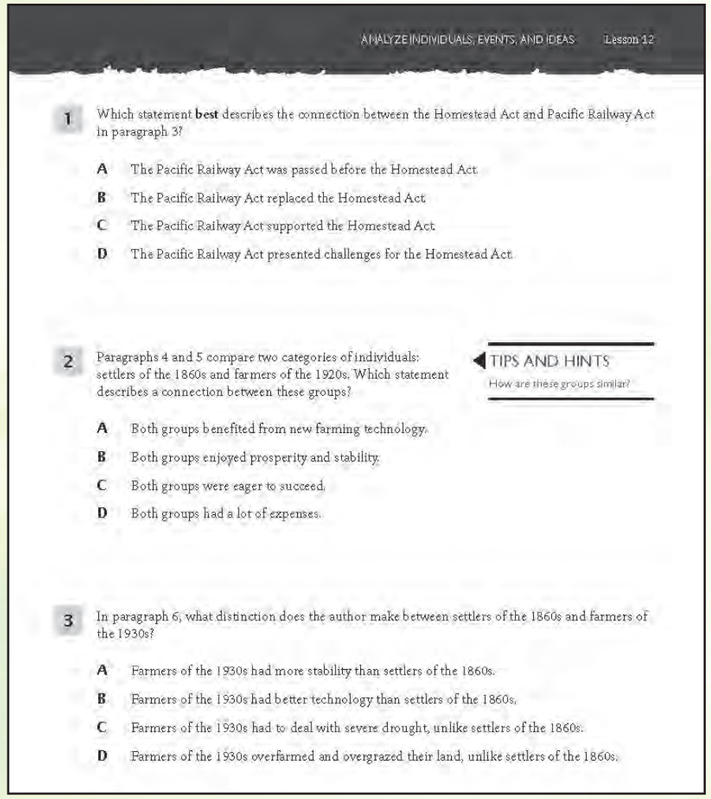
5 During the 1920s, farmers were also struggling, much like settlers from the 1860s. Improvements in farming technology made farms more productive, providing farmers with a little more stability. However, this had an adverse effect on their businesses. Because supply outweighed demand, crop and livestock prices fell. As a result, farmers had to produce even more to cover their expenses. Eventually, overfarming and overgrazing destroyed large areas of the southwest region, leading to devastating environmental changes.

6 Although life on the plains in the 1860s was difficult, farmers faced even greater challenges in the 1930s, when drought and economic depression gripped the country. Between 1930 and 1940,

Source is modified.

Unit 2 | Informational Texts | masteryeducation.com [183]

Sample from Grade 8, Lesson 12



ANALYZE INDIVIDUALS, EVENTS, AND IDEAS Lesson 12

1 Which statement **best** describes the connection between the Homestead Act and Pacific Railway Act in paragraph 3?

- **A** The Pacific Railway Act was passed before the Homestead Act.
- **B** The Pacific Railway Act replaced the Homestead Act.
- **C** The Pacific Railway Act supported the Homestead Act.
- **D** The Pacific Railway Act presented challenges for the Homestead Act.

2 Paragraphs 4 and 5 compare two categories of individuals: settlers of the 1860s and farmers of the 1920s. Which statement describes a connection between these groups?

TIPS AND HINTS
How are these groups similar?

- **A** Both groups benefited from new farming technology.
- **B** Both groups enjoyed prosperity and stability.
- **C** Both groups were eager to succeed.
- **D** Both groups had a lot of expenses.

3 In paragraph 6, what distinction does the author make between settlers of the 1860s and farmers of the 1930s?

- **A** Farmers of the 1930s had more stability than settlers of the 1860s.
- **B** Farmers of the 1930s had better technology than settlers of the 1860s.
- **C** Farmers of the 1930s had to deal with severe drought, unlike settlers of the 1860s.
- **D** Farmers of the 1930s overfarmed and overgrazed their land, unlike settlers of the 1860s.

ANALYZE INDIVIDUALS, EVENTS, AND IDEAS Lesson 12

7 Explain the connection between "Black Sunday" and "Black Tuesday."

TIPS AND HINTS
If you get stuck, reread the paragraphs about Black Sunday and Black Tuesday. What is similar or different about the two days?

8 The title of this article is "The Dust Bowl," yet the first four paragraphs describe a much earlier event, the Homestead Act. What is the **most likely** explanation?

Measuring Up

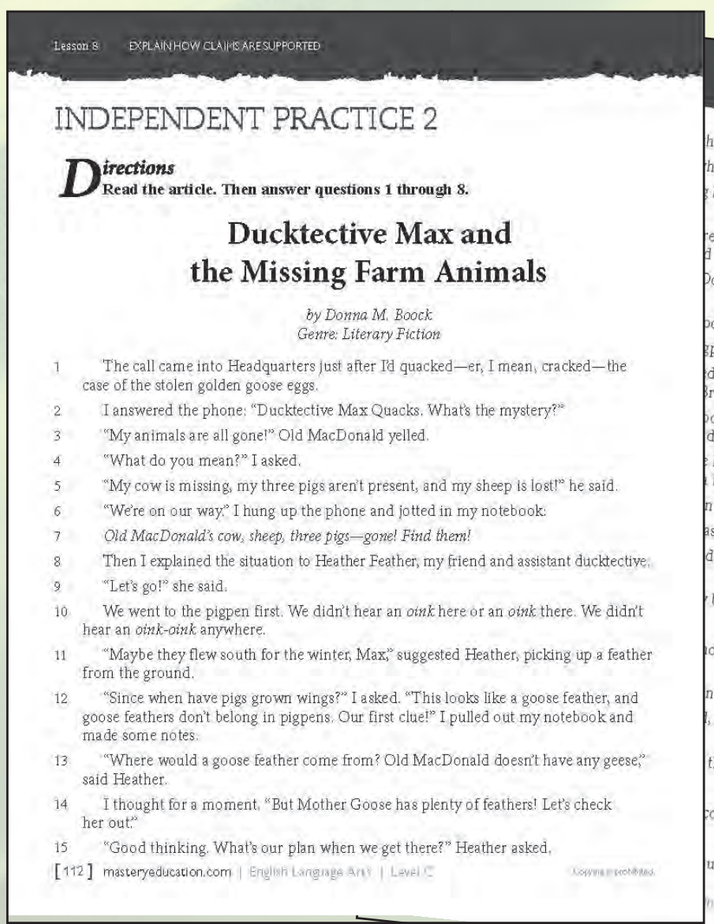
English Language Arts

Grades 3-8

There are specific activities for students to apply literacy skills independently with **Independent Practice** and **Exit Ticket**.

Independent Practice II

Includes a reading passage that is written at a higher level (end of grade) with items that meet the expectations of the state assessment. Practice includes multiple choice and constructed response items.



Lesson 8 EXPLAIN HOW CLAIMS ARE SUPPORTED

INDEPENDENT PRACTICE 2

Directions
Read the article. Then answer questions 1 through 8.

Ducktective Max and the Missing Farm Animals

by Donna M. Boock
Genre: Literary Fiction

1 The call came into Headquarters just after I'd quacked—er, I mean, cracked—the case of the stolen golden goose eggs.
2 I answered the phone: "Ducktective Max Quacks. What's the mystery?"
3 "My animals are all gone!" Old MacDonald yelled.
4 "What do you mean?" I asked.
5 "My cow is missing, my three pigs aren't present, and my sheep is lost!" he said.
6 "We're on our way." I hung up the phone and jotted in my notebook:
7 *Old MacDonald's cow, sheep, three pigs—gone! Find them!*
8 Then I explained the situation to Heather Feather, my friend and assistant ducktective.
9 "Let's go!" she said.
10 We went to the pigpen first. We didn't hear an *oink* here or an *oink* there. We didn't hear an *oink-oink* anywhere.
11 "Maybe they flew south for the winter, Max," suggested Heather, picking up a feather from the ground.
12 "Since when have pigs grown wings?" I asked. "This looks like a goose feather, and goose feathers don't belong in pigpens. Our first clue!" I pulled out my notebook and made some notes.
13 "Where would a goose feather come from? Old MacDonald doesn't have any geese," said Heather.
14 I thought for a moment. "But Mother Goose has plenty of feathers! Let's check her out."
15 "Good thinking. What's our plan when we get there?" Heather asked.

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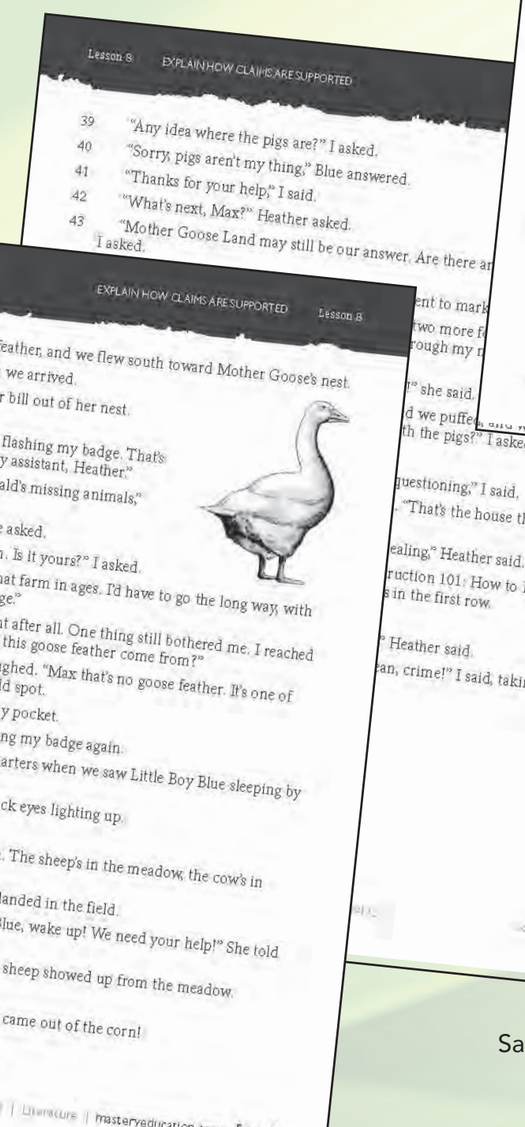
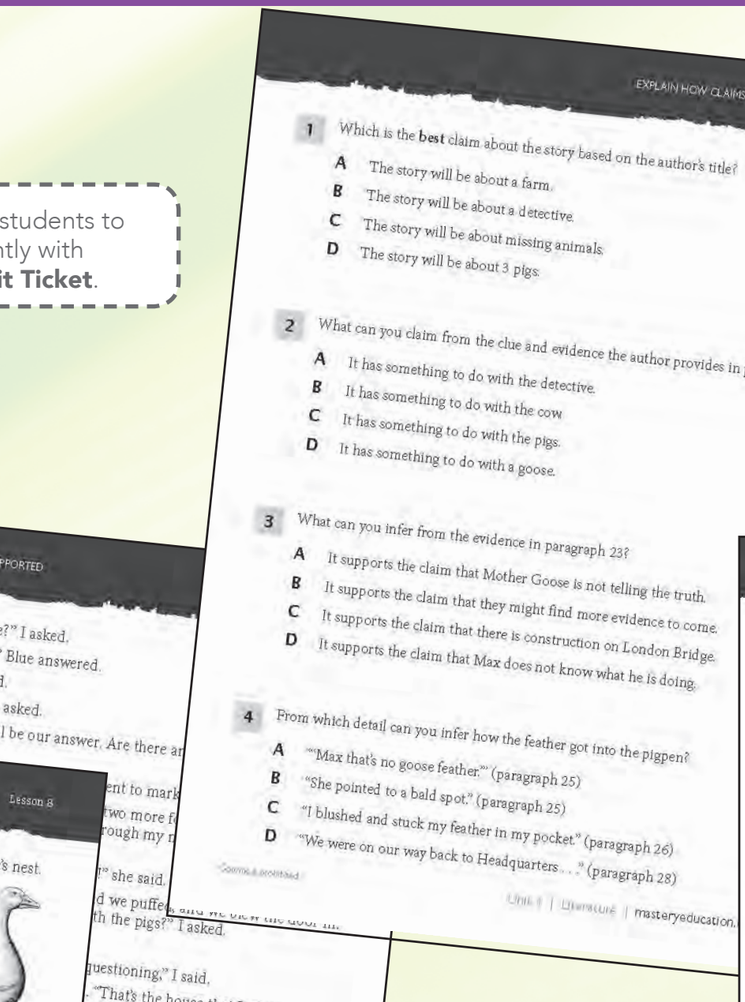


Lesson 8 EXPLAIN HOW CLAIMS ARE SUPPORTED

39 "Any idea where the pigs are?" I asked.
40 "Sorry, pigs aren't my thing," Blue answered.
41 "Thanks for your help," I said.
42 "What's next, Max?" Heather asked.
43 "Mother Goose Land may still be our answer. Are there ar
I asked.

EXPLAIN HOW CLAIMS ARE SUPPORTED Lesson 8

he feather, and we flew south toward Mother Goose's nest.
hen we arrived.
her bill out of her nest.
ed, flashing my badge. That's
my assistant, Heather."
Donald's missing animals,"
oose asked.
gpen. Is it yours?" I asked.
d that farm in ages. I'd have to go the long way, with
ridge."
ocent after all. One thing still bothered me. I reached
did this goose feather come from?"
laughed. "Max that's no goose feather. It's one of
bald spot.
n my pocket.
ashing my badge again.
dquarters when we saw Little Boy Blue sleeping by
black eyes lighting up.
orn. The sheep's in the meadow, the cow's in
nd landed in the field.
, "Blue, wake up! We need your help!" She told
the sheep showed up from the meadow.
cow came out of the corn!
ut.



EXPLAIN HOW CLAIMS ARE SUPPORTED Lesson 8

1 Which is the **best** claim about the story based on the author's title?
A The story will be about a farm.
B The story will be about a detective.
C The story will be about missing animals.
D The story will be about 3 pigs.

2 What can you claim from the clue and evidence the author provides in paragraph 11?
A It has something to do with the detective.
B It has something to do with the cow.
C It has something to do with the pigs.
D It has something to do with a goose.

3 What can you infer from the evidence in paragraph 23?
A It supports the claim that Mother Goose is not telling the truth.
B It supports the claim that they might find more evidence to come.
C It supports the claim that there is construction on London Bridge.
D It supports the claim that Max does not know what he is doing.

4 From which detail can you infer how the feather got into the pigpen?
A "'Max that's no goose feather.'" (paragraph 25)
B "She pointed to a bald spot." (paragraph 25)
C "I blushed and stuck my feather in my pocket." (paragraph 26)
D "We were on our way back to Headquarters . . ." (paragraph 28)

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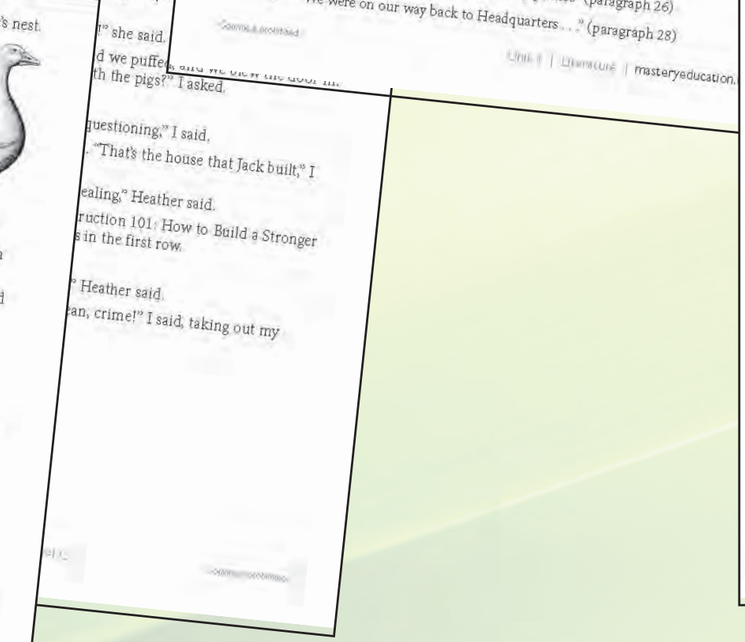
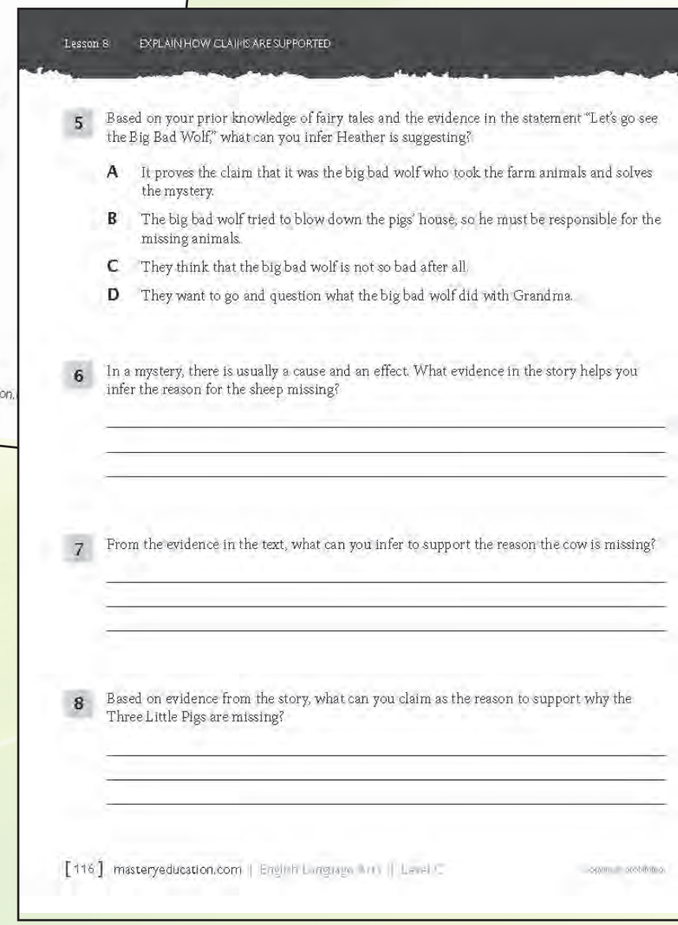


questioning," I said.
"That's the house that Jack built," I
ealing," Heather said.
ruction 101: How to Build a Stronger
s in the first row.
" Heather said.
an, crime!" I said, taking out my



Lesson 8 EXPLAIN HOW CLAIMS ARE SUPPORTED

5 Based on your prior knowledge of fairy tales and the evidence in the statement "Let's go see the Big Bad Wolf," what can you infer Heather is suggesting?
A It proves the claim that it was the big bad wolf who took the farm animals and solves the mystery.
B The big bad wolf tried to blow down the pigs' house, so he must be responsible for the missing animals.
C They think that the big bad wolf is not so bad after all.
D They want to go and question what the big bad wolf did with Grandma.

6 In a mystery, there is usually a cause and an effect. What evidence in the story helps you infer the reason for the sheep missing?

7 From the evidence in the text, what can you infer to support the reason the cow is missing?

8 Based on evidence from the story, what can you claim as the reason to support why the Three Little Pigs are missing?

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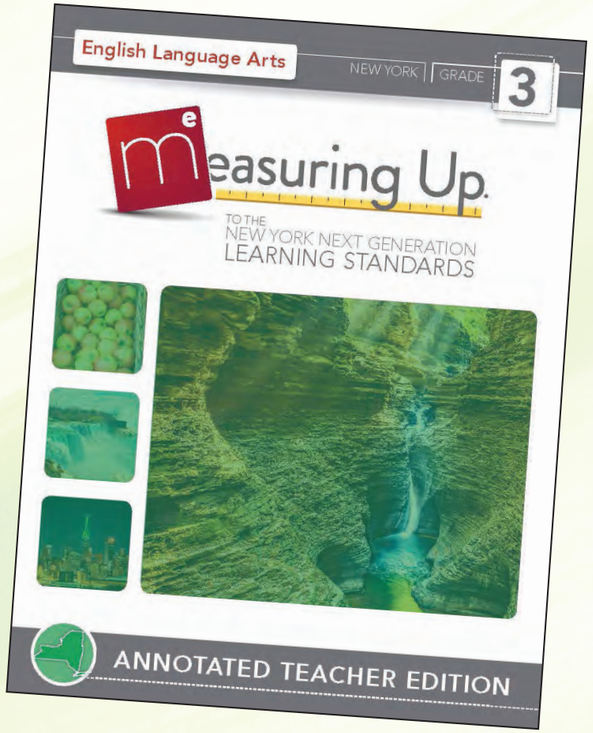
Sample from Grade 3, Lesson 9

Measuring Up

English Language Arts

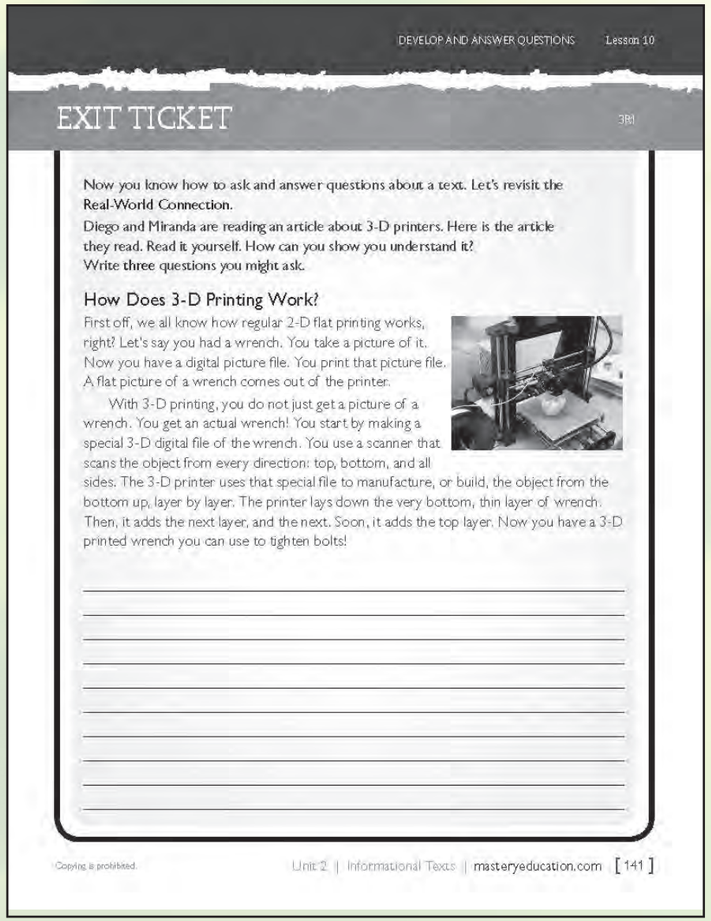
Grades 3-8

There are specific activities for students to apply literacy skills independently with **Independent Practice** and **Exit Ticket**.



Exit Ticket

Use this writing activity as a check for understanding asking students to apply skill to a real-world question.



DEVELOP AND ANSWER QUESTIONS Lesson 10

EXIT TICKET

Now you know how to ask and answer questions about a text. Let's revisit the Real-World Connection.
Diego and Miranda are reading an article about 3-D printers. Here is the article they read. Read it yourself. How can you show you understand it?
Write three questions you might ask.

How Does 3-D Printing Work?

First off, we all know how regular 2-D flat printing works, right? Let's say you had a wrench. You take a picture of it. Now you have a digital picture file. You print that picture file. A flat picture of a wrench comes out of the printer.

With 3-D printing, you do not just get a picture of a wrench. You get an actual wrench! You start by making a special 3-D digital file of the wrench. You use a scanner that scans the object from every direction: top, bottom, and all sides. The 3-D printer uses that special file to manufacture, or build, the object from the bottom up, layer by layer. The printer lays down the very bottom, thin layer of wrench. Then, it adds the next layer, and the next. Soon, it adds the top layer. Now you have a 3-D printed wrench you can use to tighten bolts!

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Sample from Grade 3, Lesson 10

Digital Teacher Edition

- Offers annotated student lesson pages with answer
- Each lesson includes teaching suggestions for diverse learners, including
  —Struggling leaners
  —English Language Learners
  —Above-level learners
- Guidance for interrpeting and using data to target instruction
- New York Next Generation Learning Standards information and support.

Measuring Up

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