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Focused Reading Intervention— Level 8

This sample includes the following:

- Teacher's Guide Cover** (1 page)
- Teacher's Guide Table of Contents** (1 page)
- How to Use This Product** (4 pages)
- Lesson Plan** (15 pages)

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Level 8

Focused Reading Intervention

Teacher's Guide

Teacher Created Materials
PUBLISHING

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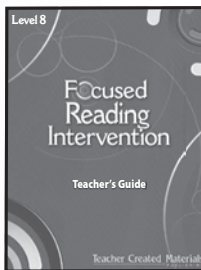
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Kit Components

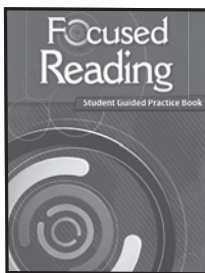
Teacher's Guide

30 easy-to-use, standards-based lesson plans



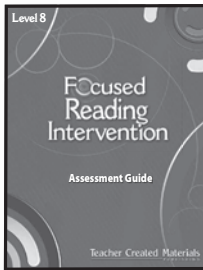
Student Guided Practice Book

Full-color reading passages and student activities



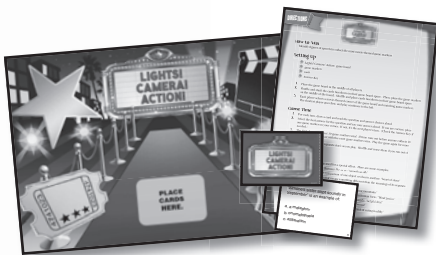
Assessment Guide

Includes a pretest, posttest, and oral reading record

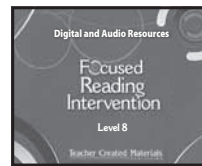


3 Literacy Game Sets

Each game set includes a game board, directions, answer key, and game pieces.

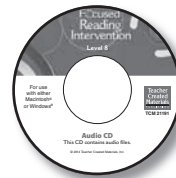


Digital and Audio Resources



Audio CD

Includes professional recordings of all 30 passages.



3 Digital Literacy Games

Digital Literacy Games focus on key word-recognition skills, language conventions, and comprehension strategies



Digital Resources

- PDFs of all student materials (passages, game sets, activity sheets, assessments, etc.)
- PDFs of teacher resources (graphic organizers, rubrics, pacing plans, etc.)
- Digital Literacy Games
- Electronic versions of the Pretest and Posttest and recording tools

Getting Started

1. Prior to instruction, administer the Pretest. This assessment covers all the comprehension skills and objectives for this level of the program. It can be used to determine which concepts have already been mastered by each individual student, as well as which lessons concepts still need to be taught.

2. Determine the most appropriate pacing plan for students. Use or modify the pacing plans located on pages 36–39 to best meet the needs of your students within instructional context.

Note: Use the Pretest Item Analysis (filenames: pretestanalysis.doc; pretestanalysis.pdf, pretestanalysis.xls) to help monitor which skills are the most difficult for students and need to be focused on.

Option 1 Sample Six-Week Pacing Plan

A knowledge of dinosaurs

This pacing plan does not have to be taught over a six-week intervention program.

Week	Day 1	Day 2	Day 3	Day 4	Day 5
1	Introduction to Dinosaurs (pages 101-102)	Introduction to Dinosaurs (pages 103-104)	Introduction to Dinosaurs (pages 105-106)	Introduction to Dinosaurs (pages 107-108)	Introduction to Dinosaurs (pages 109-110)
2	Introduction to Dinosaurs (pages 111-112)	Introduction to Dinosaurs (pages 113-114)	Introduction to Dinosaurs (pages 115-116)	Introduction to Dinosaurs (pages 117-118)	Introduction to Dinosaurs (pages 119-120)
3	Introduction to Dinosaurs (pages 121-122)	Introduction to Dinosaurs (pages 123-124)	Introduction to Dinosaurs (pages 125-126)	Introduction to Dinosaurs (pages 127-128)	Introduction to Dinosaurs (pages 129-130)
4	Introduction to Dinosaurs (pages 131-132)	Introduction to Dinosaurs (pages 133-134)	Introduction to Dinosaurs (pages 135-136)	Introduction to Dinosaurs (pages 137-138)	Introduction to Dinosaurs (pages 139-140)
5	Introduction to Dinosaurs (pages 141-142)	Introduction to Dinosaurs (pages 143-144)	Introduction to Dinosaurs (pages 145-146)	Introduction to Dinosaurs (pages 147-148)	Introduction to Dinosaurs (pages 149-150)
6	Introduction to Dinosaurs (pages 151-152)	Introduction to Dinosaurs (pages 153-154)	Introduction to Dinosaurs (pages 155-156)	Introduction to Dinosaurs (pages 157-158)	Introduction to Dinosaurs (pages 159-160)

Option 2 Sample Four-Week Pacing Plan

A knowledge of dinosaurs

This pacing plan does not have to be taught over a four-week intervention program. Teachers can adjust the pacing plan to best meet the needs of their students.

Week	Day 1	Day 2	Day 3	Day 4
1	Introduction to Dinosaurs (pages 101-102)	Introduction to Dinosaurs (pages 103-104)	Introduction to Dinosaurs (pages 105-106)	Introduction to Dinosaurs (pages 107-108)
2	Introduction to Dinosaurs (pages 109-110)	Introduction to Dinosaurs (pages 111-112)	Introduction to Dinosaurs (pages 113-114)	Introduction to Dinosaurs (pages 115-116)
3	Introduction to Dinosaurs (pages 117-118)	Introduction to Dinosaurs (pages 119-120)	Introduction to Dinosaurs (pages 121-122)	Introduction to Dinosaurs (pages 123-124)
4	Introduction to Dinosaurs (pages 125-126)	Introduction to Dinosaurs (pages 127-128)	Introduction to Dinosaurs (pages 129-130)	Introduction to Dinosaurs (pages 131-132)

Name: _____ Date: _____

Pretest

Questions 1-4: Read the passage. Then answer the questions.

The End of REAPER?

For 40 years and 125 hours, working on the space shuttle program was the plan for NASA's Bill Branson. Despite what he'd done, Branson had no idea that the shuttle program for which NASA was a top challenge waiting was his last.

Working on the shuttle program was not the only reason Branson had chosen to work for NASA. He had also been attracted to the job because of the excitement of working on the shuttle program. The last shuttle program to be launched was the shuttle program that Branson was working on. Space shuttle programs are the last shuttle program to be launched for NASA.

Quick fact: Branson and 125 hours, working on the space shuttle program was the plan for NASA's Bill Branson.

1. Which question from the passage requires the reader to understand what happened in the text? (Select all that apply.)

A. How many hours did Branson work on the shuttle program?

B. How many years did Branson work on the shuttle program?

C. How many shuttle programs did Branson work on?

D. How many shuttle programs did Branson work on?

2. The passage suggests that Branson was excited about working on the shuttle program. Which text from the passage supports this? (Select all that apply.)

A. "He had also been attracted to the job because of the excitement of working on the shuttle program."

B. "The last shuttle program to be launched was the shuttle program that Branson was working on."

C. "Space shuttle programs are the last shuttle program to be launched for NASA."

D. "Working on the shuttle program was not the only reason Branson had chosen to work for NASA."

Pretest

Option 3 Sample 24-Week Pacing Plan

A knowledge of dinosaurs

This pacing plan does not have to be taught over a 24-week intervention program. Teachers can adjust the pacing plan to best meet the needs of their students.

Week	Day 1	Day 2
1	Introduction to Dinosaurs (pages 101-102)	Introduction to Dinosaurs (pages 103-104)
2	Introduction to Dinosaurs (pages 105-106)	Introduction to Dinosaurs (pages 107-108)
3	Introduction to Dinosaurs (pages 109-110)	Introduction to Dinosaurs (pages 111-112)
4	Introduction to Dinosaurs (pages 113-114)	Introduction to Dinosaurs (pages 115-116)
5	Introduction to Dinosaurs (pages 117-118)	Introduction to Dinosaurs (pages 119-120)
6	Introduction to Dinosaurs (pages 121-122)	Introduction to Dinosaurs (pages 123-124)
7	Introduction to Dinosaurs (pages 125-126)	Introduction to Dinosaurs (pages 127-128)
8	Introduction to Dinosaurs (pages 129-130)	Introduction to Dinosaurs (pages 131-132)
9	Introduction to Dinosaurs (pages 133-134)	Introduction to Dinosaurs (pages 135-136)
10	Introduction to Dinosaurs (pages 137-138)	Introduction to Dinosaurs (pages 139-140)
11	Introduction to Dinosaurs (pages 141-142)	Introduction to Dinosaurs (pages 143-144)
12	Introduction to Dinosaurs (pages 145-146)	Introduction to Dinosaurs (pages 147-148)
13	Introduction to Dinosaurs (pages 149-150)	Introduction to Dinosaurs (pages 151-152)
14	Introduction to Dinosaurs (pages 153-154)	Introduction to Dinosaurs (pages 155-156)
15	Introduction to Dinosaurs (pages 157-158)	Introduction to Dinosaurs (pages 159-160)
16	Introduction to Dinosaurs (pages 161-162)	Introduction to Dinosaurs (pages 163-164)
17	Introduction to Dinosaurs (pages 165-166)	Introduction to Dinosaurs (pages 167-168)
18	Introduction to Dinosaurs (pages 169-170)	Introduction to Dinosaurs (pages 171-172)
19	Introduction to Dinosaurs (pages 173-174)	Introduction to Dinosaurs (pages 175-176)
20	Introduction to Dinosaurs (pages 177-178)	Introduction to Dinosaurs (pages 179-180)
21	Introduction to Dinosaurs (pages 181-182)	Introduction to Dinosaurs (pages 183-184)
22	Introduction to Dinosaurs (pages 185-186)	Introduction to Dinosaurs (pages 187-188)
23	Introduction to Dinosaurs (pages 189-190)	Introduction to Dinosaurs (pages 191-192)
24	Introduction to Dinosaurs (pages 193-194)	Introduction to Dinosaurs (pages 195-196)

Pretest Item Analysis

Use this table to record the results of the pretest. The table shows the number of students who answered each question correctly. Use the table to determine which questions are the most difficult for students.

Question	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
Correct																									
Incorrect																									

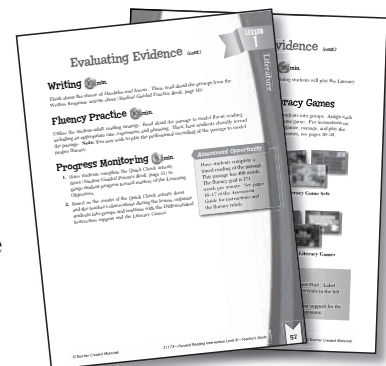
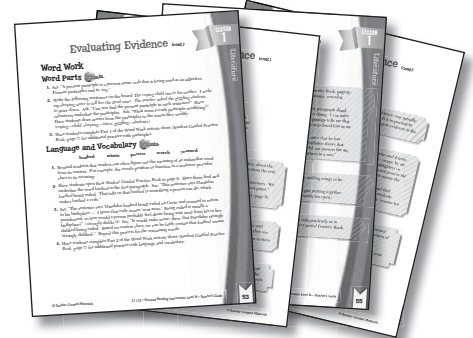
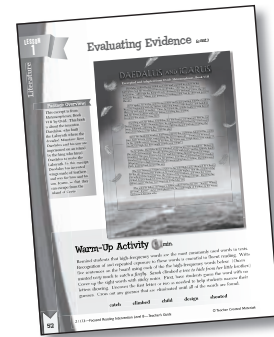
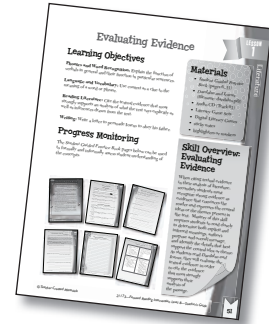
Pretest Item Analysis

Teaching a Lesson

Teacher's Guide

Each eight-page lesson is organized in a consistent format for ease of use. Teachers may choose to complete some or all of the lesson activities in order to best meet the needs of their students. Each lesson includes:

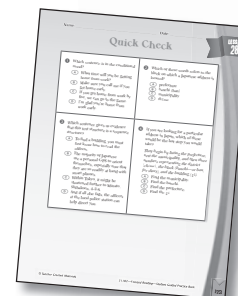
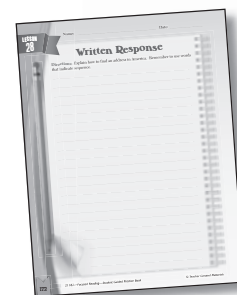
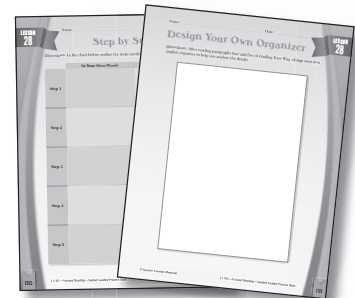
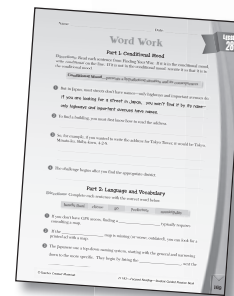
- an overview page with key information for planning
- a key English Language Arts standard
- a Skill Overview providing background information
- a copy of the passage from the *Student Guided Practice Book*
- a Warm-Up Activity to build students' automaticity in reading high-frequency words
- time markers to indicate the approximate time for instruction
- a Word Work section focusing on foundational language and vocabulary skills
- use of the Gradual Release of Responsibility Model in the Whole-Group Comprehension section
- a Written Response activity that ties to the reading skill
Note: You may wish to use the digital version of the writing prompt found on the Digital Resource USB Device to provide practice for the electronic testing environments.
- fluency practice activities to build oral reading skills
- differentiation strategies to support and extend learning
- literacy learning games to motivate students to develop and reinforce mastery of basic skills



Student Guided Practice Book

Each lesson in the *Teacher's Guide* has six corresponding student pages in the *Student Guided Practice Book*:

- a high-interest reading passage to engage students
- a variety of text types to meet the rigor and text complexity requirements
- Word Work activities to reinforce foundational reading skills (Levels K–5) and language conventions (Levels 6–8)
- activities that support vocabulary acquisition and language development
- comprehension activities that reinforce skills and prompt students to use the text when supporting their responses
- a Written Response activity to extend and enrich students' reading/writing connection
- a Quick Check to easily monitor students' progress



Evaluating Claims

Learning Objectives

Language Conventions: Use an ellipsis to indicate an omission.

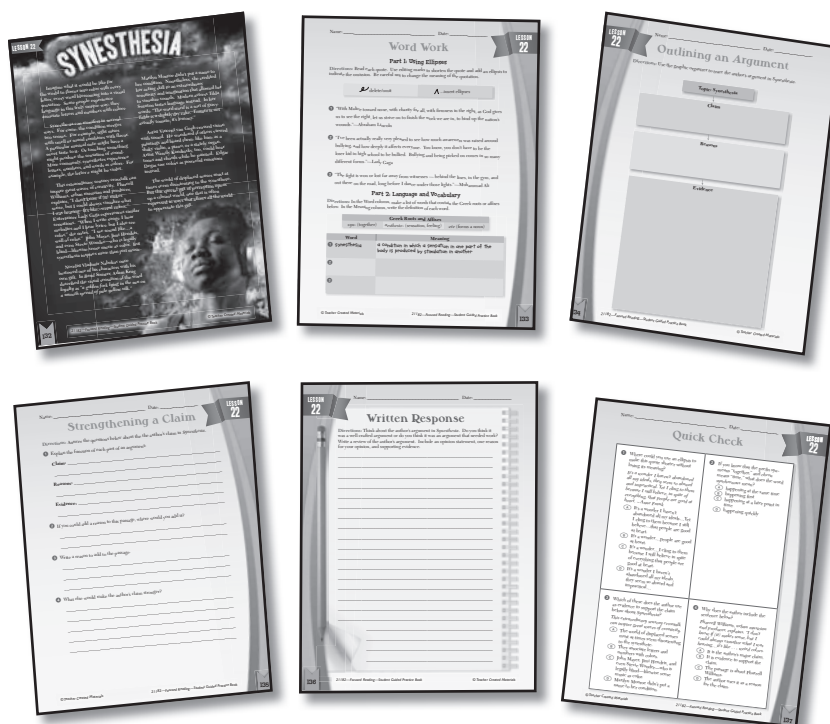
Language and Vocabulary: Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word.

Reading Informational Text: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

Writing: Write a review of the author's claim.

Progress Monitoring

The *Student Guided Practice Book* pages below can be used to formally and informally assess student understanding of the concepts.



Materials

- *Student Guided Practice Book* (pages 132–137)
- *Synesthesia* (filename: synesthesia.pdf)
- Audio CD (Track 22)
- Literacy Game Sets
- Digital Literacy Games
- sticky notes
- chart paper

Skill Overview: Evaluating Claims

Secondary students must read to learn. Therefore, they must be able to assess the value and usefulness of informational texts. To do this, they will need to evaluate the arguments in a text in order to distinguish those supported by evidence from those that are not supported by evidence. Students must also decide if there is enough evidence to support an author's claim in an informational text. In *Synesthesia*, students will trace and evaluate the author's argument.

Evaluating Claims (cont.)



SYNESTHESIA

Imagine what it would be like for the world to flower into color with every letter, every word blossoming into a visual sensation. Some people experience language in this truly unique way; they associate letters and numbers with colors.

Synesthesia can manifest in several ways. For some, the condition merges two senses. For example, sight mixes with smell or sound combines with flavor. A particular musical note might have a sweet taste to it. Or touching something might produce the sensation of sound. More commonly, synesthetes experience letters, numbers, and words as colors. For example, the letter *e* might be violet.

This extraordinary sensory crosstalk can inspire great waves of creativity. Pharrell Williams, urban musician and producer, explains, “I don’t know if (it) makes sense, but I could always visualize what I was hearing. It’s like...weird colors.” Entertainer Lady Gaga experiences similar sensations. “When I write songs, I hear melodies and I hear lyrics, but I also see color,” she notes. “I see sound like...a wall of color.” John Mayer, Jimi Hendrix, and even Stevie Wonder—who is legally blind—likewise sense music as color. But synesthesia inspires more than just music.

Novelist Vladimir Nabokov once bestowed one of his characters with his own gift. In *Bend Sinister*, Adam Krug described the visual sensation of the word *loyalty* as “a golden fork lying in the sun on a smooth spread of pale yellow silk.”

Marilyn Monroe didn’t put a name to her condition. Nonetheless, she credited her acting skill to an extraordinary sensitivity and imagination that allowed her to visualize sounds. Modern actress Tilda Swinton tastes language instead. In her words, “The word *word* is a sort of gravy. *Table* is a slightly dry cake. *Tomato* is not actually tomato, it’s lemony.”

Artist Vincent van Gogh crossed vision with sound. He wondered if others viewed paintings and heard them, like him, as a shaky violin, a piano, or a stately organ. Artist Wassily Kandinsky, too, could hear tones and chords while he painted. Edgar Degas saw colors as powerful emotions instead.

The world of displaced senses must at times seem disorienting to the synesthete. But this special gift of perception opens up a vibrant world, one that is often expressed in ways that allows all the world to appreciate this gift.

Warm-Up Activity 5 min.

Remind students that high-frequency words are the most commonly used words in texts. Recognition of and repeated exposure to these words is essential to fluent reading. Write five sentences on the board using each of the high-frequency words below. Cover up the high-frequency words with sticky notes. First, have students guess the word with no letters showing. Write three reasonable guesses to the side. Uncover the first letter or two as needed to help students narrow their guesses. Cross out guesses that are eliminated. Show the whole word and help students confirm which guess makes sense and has the right letters.

art brown drawing feeling touch

Evaluating Claims *(cont.)*

Word Work

Using Ellipses 10 min.

1. Write an ellipsis (...) on the board. Ask, “Do you know the name of these three little dots that you sometimes see in print?” (*ellipsis or ellipses: plural*)
2. Say, “One way to use an ellipsis is to indicate an omission. An omission is when something is omitted or left out. Most often, people use an ellipsis when they do not have room to include an entire quotation. However, writers must be careful not to change the meaning of the quote with an ellipsis.”
3. Write the following quotation from Abraham Lincoln on the board: “*Don’t interfere with anything in the Constitution. That must be maintained, for it is the only safeguard of our liberties.*” Say, “If we wanted to use this quote in a newspaper article, for example, but had a tight word limit, we could use an ellipsis to omit the redundant part.” Cross out *that must be maintained, for* and replace the phrase with an ellipsis.
4. Have students complete Part 1 of the Word Work activity sheet (*Student Guided Practice Book*, page 133) for additional practice with using ellipses to indicate omissions.

Language and Vocabulary 10 min.

1. Explain that many of our words started as Latin or Greek words. They have been changed over time, but their origins provide clues about meaning.
2. Say, “Today’s passage is about a condition with a very long medical name: *synesthesia*. We can learn a lot about the condition by examining its name.” Write *synesthesia* on chart paper.
3. Circle the prefix *syn-*. Underline the root *esth*. Say, “The Greek prefix *syn-* means ‘together.’ The Greek root *esth* means ‘sensation or feeling.’” Record the meanings on chart paper. Say, “By putting these word parts together, we get a simple definition of *synesthesia* as ‘sensation together.’ Knowing that will help us as we read about *synesthesia*.”
4. Add the word *synesthete* to the chart paper. Ask, “How does the suffix *-ete* change the meaning of the word?” (*forms a noun*) Say, “A *synesthete* is a person with the condition *synesthesia*.”
5. Have students complete Part 2 of the Word Work activity sheet (*Student Guided Practice Book*, page 133) for additional practice with language and vocabulary.

Evaluating Claims *(cont.)*

Whole-Group Lesson Before Reading 10 min.

I Do

1. Have students turn to *Synesthesia* (*Student Guided Practice Book*, page 132). You may wish to display the PDF version.
2. Explain that advanced readers must evaluate the claims or arguments authors make. Say, “An argument is a claim made by an author and supported by evidence. The focus of today’s lesson will be tracing and evaluating an author’s argument in an informational text.”

We Do

1. Create a T-chart on the board with one column labeled *Topic* and the other column labeled *Claim*. Ask, “What are some topics in the news or on students’ minds these days that cause arguments or debates?” Remind students that the topic is the subject of the text. Record student responses in the *Topic* column of the chart. (*raising taxes, school violence, bullying, rules about technology at school, etc.*)
2. Point to the column labeled *Claim*. Ask, “What arguments or claims have you heard people make about these topics?” Have students write their ideas in the *Claims* column of the T-chart.
3. Write the definition of synesthesia on chart paper: a condition in which sensation in one part of the body is produced by stimulation in another.

You Do

1. Have students work in pairs to predict the claims that could be made about synesthesia.

Evaluating Claims *(cont.)*

Whole-Group Lesson *(cont.)*

During Reading 15 min.

Language Support

Explicitly illustrate the difference between a claim and a reason. Explain that a claim is an idea that someone is persuading others to believe is true. A reason is evidence used to help prove that the claim is the practice making examples of claims and reasons with students. For example, exercising is good for your health, whereas, exercise has proven to help with weight loss is a reason to support the claim.

I Do

1. Pair students to partner-read *Synesthesia* (*Student Guided Practice Book*, page 132). If students need additional support reading the text, reread the passage aloud, or play the professional recording from the Audio CD.
2. Say, “This passage was very interesting. It seems like the condition of synesthesia can manifest in two basic ways: with two senses connected so that an experience with one sense stimulates a reaction for another sense and with text closely connected to colors in the mind. The author names many famous people who claim to have first-hand experience with this condition.”

We Do

1. Ask, “Can you identify the author’s claim about synesthesia?” (*This extraordinary sensory crosstalk can inspire great waves of creativity.*)
2. Ask, “What reason does the author give for making this claim? How does the author explain the reason for making the claim?” (*But this special gift of perception opens up a vibrant world, one that is often expressed in ways that allows all the world to appreciate this gift.*)

You Do

1. Have students work independently or in pairs to complete the Outlining an Argument activity sheet (*Student Guided Practice Book*, page 134).

Evaluating Claims *(cont.)*

Whole-Group Lesson *(cont.)*

After Reading 10 min.

I Do

1. Say, “Earlier, we outlined *Synesthesia*. That is also called *tracing an argument*.”
2. Say, “Now we get to evaluate the author’s argument. That means we will decide if the author included enough reasons and valid evidence to support the claim.”
3. Explain to students the process of evaluating an argument. Say, “A solid argument has a claim, reasons that explain the claim, and evidence to support the reasons. If the author has good reasons for the claim and valid evidence to support the reasons, the argument is solid.”

We Do

1. Have students review their completed Outlining an Argument activity sheets (*Student Guided Practice Book*, page 134). Ask, “Do you see any holes in your outline? Was there a box you had a hard time filling in?” (*the reasons box*) Encourage students to discuss their observations.
2. Say, “In the last paragraph, the author wrote, *But this special gift of perception opens up a vibrant world, one that is often expressed in ways that allows all the world to appreciate this gift*. This could be considered a reason, but it was buried in the conclusion. It didn’t really help us understand the claim before reading the evidence.”

You Do

1. Have students, either independently or in pairs, complete the Strengthening a Claim activity sheet (*Student Guided Practice Book*, page 135) either now or during the Differentiated Instruction portion of the lesson.
2. Provide time for students to share their responses with classmates in small groups. Also, ask them to share one thing they learned about evaluating arguments.

Evaluating Claims *(cont.)*

Writing 10 min.

Tell students to think about *Synesthesia* and the author's claim. Then, read aloud the prompt from the Written Response activity sheet (*Student Guided Practice Book*, page 136). You may wish to have students complete the digital version of the writing prompt found on the Digital Resources USB device.

Fluency Practice 10 min.

Point out that proper nouns can be difficult to read. Make a list of the proper nouns in *Synesthesia*. Read each one as you point to it, and then have students echo-read after you. **Note:** You may wish to play the professional recording of the passage to model proper fluency.

Progress Monitoring 5 min.

1. Have students complete the Quick Check activity sheet (*Student Guided Practice Book*, page 137) to gauge student progress toward mastery of the Learning Objectives.
2. Based on the results of the Quick Check activity sheet and the teacher's observations during the lesson, organize students into groups and continue with the Differentiated Instruction support and the Literacy Games.

Assessment Opportunity

Have students complete a timed reading of the passage. This passage has 386 words. The fluency goal is 171 words per minute. See pages 16–17 of the *Assessment Guide* for instructions and the fluency rubric.

Evaluating Claims *(cont.)*

Differentiated Instruction 35 min.

While the teacher meets with each group below, the remaining students will play the Literacy Games.

Reteach

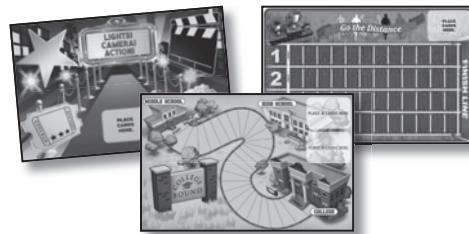
1. Reread *Synesthesia* aloud, or play the professional recording from the Audio CD.
2. Present the following claim to students: *synesthesia inspires waves of creativity*.
3. Have students highlight or underline reasons from the passage that support the claim. Allow time for students to explain why they believe their reasons support the claim.

Reinforce

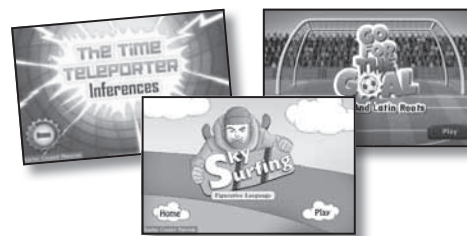
1. Reread *Synesthesia* aloud, or play the professional recording from the Audio CD.
2. Ask students to decide if they are convinced that synesthesia inspires waves of creativity. Allow students to engage in a friendly debate, either defending or opposing the claim. Encourage them to use the passage for support.

Literacy Games

Divide students into groups. Assign each group to one game. For instructions on how to organize, manage, and play the Literacy Games, see pages 30–34.



Literacy Game Sets



Digital Literacy Games



Extend Learning

1. As a group, have students design a rubric for evaluating arguments.
2. Have them work independently to use the rubric to evaluate *Synesthesia*.

SYNESTHESIA

Imagine what it would be like for the world to flower into color with every letter, every word blossoming into a visual sensation. Some people experience language in this truly unique way: they associate letters and numbers with colors.

Synesthesia can manifest in several ways. For some, the condition merges two senses. For example, sight mixes with smell or sound combines with flavor. A particular musical note might have a sweet taste to it. Or touching something might produce the sensation of sound. More commonly, synesthetes experience letters, numbers, and words as colors. For example, the letter *e* might be violet.

This extraordinary sensory crosstalk can inspire great waves of creativity. Pharrell Williams, urban musician and producer, explains, “I don’t know if (it) makes sense, but I could always visualize what I was hearing. It’s like...weird colors.” Entertainer Lady Gaga experiences similar sensations. “When I write songs, I hear melodies and I hear lyrics, but I also see color,” she notes. “I see sound like...a wall of color.” John Mayer, Jimi Hendrix, and even Stevie Wonder—who is legally blind—likewise sense music as color. But synesthesia inspires more than just music.

Novelist Vladimir Nabokov once bestowed one of his characters with his own gift. In *Bend Sinister*, Adam Krug described the visual sensation of the word *loyalty* as “a golden fork lying in the sun on a smooth spread of pale yellow silk.”

Marilyn Monroe didn’t put a name to her condition. Nonetheless, she credited her acting skill to an extraordinary sensitivity and imagination that allowed her to visualize sounds. Modern actress Tilda Swinton tastes language instead. In her words, “The word *word* is a sort of gravy. *Table* is a slightly dry cake. *Tomato* is not actually tomato, it’s lemony.”

Artist Vincent van Gogh crossed vision with sound. He wondered if others viewed paintings and heard them, like him, as a shaky violin, a piano, or a stately organ. Artist Wassily Kandinsky, too, could hear tones and chords while he painted. Edgar Degas saw colors as powerful emotions instead.

The world of displaced senses must at times seem disorienting to the synesthete. But this special gift of perception opens up a vibrant world, one that is often expressed in ways that allows all the world to appreciate this gift.



Word Work

Part 1: Using Ellipses

Directions: Read each quote. Use editing marks to shorten the quote and add an ellipsis to indicate the omission. Be careful not to change the meaning of the quotation.

e delete/omit

^ ...insert ellipses

- 1 “With Malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation’s wounds.”—Abraham Lincoln
- 2 “I’ve been actually really very pleased to see how much awareness was raised around bullying, and how deeply it affects everyone. You know, you don’t have to be the loser kid in high school to be bullied. Bullying and being picked on comes in so many different forms.”—Lady Gaga
- 3 “The fight is won or lost far away from witnesses — behind the lines, in the gym, and out there on the road, long before I dance under those lights.”—Muhammad Ali

Part 2: Language and Vocabulary

Directions: In the Word column, make a list of words that contain the Greek roots or affixes below. In the Meaning column, write the definition of each word.

Greek Roots and Affixes

syn- (together)

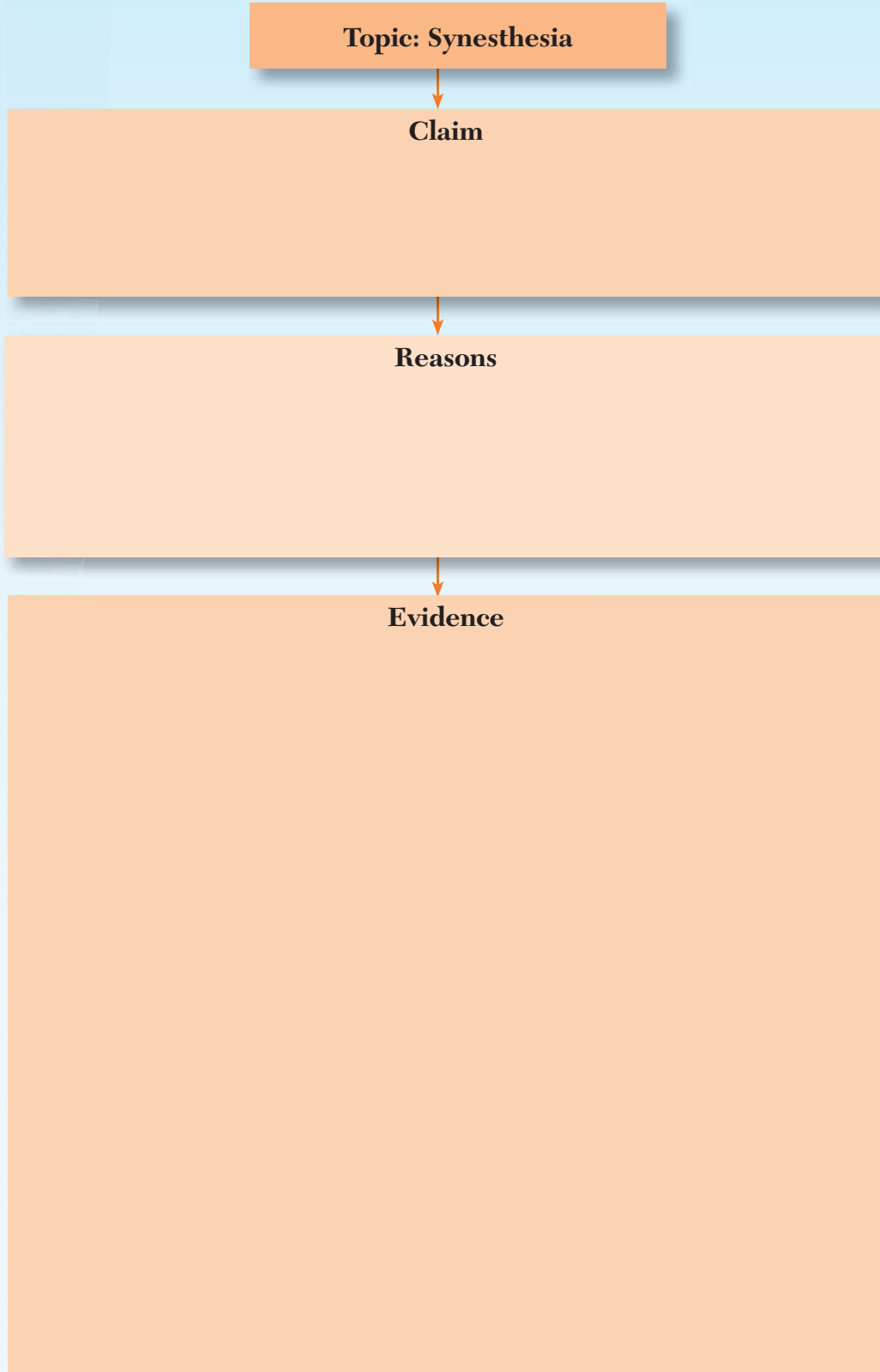
aesthesio- (sensation, feeling)

-ete (forms a noun)

Word	Meaning
1 synesthesia	a condition in which a sensation in one part of the body is produced by stimulation in another
2	
3	

Outlining an Argument

Directions: Use the graphic organizer to trace the author's argument in *Synesthesia*.



Strengthening a Claim

Directions: Answer the questions below about the the author’s claim in *Synesthesia*.

- 1 Explain the function of each part of an argument:

Claim: _____

Reasons: _____

Evidence: _____

- 2 If you could add a reason to this passage, where would you add it?

- 3 Write a reason to add to the passage.

- 4 What else would make the author’s claim stronger?

Quick Check

- 1 Where could you use an ellipsis to make this quote shorter without losing its meaning?

It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are good at heart. – Anne Frank

- (A) It's a wonder I haven't abandoned all my ideals...Yet I cling to them because I still believe...that people are good at heart.
- (B) It's a wonder...people are good at heart.
- (C) It's a wonder...I cling to them because I still believe in spite of everything that people are good at heart.
- (D) It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical...

- 2 If you know that the prefix *syn-* means “together,” and *chron* means “time,” what does the word *synchronous* mean?

- (A) happening at the same time
- (B) happening first
- (C) happening at a later point in time
- (D) happening quickly

- 3 Which of these does the author use as evidence to support the claim below about *Synesthesia*?

This extraordinary sensory crosstalk can inspire great waves of creativity.

- (A) The world of displaced senses must at times seem disorienting to the synesthete.
- (B) They associate letters and numbers with colors.
- (C) John Mayer, Jimi Hendrix, and even Stevie Wonder—who is legally blind—likewise sense music as color.
- (D) Marilyn Monroe didn't put a name to her condition.

- 4 Why does the author include the sentence below?

Pharrell Williams, urban musician and producer, explains, “I don't know if (it) makes sense, but I could always visualize what I was hearing...it's like . . . , weird colors.

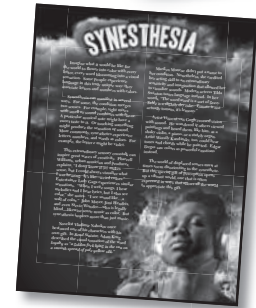
- (A) It is the author's major claim.
- (B) It is evidence to support the claim.
- (C) The passage is about Pharrell Williams.
- (D) The author uses it as a reason for the claim.

Evaluating Claims

Oral Reading Record

Name: _____ Date: _____

Assessor: _____



Total Word Count	Codes				
111	E = errors	SC = self-corrections	M = meaning	S = structure	V = visual

Cumulative Word Count	Text	E	SC	Cues Used	
				E	SC
10	Imagine what it would be like for the world to flower into color with every letter, every word blossoming into a visual sensation. Some people experience language in this truly unique way: they associate letters and numbers with colors.				
18					
25					
32					
39					
46	Synesthesia can manifest in several ways. For some, the condition merges two senses. For example, sight mixes with smell or sound combines with flavor. A particular musical note might have a sweet taste to it. Or touching something might produce the sensation of sound. More commonly, synesthetes experience letters, numbers, and words as colors. For example, the letter e might be violet.				
53					
60					
67					
76					
83					
88					
96	This extraordinary sensory crosstalk can inspire great waves of creativity.				
101					
107					
111					
	TOTALS				

Error Rate:

Self-Correction Rate:

Accuracy Percentage:

Time: