

GRADE 5, UNIT 5

Teacher Unit Guide



A Lavinia Literacy Program

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VOTE FOR WOMEN

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Red Thread

A Lavinia Literacy Program



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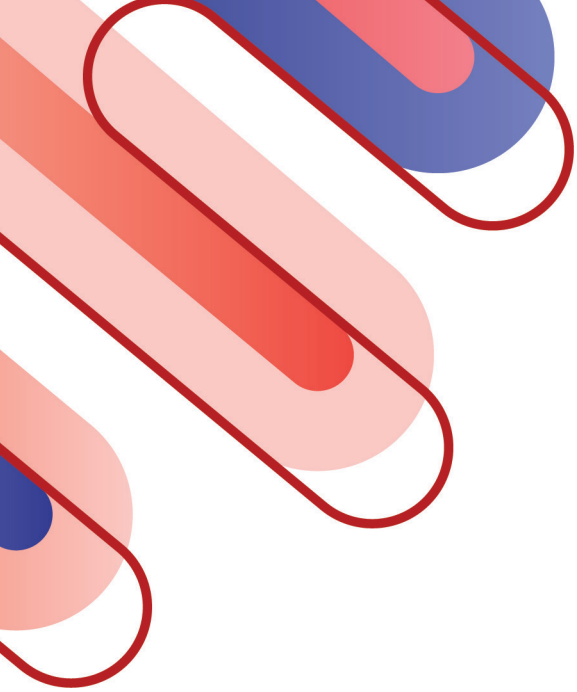
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UNIT OVERVIEW





Introduction

Through a series of lively, authentic texts spanning genres, students will explore themes of self-reliance and resilience as they continue to build their phonics, fluency, and critical reading skills. Each text—including nonfiction narratives and pieces of journalism, excerpts from novels, and poems—will encourage students to consider the strength of a person’s will, instinct, and ability to struggle through adversity. In phonics, students will learn more sophisticated spelling rules, patterns, and their associated exceptions for various common sounds and letter patterns; they will also learn the meanings of additional affixes and rules for word formation to help expand their vocabularies. Continued self-monitoring, self-correction, and phrasing techniques for reading with expression will bolster students’ confidence, interest, and overall comprehension.

Skill Focuses

In Week 1, students will focus on the concept of silent letters, such as “h” and “ps,” along with unusual pronunciations for different letter patterns, including “ti” as /ch/ or /sh/, and “sc” as /s/ or /sh/. Students will study rules or spelling patterns that influence the pronunciation of these letters in different words. The fluency focus for the week will center around self-monitoring, self-correcting, and rereading when reading aloud with a partner and independently. The first text of the unit, “Excerpt #1 from *Emerging from Darkness*,” will introduce students to different types of internal and external conflicts in literature, helping them identify and apply their understanding of conflict types to have a more nuanced understanding of characters, their relationships, and a text’s overall themes.

In Week 2, students will review the rules for decoding and encoding words where “y” acts as a vowel. More specifically, students will review how and when to pronounce “y” as /ē/, /ī/, or /ī/. Students will also learn about the split vowel combination “ua,” in which both letters make their own distinct sounds rather than combining to form a vowel team. Students will learn to read nonfiction fluently by emphasizing specific word choices to represent an author’s point of view. Reading comprehension lessons center around an understanding of how different subtopics, anecdotes, and other types of evidence enhance knowledge of a broader subject.

In Week 3, students will recognize when the digraph “ch” and the trigraph “que” produce the /k/ sound, as well as different schwa sounds for the letter “o.” With a fluency focus on reading aloud to emphasize key ideas within individual sentences and to sound like confident presenters, students will also consider the different text features nonfiction authors use to provide colorful, memorable images that illustrate important facts within their articles.

In Week 4, the phonics concept is the introduction of the meanings, pronunciation, word formation, and spelling patterns for the suffixes *-ian*, *-ive*, *-ably*, *-ist*, *-ism*, and *-ize*. Students will also review the “y” to “i” spelling rule when adding suffixes that begin with a vowel to words ending with the letter “y.” The week’s fluency and reading comprehension instruction will also include learning how a character’s point of view and their internal monologue contributes to conflict and plot development, and focusing on how word choices help establish different tones for reading aloud.

In Week 5, the phonics concept is applying knowledge of syllable and vowel types to identify further split vowel combinations, such as “ia.” As students turn their attention to poetry, they will review the ways that punctuation and line breaks affect the reading of poetry. They will learn about the significance of different types of allusions within a poem, and how different allusions and symbols affect an understanding of a poem’s deeper themes.

Connections to RedThread Knowledge

In Unit 5 of RedThread Knowledge, students will read articles, excerpts from novels, and poems that share common thematic ground with their anchor text All Thirteen: The Incredible Cave Rescue of the Thai Boys’ Soccer Team by Christina Soontornvat. Students will learn how people can apply their natural ingenuity and knack for solving problems rationally, logically, and creatively in a variety of situations and contexts—whether developing new technologies to assist in search and rescue operations or finding methods for keeping cool and levelheaded in times of crisis. All in all, students will be amazed by the human capacity for survival and retaining hope in even the most troubling of times.



Preparing To Teach

Instructional Displays and Anchor Charts

- “Genre Frames” anchor chart
- “Common Text Features” anchor chart
- “Syllable Division” anchor chart
- “Common Grade 5 Roots” anchor chart
- “Common Grade 5 Prefixes” anchor chart
- “Common Grade 5 Suffixes” anchor chart

GENRE FRAMES	
Genre	Frames
Nonfiction	<ul style="list-style-type: none"> • What is the topic? • What is the text teaching me about the topic? • What is the author’s perspective on the topic?
Fiction	<ul style="list-style-type: none"> • Who are the characters, and what have we learned about them? • What is the conflict? • What is the resolution? • What is the theme?
Poetry	<ul style="list-style-type: none"> • What is the literal meaning? • What is the deeper meaning?

COMMON TEXT FEATURES		
Text Feature	Definition	Purpose
caption	The text that explains an illustration or photograph, often beneath the image.	<ul style="list-style-type: none"> Provides context and explanation for an image. Helps readers connect the purpose of including the image with the rest of the text.
diagram	A picture with labels or explanations of the parts of something or the steps in a process.	<ul style="list-style-type: none"> Helps readers visualize what the author describes in a text. Clarifies different components and how they fit together.
image	A visual representation of something (e.g., a photograph or illustration).	<ul style="list-style-type: none"> Helps readers envision details in the text. Provides additional details through information best understood visually; captions explain all or part of the image.
map	A diagram representing an area of land or water.	<ul style="list-style-type: none"> Shows relative distance between places. Indicates directions, routes, travel, or other movement between places. Develops readers' understanding of a region or setting.
table of contents	An organized list of a text's components, often including chapters or sections and their page numbers.	<ul style="list-style-type: none"> Helps readers find specific information within a text. Provides an overview of the information a text will cover.
timeline	A visual representation of events in chronological order.	<ul style="list-style-type: none"> Provides an overview of events in chronological order. Shows developments or changes over time. Helps readers understand how events are related, based on when they occur.
sidebar	A section of text that is near the main text, often providing additional information about the topic.	<ul style="list-style-type: none"> Expands on information in the main body of the text. Helps readers understand one aspect of a larger section of text.
heading	The title of a section of text.	<ul style="list-style-type: none"> Helps readers understand what information they will find in this section of writing.

COMMON TEXT FEATURES		
Text Feature	Definition	Purpose
glossary	An alphabetical list of words and their definitions, usually located at the end of a text.	<ul style="list-style-type: none">• Helps readers know the definitions of the important words needed to understand the topic.

SYLLABLE DIVISION		
Vowel Division	Rule	Example
One consonant between two vowels	Divide the syllable between the consonant and the second vowel to close in the syllable and make a short vowel sound.	cab in
	Divide the syllable between the first vowel and the middle consonant to make the first syllable an open syllable.	stu dent
	Keep glued sounds together.	plan et
Two consonants between two vowels	Divide the syllable between the two consonants, unless there is a blend or sound that needs to stay together.	bas ket
	Keep consonant digraphs, common consonant blends, glued sounds, and r-controlled vowels together.	gath er
	If the two consonants are double consonants, divide the syllable between the double consonants.	rab bit
	If the word is a compound word, divide the syllable between the two words.	sun set
Three consonants between two vowels	Usually divide the syllable between the first and second consonant, unless there is a blend or sound that needs to stay together.	mon ster
	Keep consonant digraphs, common consonant blends, glued sounds, and r-controlled vowels together.	pump kin
	If a common consonant blend can be made in both syllables, the blend often goes with the second syllable.	hun dred
	If the word is a compound word, divide the syllable between the two words.	back pack

SYLLABLE DIVISION		
Vowel Division	Rule	Example
Four consonants between two vowels	Usually divide the syllable between the first and second consonant, unless there is a blend that needs to stay together.	in struct
	Split the syllable down the middle with two consonants going with the first syllable and two going with the second syllable, when there are two separate blends.	dump ster
	If the word is a compound word, divide the syllable between the two words.	hand stand
Consonant-le	Divide the syllable before the consonant that appears before the "le."	ta ble
	If the two consonants are double consonants, divide the syllable between the double consonants.	shut tle
Prefixes and suffixes	Divide the syllable after the prefix.	re write
	Usually divide a syllable before a suffix.	joy ful
Two vowels next to each other	Usually keep vowel teams together.	ex plain
	If not a common vowel team, divide the syllable between the two vowels.	li on

COMMON GRADE 5 ROOTS				
Root	Meaning	Examples		
<i>ambi</i>	Both.	<u>amb</u> iguous	<u>amb</u> idextrous	<u>amb</u> itious
<i>aqua</i>	Water.	<u>aqu</u> arium	<u>aqu</u> amarine	<u>aqu</u> aplane
<i>aud</i>	Hear.	<u>aud</u> io	<u>aud</u> ition	<u>aud</u> ience
<i>auto</i>	Self.	<u>aut</u> obiography	<u>aut</u> ograph	<u>aut</u> omobile
<i>bene</i>	Good.	<u>ben</u> efit	<u>ben</u> efactor	<u>ben</u> evolent
<i>bio</i>	Life.	<u>bio</u> logy	<u>bio</u> graphy	micro <u>bio</u> logy
<i>chron</i>	Time.	<u>chron</u> ological	<u>chron</u> ic	<u>chron</u> icles
<i>form</i>	Shape.	<u>con</u> form	<u>re</u> form	<u>de</u> form
<i>therm</i>	Heat.	<u>ther</u> mal	<u>ther</u> mometer	hypothermia
<i>phone</i>	Sound; voice.	<u>tele</u> phone	megaphone	<u>phon</u> ograph
<i>archae, archa</i>	Ancient; old; past.	<u>archae</u> ology	<u>archa</u> ic	
<i>scope</i>	To look; to see.	<u>teles</u> cope	micro <u>scop</u> e	horos <u>cop</u> e
<i>amphi</i>	Both.	<u>amph</u> ibian	<u>amph</u> ibious	<u>amph</u> itheater

COMMON GRADE 5 PREFIXES				
Prefix	Meaning	Examples		
<i>re-</i>	To do again.	<u>r</u> etrace	<u>r</u> invent	<u>r</u> evisit
<i>un-</i>	Not; lacking; opposite of.	<u>u</u> nfriendly	<u>u</u> nhappy	<u>u</u> navailable
<i>pre-</i>	Before; forward.	<u>p</u> review	<u>p</u> reschool	<u>p</u> reheat
<i>mal-</i>	Bad; evil.	<u>m</u> alfunction	<u>m</u> alformed	
<i>mis-</i>	Badly; wrongly.	<u>m</u> istake	<u>m</u> isfortunate	<u>m</u> isunderstood
<i>anti-</i>	Against; opposite of.	<u>a</u> ntibacterial	<u>a</u> ntisocial	<u>a</u> ntihero
<i>dis-</i>	Not; to undo; to do the opposite of.	<u>d</u> isappear	<u>d</u> isagree	<u>d</u> isqualify
<i>il-, ir-, in-</i>	Not; without.	<u>i</u> llegal	<u>i</u> rresponsible	<u>i</u> nconsiderate
<i>under-</i>	Lower; less; below.	<u>u</u> nderrate	<u>u</u> nderpay	<u>u</u> ndervalue
<i>en-, em-</i>	To cause; to put into a certain state or condition.	<u>e</u> ncourage	<u>e</u> ndanger	<u>e</u> mpower
<i>sub-</i>	Below; under; beneath.	<u>s</u> ubconscious	<u>s</u> ubmarine	
<i>semi-</i>	Half.	<u>s</u> emifinal	<u>s</u> emisweet	<u>s</u> emiskilled
<i>auto-</i>	Self.	<u>a</u> utopilot	<u>a</u> utomobile	
<i>multi-</i>	Many; much.	<u>m</u> ulticolored	<u>m</u> ulticultural	<u>m</u> ultipurpose
<i>micro-</i>	Very small.	<u>m</u> icrowave	<u>m</u> icrochip	<u>m</u> icrosecond
<i>deci-, deca-</i>	10.	<u>d</u> ecimal	<u>d</u> ecade	<u>d</u> ecathlon
<i>centi-</i>	100.	<u>c</u> entimeter	<u>c</u> entipede	
<i>milli-, mille-</i>	1,000.	<u>m</u> illimeter	<u>m</u> illisecond	<u>m</u> illipede
<i>kilo-</i>	1,000.	<u>k</u> ilometer	<u>k</u> ilogram	

COMMON GRADE 5 SUFFIXES				
Suffix	Meaning	Examples		
-ed, -d	The past tense of regular verbs.	explo <u>red</u>	observ <u>ed</u>	suspend <u>ed</u>
-s, -es	The plural form of nouns and the present tense of verbs.	read <u>s</u>	refer <u>s</u>	wish <u>es</u>
-ful	Full of or notable for.	thank <u>ful</u>	joy <u>ful</u>	beauti <u>ful</u>
-less	Without; lacking something.	fear <u>less</u>	fault <u>less</u>	hope <u>less</u>
-er, -or	Someone who performs an action or is something.	doct <u>or</u>	help <u>er</u>	investigat <u>or</u>
-er	Comparative; more than.	strong <u>er</u>	kinder <u>er</u>	smoother <u>er</u>
-ive, -ative	Inclined or tending toward an action.	argumentat <u>ive</u>	support <u>ive</u>	aggress <u>ive</u>
-ian	Pertaining to or coming from.	music <u>ian</u>	guard <u>ian</u>	technic <u>ian</u>
-ion, -sion, -tion	State; condition; action; process.	condit <u>ion</u>	conclus <u>ion</u>	rebell <u>ion</u>
-ible, -able	Capable of being; having the ability to.	vis <u>ible</u>	prevent <u>able</u>	predict <u>able</u>
-ity	Quality, state, or degree of.	humil <u>ity</u>		
-y	Characterized by.	brain <u>y</u>	funny	happy
-ness	The state or quality of.	dark <u>ness</u>	craz <u>iness</u>	kind <u>ness</u>
-est	Most.	prett <u>iest</u>	fast <u>est</u>	tall <u>est</u>
-ing	Verb form; present participle of an action.	surround <u>ing</u>	start <u>ing</u>	typ <u>ing</u>

COMMON GRADE 5 SUFFIXES				
Suffix	Meaning	Examples		
-ous, -eous, -ious	Having qualities of; full of.	joy <u>ous</u>	envi <u>ous</u>	courte <u>ous</u>
-ic, -tic	Relating to.	hero <u>ic</u>	sympathet <u>ic</u>	icon <u>ic</u>
-al, -ial	Pertaining to.	natur <u>al</u>	season <u>al</u>	essent <u>ial</u>
-en	To make; having the quality of.	brok <u>en</u>	light <u>en</u>	hidd <u>en</u>
-ly	Being like or acting in a particular way; in what manner; characteristic of.	quick <u>ly</u>	obvious <u>ly</u>	bad <u>ly</u>
-ist	One who does.	art <u>ist</u>	biolog <u>ist</u>	pian <u>ist</u>
-ment	Act, process, or result.	achievem <u>ent</u>	replacem <u>ent</u>	disappointm <u>ent</u>
-ium	Container; place where something is kept.	auditor <u>ium</u>	gymnas <u>ium</u>	aquari <u>um</u>
-an, -ian	Of, relating to, or resembling.	Americ <u>an</u>	Armen <u>ian</u>	Canadi <u>an</u>
-ism	Characteristic behavior or quality; a belief, theory, or practice; the act, practice, or process of doing something.	hero <u>ism</u>	Buddh <u>ism</u>	femin <u>ism</u>
-ably (-able + -ly)	Characterized by having the ability to do or be something.	reliab <u>ly</u>	capab <u>ly</u>	comfortab <u>ly</u>
-ology; -logy	Study of; science of.	biolog <u>y</u>	psycholog <u>y</u>	sociolog <u>y</u>

Getting To Know Your Texts

TITLE	AUTHOR	GENRE	LEXILE
"Excerpt #1 from <u>Emerging from Darkness</u> "	Victoria Marie Lees	Fiction	780L
"Excerpt #2 from <u>Emerging from Darkness</u> "	Victoria Marie Lees	Fiction	780L
"Robots to the Rescue"	Steven R. Wills and Susan Barnes	Nonfiction	1110L
"Deep Chambers"	Steve Murray	Nonfiction	1050L
"Search and Rescue Kids"	Jeanne Panek	Nonfiction	930L
"Bare-Bones Survival"	Gina Hagler	Nonfiction	1010L
"Excerpt #1 from <u>Hatchet</u> "	Gary Paulsen	Fiction	1020L
"Excerpt #2 from <u>Hatchet</u> "	Gary Paulsen	Fiction	1020L
"Poem 540: I took my Power in my Hand"	Emily Dickinson	Poetry	N/A
"Still Here"	Langston Hughes	Poetry	N/A



Unit at a Glance

Focus Standards

While many of the ELA Common Core State Standards are covered throughout this unit, the following Focus Standards will be explicitly taught and assessed. Refer to the supplemental materials for a complete overview of covered, focus, and assessed standards.

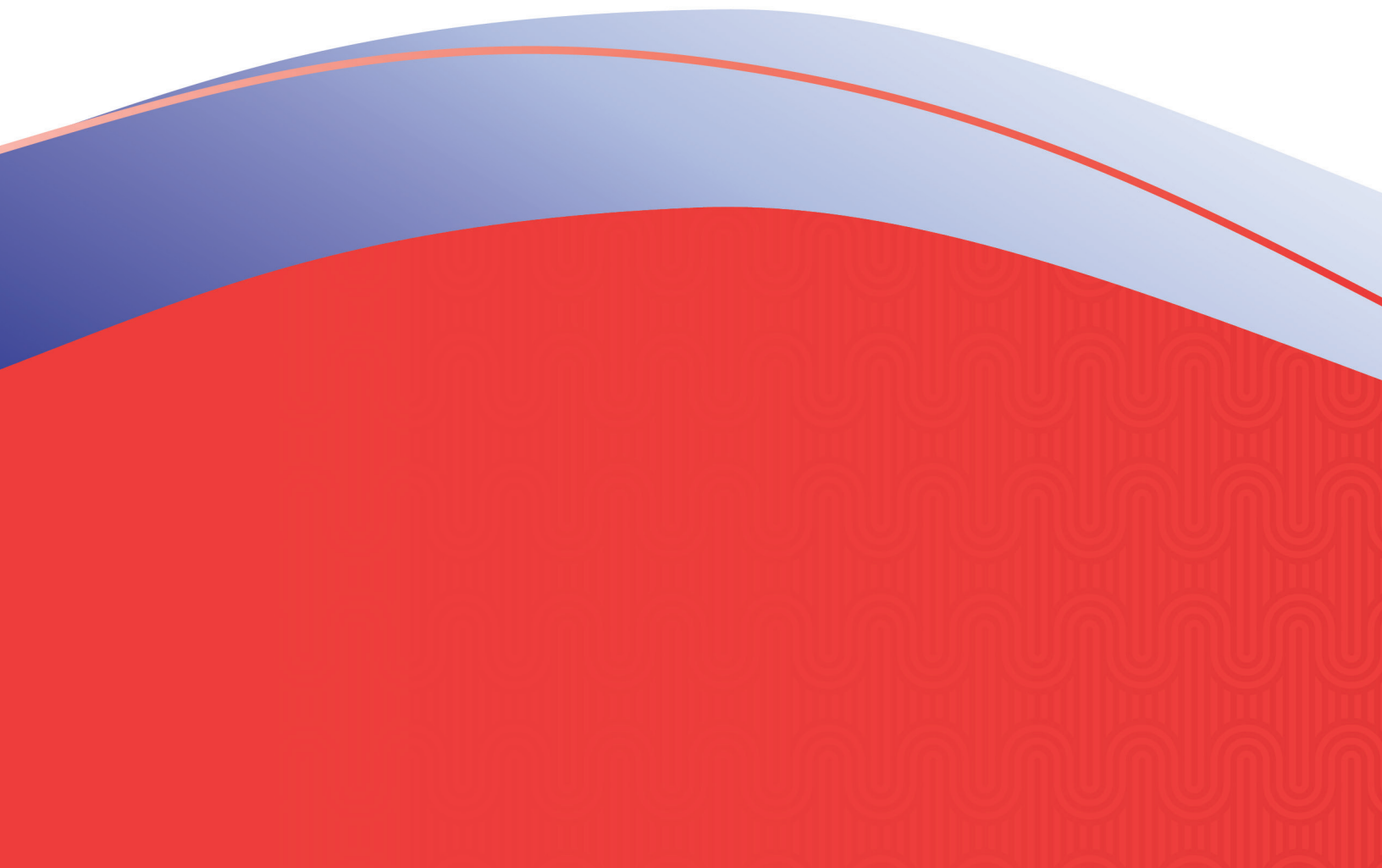
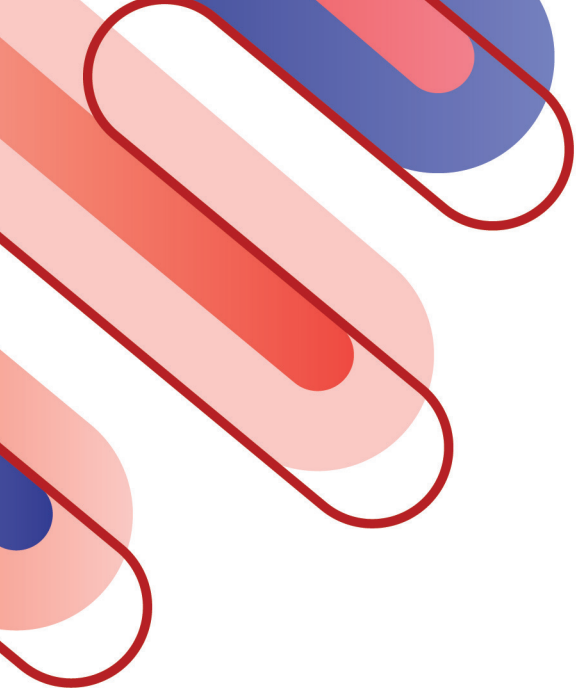
- **Foundational Skills:** RF.5.3, RF.5.3.a, RF.5.4, RF.5.4.a, RF.5.4.b, RF.5.4.c
- **Reading (Informational):** RI.5.2, RI.5.7, RI.5.8, RI.5.10
- **Reading (Literature):** RL.5.2, RL.5.3, RL.5.4, RL.5.6, RL.5.10

Unit Syllabus

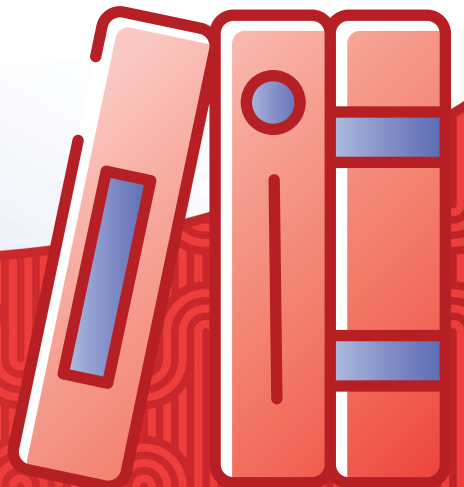
LESSON	TYPE	TEACHING POINT
Week 1		
Lessons 1–4 Text: “Excerpt #1 from <u>Emerging from Darkness</u> ” (Fiction)		
Lesson 5 Text: “Excerpt #2 from <u>Emerging from Darkness</u> ” (Fiction)		
1	Phonics and Morphology	Readers use everything they know about sounds and spelling patterns, such as digraphs and silent letters, to read and understand words.
2	Fluency	Readers monitor their reading by recognizing and correcting mistakes as they read. Then, they use what they know about sounds, syllable types, word parts, and context clues to reread correctly and smoothly, like storytellers or presenters.
3	Main Idea	Fiction readers know that conflict can be both internal and external. They look for both as they read to get a deeper understanding of the themes of the text.
4	Craft and Structure	Fiction readers analyze how the setting impacts the story. They ask themselves, “What language does the author use to describe the setting? How does this impact the story?”
5	Independent Text	Readers use everything they know about decoding words and comprehending texts to help them independently make meaning of a text.
Week 2		
Lessons 6–9 Text: “Robots to the Rescue” (Nonfiction)		
Lesson 10 Text: “Deep Chambers” (Nonfiction)		
6	Phonics and Morphology	Readers use everything they know about sounds and spelling patterns, including “y” as a vowel and split vowels, to read and understand words.
7	Fluency	Readers notice the specific vocabulary words the author chooses and change their tone of voice to match the meaning.
8	Main Idea	Nonfiction readers determine the main idea of each section of a text to help them understand the text’s overall main idea.
9	Craft and Structure	Nonfiction readers consider the purpose of anecdotes in a text. They ask themselves, “How does this anecdote help develop the main idea?”
10	Independent Text	Readers use everything they know about decoding words and comprehending texts to help them independently make meaning of a text.

LESSON	TYPE	TEACHING POINT
Week 3		
Lessons 11–14 Text: “Search and Rescue Kids” (Nonfiction)		
Lesson 15 Text: “Bare-Bones Survival” (Nonfiction)		
11	Phonics and Morphology	Readers use everything they know about sounds and spelling patterns, including digraphs, trigraphs, and alternate vowel sounds, to read and understand words.
12	Fluency	Readers change their tone of voice as they read to reflect the key ideas within a sentence, and they read key ideas in logical phrases.
13	Main Idea	Nonfiction readers determine the main idea of each section of a text and consider how it connects to the overall topic. They ask themselves, “How does this develop my understanding of the overall topic?”
14	Craft and Structure	Nonfiction readers use visual text features such as images, diagrams, and maps to reinforce their understanding of the topic. They ask themselves, “How does this feature connect to the words in the text and develop my understanding of the topic?”
15	Independent Text	Readers use everything they know about decoding words and comprehending texts to help them independently make meaning of a text.
Week 4		
Lessons 16–19 Text: “Excerpt #1 from Hatchet” (Fiction)		
Lesson 20 Text: “Excerpt #2 from Hatchet” (Fiction)		
16	Phonics and Morphology	Readers recognize different parts of words, including base words, roots, and affixes, to help them read, write, and understand words.
17	Fluency	Readers change their tone of voice as they read dialogue and internal monologue to represent characters’ thoughts, feelings, and actions.
18	Main Idea	Fiction readers know that one story can have many different types of conflict, both internal and external. They ask themselves, “How do the conflicts develop? How does the character respond to them?”
19	Craft and Structure	Fiction readers pay attention to a character’s internal monologue and analyze how specific thoughts help us understand themes of a story.
20	Independent Text	Readers use everything they know about decoding words and comprehending texts to help them independently make meaning of a text.

LESSON	TYPE	TEACHING POINT
Week 5		
Lessons 21–24 Text: “Poem 540: I took my Power in my Hand” (Poetry)		
Lesson 25 Text: “Still Here” (Poetry)		
21	Phonics and Morphology	Readers use everything they know about sounds and spelling patterns, including vowel types and split vowels such as “ia,” to read and understand words.
22	Fluency	Poetry readers notice punctuation and line breaks to read groups of words smoothly and fluently in meaningful phrases, like poets.
23	Main Idea	Poetry readers notice allusions and analyze their purpose. They ask themselves, “Why does the author include this allusion? What is its significance, and how does it reveal a theme?”
24	Craft and Structure	Readers of poetry identify symbols by looking for literal objects that may have a deeper meaning.
25	Independent Text	Readers use everything they know about decoding words and comprehending texts to help them independently make meaning of a text.



DAILY LESSON PLANS



Lesson 1

LESSON OVERVIEW

TEACHING POINT:

- Readers use everything they know about sounds and spelling patterns, such as digraphs and silent letters, to read and understand words.

KEY VOCABULARY:

- N/A

MATERIALS:

- “Excerpt #1 from Emerging from Darkness”
- “Common Grade 5 Roots” anchor chart
- “Common Grade 5 Prefixes” anchor chart
- “Common Grade 5 Suffixes” anchor chart
- “Syllable Division” anchor chart
- “Silent ‘h’ Spelling Patterns” chart
- “‘h’ Sounds After Prefix ex-” chart
- “‘ti’ Sounds and Spelling Patterns” chart

UNIT PORTFOLIO:

- **Folio 1:** “Lessons 1–4: Text”
- **Folio 3:** “Lesson 1: Phonics and Morphology”

COMMON CORE STATE STANDARDS FOCUS:

- **RF.5.3:** Know and apply grade-level phonics and word analysis skills in decoding words.
- **RF.5.3.a:** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.

Lesson 1

SUGGESTED AGENDA

30 min. Lesson 1: Phonics and Morphology

8 min. Launch

5 min. Morphology Routine

5 min. Syllable Routine

10 min. Read

2 min. Debrief

Notes for Lesson Differentiation

TO SUPPORT:

Launch: Review the sounds and keywords for all previously taught consonant digraphs and trigraphs that use the letter "h," namely: /ch/ - "chips" - "ch"; /k/ - "chorus" - "ch"; /sh/ - "sheep" - "sh"; /th/ - "thumb" - "th"; /wh/ - "whistle" - "wh"; /ch/ - "pitch" - "tch"; and /f/ - "phone" - "ph."

TO ADVANCE:

Read: Ask students to determine the meaning of the word "impatiently" using word parts (e.g., the prefix *im-*, the base word "patient," and the suffix *-ly*).

Lesson 1: Phonics and Morphology

Main Idea

Title: "Excerpt #1 from Emerging from Darkness"

Over the next four lessons, students will uncover the following ideas:

- While their father is away, Michelle and her younger brother, William, enter a cave. They follow their father's instructions to mark their trail, but William's desire for adventure and recklessness makes Michelle feel uneasy.
- While they explore the cave, Michelle feels grief for her mother, who recently passed away. Michelle struggles with being responsible for her younger brother while her father is so busy.
- When they encounter bats and William panics, Michelle demonstrates her knowledge about bats to reassure her brother. Even though Michelle feels deep sadness over her mother's death, she is able to overcome her internal struggles to help someone she cares about.

Launch

Teaching Point: Readers use everything they know about sounds and spelling patterns, such as digraphs and silent letters, to read and understand words.

As you know, letters in the English language can make a variety of sounds. Sometimes, letters in words behave exactly as we expect them to: "t" sounds like /t/ as in "toe." Other times, we know that letters can have more than one sound, such as "s," which can sound like /s/ as in "snake" or /z/ as in "webs." We also know that sometimes letters combine with each other as digraphs to make totally different sounds, such as /ch/ as in "chips." And sometimes, letters can make no sound at all, depending on where they appear in different words.

Today, we will look at how the letter "h" can behave in different words, depending on where it appears and what letters are near it. We will also look at the digraph "ps," which makes the /s/ sound, and the letter combination "ti," which can make the /sh/ sound. When we come across words with these letter combinations and sounds, it's

*important to remember that the letters in English words have enormous flexibility and may not always behave in the ways we expect them to. Remember, **readers use everything they know about sounds and spelling patterns, such as digraphs and silent letters, to read and understand words.***

Let's start with the letter "h." We know that the letter "h" usually makes the /h/ sound, as in "hat." We also know that the letter "h" can combine with other letters in the form of digraphs to make new sounds. But sometimes, the letter "h" will be silent.

Display the "Silent 'h' Spelling Patterns" chart and the "'h' Sounds After Prefix ex-" chart.

SILENT "H" SPELLING PATTERNS			
Spelling Pattern	Examples		
"h" comes at the beginning of some words when followed by the letters "o" or "e."	<u>h</u> onor	<u>h</u> our	<u>h</u> erbal
"h" comes between the prefix ex- and before another vowel or vowel team.	ex <u>h</u> hausted	ex <u>h</u> ort	ex <u>h</u> ume
"h" comes between two vowels in some words.	annih <u>h</u> ilate	veh <u>h</u> icle	veh <u>h</u> ement
"h" forms a digraph with the letter "g."	<u>gh</u> ost	ag <u>h</u> ast	<u>gh</u> erkin
"h" forms a digraph with the letter "r."	<u>rh</u> yme	<u>rh</u> ythm	<u>rh</u> ubarb
"h" comes after a vowel at the end of a word.	cheeta <u>h</u>	messiah <u>h</u>	hallelujah <u>h</u>

"H" SOUNDS AFTER PREFIX EX-		
Spelling Pattern	Examples	
"h" comes between the prefix ex- and before another vowel or vowel team, so the ex- will sound like /ig/ and the "h" will sound like /z/.	ex <u>h</u> hausted	ex <u>h</u> ort
		ex <u>h</u> ume

Display the word "honest" on the board. As you think aloud, mark the word parts.

Think Aloud: In this word, there are two vowel types, so there are two syllables: "h - o - n" and "e - s - t." The first syllable, "h - o - n," is a closed syllable, so the "o" makes the short vowel /ɒ/ sound, as in "otter." The second syllable, "e - s - t," is also a closed syllable, so the "e" makes the short vowel /ĕ/ sound, as in "edge." However, when I say the whole word with the "h" sound /h/ as in "hat," the word sounds unfamiliar to me. In this word, the "h" at the beginning of the word is silent. Instead of /honest/ the word is pronounced /ɒnest/, and the "h" is silent. I will mark the word by dividing the syllables and scooping the vowel types.

honest

In some words, the "h" will not be silent; instead, it will make a /z/ sound. When a word has the prefix ex- followed by an "h," the prefix will sound like /ig/ and the "h" will sound like /z/.

Display the word "exhibit" on the board. As students share key ideas, annotate the word by marking the vowels and syllable divisions.

Ask:

What are the vowel and syllable types in this word? How should we read the whole word?

Key Ideas:

- There are three vowel types and three syllables in this word: “e - x,” “h - i - b,” and “i - t.”
- The first syllable, “e - x,” which is a prefix, is a closed syllable. The “e” makes the short vowel /ĭ/ sound, as in “itch”: /ĭg/.
- The second syllable, “h - i - b,” is a closed syllable. The “h” makes a /z/ sound because it comes after the prefix *ex-* and before a vowel. The “i” makes the short vowel /ĭ/ sound, as in “itch”: /zĭb/.
- The third syllable, “i - t,” is a closed syllable. The “i” makes the short vowel /ĭ/ sound, as in “itch”: /ĭt/.
- The whole word is “exhibit.”

ex|hib|it

Let’s look at another example of a silent letter combination: “ps.” This is a very special letter combination that is mostly found at the beginning of English words that come from ancient Greek. When you see the letter “p” before the letter “s” at the beginning of a word, the “p” is silent.

Display the word “psychic” on the board. As you think aloud, mark the word parts.

Think Aloud: This word has two vowel types and two syllables: “p - s - y” and “c - h - i - c.” In the first syllable, the letters “ps” combine to make the /s/ sound. Because “psy” is an open syllable, the letter “y” acts as a vowel and makes the long vowel /ī/ sound, as in “sky.” In the second syllable, the digraph “ch” makes the /k/ sound, and the letter “i” makes the short vowel /ĭ/ sound, as in “itch.” The whole word is “psychic.” I will scoop the vowels and divide the syllables.

psy|chic

Display the word “psychiatrist” on the board. As students share key ideas, annotate the word by marking the vowels and syllable divisions.

Ask:

What are the vowel and syllable types in this word? How should we read the whole word?

Key Ideas:

- There are four vowel types and four syllables in this word: “p - s - y,” “c - h - i,” “a,” and “t - r - i - s - t.”
- In the first syllable, the letters “ps” combine to make the /s/ sound, as in “snake.” Because “psy” is an open syllable, the “y” makes the long vowel /ī/ sound, as in “sky”: /sī/.
- In the second syllable, the digraph “ch” makes the /k/ sound, and the “i” makes the long vowel /ī/ sound, as in “tricycle”: /kī/.
- In the third syllable, the “a” makes the /ə/ sound, as in “alarm.” It does not combine with the “i” in the previous syllable to form a vowel team: /ə/.
- In the fourth syllable, the “i” makes the short vowel /ĭ/ sound, as in “itch”: /trĭst/.
- The whole word is “psychiatrist.”

psy|chi|a|trist

Let’s turn our attention to another unusual letter combination: “ti.” We already know from our work with the suffix -tion that the letters “ti” make the /sh/ sound when they are part of this suffix. The letters “ti” can make the sounds /sh/ or /ch/ in certain cases.

Display and review “ti’ Sounds and Spelling Patterns” chart.

“TI” SOUNDS AND SPELLING PATTERNS				
Spelling Pattern	Sound	Examples		
“ti” is part of the suffix -tion.	/sh/ or /ch/	mo <u>tion</u>	ques <u>tion</u>	sugges <u>tion</u>
“ti” is part of the suffix -ous.	/sh/	caut <u>ious</u>	superstit <u>ious</u>	nutrit <u>ious</u>

"TI" SOUNDS AND SPELLING PATTERNS		
Spelling Pattern	Sound	Examples
"ti" is part of the suffix <i>-al</i> .	/sh/	confidential initial partial
"ti" is part of the suffix <i>-an</i> .	/sh/	Martian Egyptian
"ti" is part of the suffix <i>-ent</i> .	/sh/	patient impatient

Display the word "quotient." As you think aloud, mark the word parts.

Think Aloud: In this word, there are two vowel types and two syllables: "q - u - o" and "t - i - e - n - t." The first syllable, "q - u - o," is an open syllable. The "o" makes the long vowel /ō/ sound, as in "go." In the second syllable, a closed syllable, the letters "ti" combine to make the /sh/ sound, and the "e" makes the short vowel /ĕ/ sound, as in "edge." I will scoop the vowels and mark the syllables, remembering that the letters "qu" make the /k/ sound, so the "u" does not make its own sound. The letters "ti" make the sound /sh/ rather than "i" making a vowel sound on its own.

qu|tient

Display the word "inertia" on the board. As students share key ideas, annotate the word by marking the vowels and syllable divisions.

Ask:

What are the vowel and syllable types in this word? How should we read the whole word?

Key Ideas:

- There are three vowel types and three syllables in this word: "i - n," "e - r," and "t - i - a."
- In the first syllable, "i - n," the "i" makes the short vowel /ĭ/ sound, as in "itch": /in/.
- In the second syllable, the letters "er" combine to make the r-controlled vowel /er/ sound, as in "fern": /er/.

- In the third syllable, the letters “ti” combine to make the /sh/ sound, and the “a” makes the /ə/ sound, as in “alarm”: /shə/.
- The whole word is “inertia.”

in|er|tia

Display the word “question.” As you think aloud, mark the word parts.

• **Think Aloud:** In very rare cases, the letters “ti” will make the /ch/ sound. In this word, there are two vowel types and two syllables: “q - u - e - s” and “t - i - o - n.” The first syllable, “q - u - e - s,” is a closed syllable, so the “e” makes the short vowel /ĕ/ sound, as in “edge.” In the second syllable, a closed syllable, the letters “ti” combine to make the /ch/ sound, and the “o” makes the short vowel /ŭ/ sound, as in “up.” I will scoop the vowels and mark the syllables, remembering that the letters “qu” make the /k/ sound, so the “u” does not make its own sound. The letters “ti” make the /ch/ sound rather than “i” making a vowel sound on its own.

ques|tion

Morphology Routine

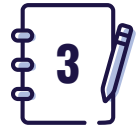
Display the “Common Grade 5 Roots” anchor chart. Review the meaning and pronunciation of the root *aqua*.

Display the “Common Grade 5 Suffixes” anchor chart. Add the suffix *-ium* (container or place where something is kept) then define and review. Review the meaning of the suffixes *-ic* and *-tic* as necessary.

COMMON GRADE 5 SUFFIXES		
Suffix	Meaning	Examples
<i>-ium</i>	Container; place where something is kept.	auditorium gymnasium aquarium

For each of the following words and for one word incorporating teacher-identified challenge spots:

1. Display the sentence with the bolded word.
2. Have students work independently to mark the word parts in the bolded word, read the whole word, read the sentence, and use the word parts and the sentence to determine the meaning of the word.
3. Facilitate a discussion of students' independent work using the prompts in the following chart. As students share their ideas, mark the word accordingly.
4. Note that while morphology is very helpful in understanding the meaning of words, some words will need to be formally defined for students after they have analyzed the word parts. Provide students with the definition of each word if they have not arrived at an accurate definition through morphology analysis alone.



ANALYZE TO READ		
How do we mark the word parts? What is the whole word?	What do the word parts tell us about the whole word's meaning?	Based on the word parts and sentence, what does the whole word mean?
<p>My goldfish lives in an aquarium that has rocks and plants.</p> <p><i>This word is in paragraph 11.</i></p>	<ul style="list-style-type: none"> • Suffix <i>-ium</i>: Container; place where something is kept. • Root: <i>aqua</i> 	<p>A special tank or big glass box filled with water where fish and other underwater creatures live.</p>
<p>Andrea wore an aquamarine dress to the party that matched the color of her eyes.</p>	<ul style="list-style-type: none"> • Base word: marine <ul style="list-style-type: none"> ◦ Definition: Of or relating to the sea or the ocean. • Root <i>aqua</i>: Water. 	<p>A light blue-green color.</p>

For the following word:

1. Dictate the bolded word and the sentence. Then, repeat the bolded word.
2. Have students work independently to spell the word, mark the word parts, and use the word parts and the sentence to determine the meaning of the word.

- Facilitate a discussion of students' independent work using the prompts in the chart. As students share their ideas, spell and mark the word accordingly.
- Provide students with the definition of each word if they have not arrived at an accurate definition through morphology analysis alone.

ANALYZE TO WRITE		
How do we spell the word? How do we mark the word parts?	What do the word parts tell us about the whole word's meaning?	Based on the word parts and sentence, what does the whole word mean?
<p>Jeff has always been interested in <u>aqua</u>(<u>fic</u>) birds like ducks and penguins.</p> <p><i>This word is in paragraph 11.</i></p>	<ul style="list-style-type: none"> Suffix <i>-tic</i>: Relating to. Root <i>aqua</i>: Water. 	<p>Relating to water or living in water.</p>


Syllable Routine

For each of the following words and for one word incorporating teacher-identified challenge spots:

- Display the word silently.
- Have students work independently to scoop the vowel types, split the syllables, and use what they know about syllable types to read the whole word. Prompt students to reference the "Syllable Division" anchor chart, as needed.
- Facilitate a discussion of students' independent work using the prompts in the following chart. As students share their ideas, mark the word accordingly.
- Use the word in a sentence, and explain its definition as needed.



SEGMENT TO READ		
How do we scoop the vowels? How do we split the syllables?	What are the syllable types and vowel sounds? What is the whole word?	Sentence and Definition
<p>re sem bled</p> <p>Key Points:</p> <ul style="list-style-type: none"> • There are three vowel types and three syllables in this word. • Split the syllable between the "e" and the "s." There is one consonant between two vowels, so we can split before the consonant to make an open syllable. • Split the syllable between the "m" and the "b." Divide the syllable before the consonant that appears before the "le." 	<ul style="list-style-type: none"> • Syllable 1: open <ul style="list-style-type: none"> ◦ The "e" makes the /ə/ sound, as in "alarm." • Syllable 2: closed <ul style="list-style-type: none"> ◦ The "e" makes the short vowel /ĕ/ sound, as in "edge." • Syllable 3: consonant -le <ul style="list-style-type: none"> ◦ The letters "le" make the /əl/ sound, as in "table." 	<ul style="list-style-type: none"> • Sentence: After I ran 5 miles very fast, my face <u>resembled</u> a bright red tomato. • Definition: Looked like.

SEGMENT TO READ		
How do we scoop the vowels? How do we split the syllables?	What are the syllable types and vowel sounds? What is the whole word?	Sentence and Definition
 <p>Key Points:</p> <ul style="list-style-type: none"> • There are three vowel types and three syllables in this word. • Split the syllable between the first and second “r.” Since there’s a double consonant combination, split the syllable between the double consonants. • Split the syllable between the “i” and the “t.” Since there’s one consonant between two vowels, we can split before the consonant to make an open syllable. 	<ul style="list-style-type: none"> • Syllable 1: r-controlled vowel <ul style="list-style-type: none"> ◦ The letters “ir” combine to make the /ēr/ sound, as in “ear.” • Syllable 2: closed <ul style="list-style-type: none"> ◦ The “i” makes the /ĭ/ sound, as in “alarm.” • Syllable 3: vowel-consonant-e <ul style="list-style-type: none"> ◦ The “a” and “e” combine to make the long vowel /ā/ sound, as in “cake.” ◦ The “e” is silent. 	<ul style="list-style-type: none"> • Sentence: My brother knows that using my computer without permission will <u>irritate</u> me. • Definition: To annoy or bother.

For the following word:

1. Dictate the word, sentence, and definition as needed.
2. Have students work independently to spell the word, scoop the vowel types, and split the syllables. Prompt students to reference the “Syllable Division” anchor chart, as needed.
3. Facilitate a discussion of students’ independent work using the prompts in the chart. As students share their ideas, spell and mark the word accordingly.

SEGMENT TO WRITE		
Sentence and Definition	How do we spell the word? How do we scoop the vowels and split the syllables?	What are the syllable types and vowel sounds?
<ul style="list-style-type: none"> • Sentence: I <u>steadied</u> the wobbly table by putting it against the wall for support. • Definition: To balance or make something stable so it does not fall. 	<p style="text-align: center;">stead ied</p> <p>Key Points:</p> <ul style="list-style-type: none"> • There are two vowel types and two syllables in "steadied." • Split the syllable between the "d" and the "i." Since there is one consonant between two vowels, divide after the consonant to close the first syllable. 	<ul style="list-style-type: none"> • Syllable 1: vowel team <ul style="list-style-type: none"> ◦ The letters "ea" make the short vowel /ĕ/ sound, as in "edge," and the "a" is silent. • Syllable 2: vowel team <ul style="list-style-type: none"> ◦ The "i" and "e" combine to make the long vowel /ē/ sound, as in "candies."

Read

Today, we will read a new text: "Excerpt #1 from *Emerging from Darkness*" by Victoria Marie Lees. As we read, we will have opportunities to apply our learning from earlier in the lesson. Remember, **readers use everything they know about sounds and spelling patterns, such as digraphs and silent letters, to read and understand words.**

As students read along, read from the beginning of the passage to the word "hour" in paragraph 2.



⋮
 ⋮ **Think Aloud:** In this word, I notice there is one vowel type and one syllable: "h - o -
 ⋮ u - r." In this word, the "h" is silent. The letters "ou" combine to form the vowel team
 ⋮ /ow/, as in "loud." The whole word is "hour." As you can see, I used everything I know
 ⋮ about sounds and spelling patterns to read and understand this word.

Have students continue reading independently to the end of paragraph 10.

Ask:

How did using everything you know about sounds and spelling patterns help you read and understand words?

Key Ideas: Students may notice sounds and spelling patterns in the following words.

- “honor” (paragraph 6):
 - There are two vowel types and two syllables in “honor”: “h - o - n” and “o - r.”
 - Syllable 1 is a closed syllable. The “h” is silent and the “o” makes the short vowel /ɒ/ sound, as in “otter”: /ɒn/.
 - Syllable 2 is an r-controlled vowel syllable. The letters “or” make the r-controlled vowel /er/ sound, as in “fern”: /er/.
 - The whole word is “honor.”
- “impatiently” (paragraph 10):
 - There are four vowel types and four syllables in “impatiently”: “im,” “pa,” “tient,” and “ly.”
 - Syllable 1 is a closed syllable. The “i” makes the short vowel /ɪ/ sound, as in “itch”: /ɪm/.
 - Syllable 2 is an open syllable. The “a” makes the long vowel /ā/ sound, as in “apron”: /pā/.
 - Syllable 3 is a closed syllable. The letters “ti” combine to make the /sh/ sound, and the “e” makes the short vowel /ĕ/ sound, as in “edge”: /shĕnt/.
 - Syllable 4 is an open syllable. The “y” makes the long vowel /ē/ sound, as in “happy”: /lē/.

Have students independently read to the end of the passage.

As students read, use your plan to circulate, observe, and coach. Notice trends related to multisyllabic word reading, morphology, and the day’s Teaching Point (e.g., students using everything they know about sounds and spelling patterns, including digraphs and silent letters, to read and understand words).

Debrief

Share or facilitate a brief discussion of the trends you noticed while students read. Remind students to apply the day's Teaching Point moving forward.

Lesson 2

LESSON OVERVIEW

TEACHING POINT:

- Readers monitor their reading by recognizing and correcting mistakes as they read. Then, they use what they know about sounds, syllable types, word parts, and context clues to reread correctly and smoothly, like storytellers or presenters.

KEY VOCABULARY:

- N/A

MATERIALS:

- “Excerpt #1 from Emerging from Darkness”
- “Genre Frames” anchor chart
- “Common Grade 5 Suffixes” anchor chart
- “Common Grade 5 Roots” anchor chart

UNIT PORTFOLIO:

- **Folio 1:** “Lessons 1–4: Text”

COMMON CORE STATE STANDARDS FOCUS:

- **RF.5.4:** Read with sufficient accuracy and fluency to support comprehension.
- **RF.5.4.a:** Read grade-level text with purpose and understanding.
- **RF.5.4.b:** Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.
- **RF.5.4.c:** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Lesson 2**SUGGESTED
AGENDA****30 min. Lesson 2: Fluency****8 min. Launch****20 min. Read****2 min. Debrief****Notes for Lesson Differentiation****TO
SUPPORT:**

Read: As they stop to decode and reread sentences, remind students to consult the “Common Grade 5 Roots and Affixes” chart, as well as use context clues, to help them determine the meanings of unfamiliar words.

**TO
ADVANCE:**

Read/Debrief: Ask one or two pairs to share an example of a sentence with an unfamiliar word, then model their process of monitoring, recognizing, and correcting mistakes before rereading for the whole class.

Lesson 2: Fluency

Launch

Teaching Point: Readers monitor their reading by recognizing and correcting mistakes as they read. Then, they use what they know about sounds, syllable types, word parts, and context clues to reread correctly and smoothly, like storytellers or presenters.

*Recently, we began reading “Excerpt #1 from Emerging from Darkness.” We used what we know about sounds, spelling patterns, and word parts to read and understand words. Today, we will focus on how to monitor ourselves to make sure we read every word in a sentence correctly. To do this, we will recognize and correct any mistakes we make as we read using both our decoding skills and our understanding of the context. Then, we will go back and reread correctly. **Readers monitor their reading by recognizing and correcting mistakes as they read. Then, they use what they know about sounds, syllable types, word parts, and context clues to reread correctly and smoothly, like storytellers or presenters.***

Before we begin reading today, let’s think about the text’s genre. Remember, knowing the genre of the text can help us fluently read and understand the text. Based on the genre, we can read a text in different ways. For example, we can read as a storyteller or as a presenter.



Direct students to refer to “Excerpt #1 from Emerging from Darkness” in their Unit Portfolios. Have them reread the title and the first one or two paragraphs to determine the text genre. Refer to the “Genre Frames” anchor chart as necessary.

Ask:

What is the genre of “Excerpt #1 from Emerging from Darkness,” and how do you know?

Key Ideas:

- Emerging from Darkness is a fictional text. We know because there are pictures of the characters in the text, and they are named in the story.
- There is dialogue in the text, indicating there are characters who speak to each other.
- The story introduces us to two characters, Michelle and William, who are siblings. There are some challenges in their relationship, and they are exploring an unfamiliar place. This suggests that they have a problem: They will have to see past their differences in order to find their way out of a dark, strange place.

Ask:

Should we read this text as a storyteller or a presenter? Why?

Key Idea: We should read this text as a storyteller because it is a fictional text that tells a story about different characters.

Let's look at a sentence from "Excerpt #1 from Emerging from Darkness." To read correctly and smoothly, we need to monitor ourselves to identify words that don't sound right or make sense. Then, we can use everything we know about sounds, syllables, and word parts to read a word correctly. If we still do not know how to read a word or understand what it means, we can use context clues from the other words in the sentence or from the sentences that have come before. We can also use available resources—such as our "Common Grade 5 Suffixes" and "Common Grade 5 Roots" anchor charts—to help us. Then, we can reread the word and the sentence correctly, as a presenter.

Display the sentence below. Model reading the sentence aloud, but pause at the word "archaeologist."

He was an archaeologist—with more interest in the past than the present, Michelle sometimes thought.

⋮
 ⋮ **Think Aloud:** *In this sentence, the word after "an" is unfamiliar to me. I will decode the word, then I will try to use context clues to determine the meaning. I see there are five vowel types and five syllables in this word: "ar," "chae," "ol," "o," and "gist." The first syllable is an r-controlled vowel syllable. The letters "ar" combine to make the /ar/ sound, as in "star": /ar/. The second syllable is an open syllable. The digraph "ch"*

: makes the /k/ sound, as in “chorus.” The letters “ae” together are an unusual vowel
 : team that appear in many words that come from Greek. When they appear together,
 : the “a” is silent and they combine to make the long vowel /ē/ sound, as in “me”: /kē/.
 : The third syllable is a closed syllable, and the “o” makes the short vowel /ɔ/ sound, as
 : in “otter”: /ɔl/. The fourth syllable is an open syllable, and the “o” makes the schwa
 : /ə/ sound, as in “lemon”: /ə/. The last syllable is a closed syllable. The “i” makes the
 : short vowel /i/ sound, as in “itch”: /gɪst/. The whole word is /ar/ - /kē/ - /ɔl/ - /ə/ -
 : /gɪst/—“archaeologist.”
 :
 : Now that I have decoded the whole word, I can reread the sentence smoothly and
 : fluently, like a storyteller.
 :

Reread the whole sentence aloud, then direct students to read the sentence chorally.

: **Think Aloud:** I’m still not quite sure what this word means, so I will use what I
 : know about word parts and context clues to determine the meaning of the word. I
 : know the suffix -ist means “one who does,” so the base of the word is “archaeology.” I
 : will consult our anchor charts to see if I can divide the word further.
 :

Display the “Common Grade 5 Roots” chart, and add the root *archae*. Introduce the meaning, pronunciation, and examples.

COMMON GRADE 5 ROOTS		
Root	Meaning	Examples
<i>archae</i> , <i>archa</i>	Ancient; old; past.	<u>archaeology</u> <u>archaic</u>

Display the “Common Grade 5 Suffixes” chart, and add the suffix *-ology*. Introduce the meaning, pronunciation, and examples.

COMMON GRADE 5 SUFFIXES		
Root	Meaning	Examples
<i>-ology</i> ; <i>-logy</i>	Study of; science of.	<u>biology</u> <u>psychology</u> <u>sociology</u>

Think Aloud: Now that I know the meanings of the root and the suffixes, I can use the word parts to determine the meaning. The root *archae* means “ancient; old; past,” and the suffix *-ology* means “study of; science of.” So, archaeology is the study of the ancient past, and an archaeologist is someone who studies the ancient past. I can also confirm the meaning of the word by looking at context clues within the sentence and the text overall. In the sentence, the phrase “more interest in the past than the present” confirms my understanding of the word “archaeologist,” since someone who studies the “ancient past” would certainly be very interested in the past.

What makes an archaeologist different from a historian—who also studies the past—involves the nature of the materials they study and the methods they use. Both historians and archaeologists look at texts and artifacts, but archaeologists go into the field to find artifacts. They study physical and material remains of the ancient past a bit more than other types of historians do. Archaeologists look at the past through aspects of the environment, landscape, and physical materials that have been left behind, while historians look more at written materials and consider things like political and economic trends during a certain time period.

Ask:

What other context clues in the text help us determine the meaning of the word “archaeologist”?

Key Ideas:

- The sentence “This was their second summer in a desert in New Mexico, the first dig they’d gone on together since Mom died” provides context clues that help determine the meaning of the word “archaeologist.”
- Archaeologists are people who travel to different locations to dig for the remains of ancient peoples and civilizations. They hope to find artifacts they can study.

Read

Today, we will reread “Excerpt #1 from *Emerging from Darkness*” by Victoria Marie Lees. First, you will reread the passage with a partner, and then you will reread it independently. As you read, remember to monitor your reading by recognizing and correcting mistakes as you read. **Then, use what you know about sounds, syllable types, word parts, and context clues to reread correctly and smoothly, like storytellers or presenters.**



Have partnerships reread the passage.

Then, have students independently reread the passage.

As students read, use your plan to circulate, observe, and coach. Notice trends related to fluency and the day's Teaching Point (e.g., students monitoring their reading by recognizing and correcting mistakes as they read, then, using what they know about sounds, syllable types, word parts, and context clues to reread correctly and smoothly).

Debrief

Share or facilitate a brief discussion of the trends you noticed. Remind students to apply the day's Teaching Point moving forward.

Lesson 3**LESSON OVERVIEW****TEACHING POINT:**

- Fiction readers know that conflict can be both internal and external. They look for both as they read to get a deeper understanding of the themes of the text.

KEY VOCABULARY:

- archaeologist
- asthma
- cavern
- external conflict
- grief
- internal conflict
- stagnant
- stalactite
- stalagmite

MATERIALS:

- "Excerpt #1 from Emerging from Darkness"
- "Conflict as a Literary Device" chart

UNIT PORTFOLIO:

- **Folio 1:** "Lessons 1–4: Text"
- **Folio 4:** "Lesson 3: Main Idea"

COMMON CORE STATE STANDARDS FOCUS:

- **RL.5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

Lesson 3

SUGGESTED AGENDA

30 min. **Lesson 3: Main Idea**

5 min. **Launch**

15 min. **Shared Analysis**

10 min. **Whole-Class Discourse**

Respond (Optional)

Notes for Lesson Differentiation

TO SUPPORT:

Shared Analysis: As you read the text together, ask students to underline or highlight each time something reminds Michelle of her mother. Ask students why they think it is significant that Michelle always thinks about her mother and how that reflects one of Michelle's internal conflicts.

TO ADVANCE:

Whole-Class Discourse: Remind students that the title of the excerpt is Emerging from Darkness. Ask students whether Michelle is able to emerge figuratively from the emotional darkness she feels by the end of the text.

Lesson 3: Main Idea

Launch

Teaching Point: Fiction readers know that conflict can be both internal and external. They look for both as they read to get a deeper understanding of the themes of the text.

*We've spent some time discussing how conflict drives the plot of a fictional text forward. We've already discussed how conflict typically unfolds over the course of a story—it is introduced, intensifies, reaches a climax, then begins to resolve until the story ends. Today, we will discuss different types of conflicts, or struggles, that the characters in a narrative may face. There are two main types of conflict: **internal** and **external conflicts**. **Internal conflict** refers to when a character struggles with something within themselves, such as challenging feelings or a difficult decision. **External conflict** refers to when a character struggles with something outside of themselves, such as another character or the forces of nature. Often, within a text we'll notice that characters experience both types of conflict. Considering how a character experiences conflict can add to our understanding. **Fiction readers know that conflict can be both internal and external. They look for both as they read to get a deeper understanding of the themes of the text.***



Introduce and review the “Conflict as a Literary Device” chart.

CONFLICT AS A LITERARY DEVICE		
Type of Conflict	Definition	Form It Takes in a Text
Internal	When a character struggles with something within themselves, such as challenging feelings or a difficult decision.	<ul style="list-style-type: none"> Character versus self (e.g., a character struggles with feeling lonely).

CONFLICT AS A LITERARY DEVICE		
Type of Conflict	Definition	Form It Takes in a Text
External	When a character struggles with something outside of themselves, such as another person or a force of nature.	<ul style="list-style-type: none"> • Character versus character (e.g., a character argues with a parent). • Character versus nature (e.g., a character struggles to survive in a storm). • Character versus society (e.g., a character fights against unjust laws). • Character versus the supernatural (e.g., a character battles a mythical creature).

We will learn more about the different kinds of **external conflict** in a future lesson, but we will focus today on identifying both **internal** and **external conflicts** for the protagonist, or the main character, of a story who makes decisions that affect the plot, propelling the story forward.

Ask:

Who is the protagonist of “Excerpt #1 from *Emerging from Darkness*”?

Key Idea: Michelle is the protagonist of the excerpt. She has some **external conflicts**, such as disagreements with her brother and encountering bats. However, most of her struggles are internal.

Shared Analysis

Now, we will reread “Excerpt #1 from *Emerging from Darkness*” by Victoria Marie Lees together. As we read, remember that **conflict can be both internal and external**. Look for both as you read to get a deeper understanding of the themes of the text.

Before we begin, let's define some important vocabulary.

Introduce and define the following terms.

VOCABULARY WORD	DEFINITION
archaeologist	Someone who studies human culture and life of the past through artifacts and material remains.
asthma	A medical condition in which people's lungs and airways are too narrow to allow them to breathe comfortably.
cavern	A large, underground cave or series of caves.
stalactite	A pointy rock that hangs from the ceiling of a cave.
stalagmite	A pointy rock that grows up from the ground or floor of a cave.
stagnant	Not flowing or moving; often smelling bad or stale.



Model jotting as you read and/or as students share. Have students follow along in their Unit Portfolios.



Read to the end of paragraph 4.

⋮
 ⋮ **Think Aloud:** *In this section of the text, the author introduces two characters,*
 ⋮ *Michelle and William, and I learn some important things about their personalities*
 ⋮ *and character traits.*
 ⋮

Ask:

Who are the characters, and what do we learn about them?

Key Ideas:

- The protagonist is Michelle. She worries about getting into trouble with her father for taking risks or doing things without his permission. We also learn that she spends a lot of time reading alone in her room.



- The other character is William, Michelle’s younger brother. He is more adventurous and willing to take risks than Michelle. This frustrates Michelle at times. William seems to get them both into trouble with their father. He worries about things less than Michelle does.

Think Aloud: From Michelle’s internal monologue—the thoughts and conversations with herself that she has—I also learn that she has just experienced the death of her mother and she is struggling with **grief** over her loss. **Grief** is a feeling of deep sadness after a major loss.

Ask:

What **internal conflict** emerges from Michelle’s internal monologue in this portion of the text?

Key Ideas:

- The **internal conflict** that emerges from this portion of the text is that Michelle has struggled with **grief** since the death of her mother. She tries to stay strong and be a good older sister to William, but she finds it difficult because she is still so sad over the loss of her mother. The trail markers William draws make Michelle remember her “Mom drawing smiley faces on the notes she left for them. She made halos above the faces, calling them angels. Now she was an angel.” This memory makes Michelle so sad that she “turn[s] her face from the marking.”
- Michelle feels as though she does not know how to be or do anything without her mother’s presence.

Read to the end of paragraph 7.

Think Aloud: The author provides a more detailed view into Michelle’s state of mind during this section of the text without stating so outwardly. Instead, I can draw some inferences about how Michelle feels as they walk further into the **cavern**. Michelle responds to the way their environment in the **cavern** changes—it seems to grow darker and more narrow. I can tell more about her emotional struggles and **internal conflicts** by her internal monologue as she and William continue walking. I think the memory of her conversation with her father, and what she thinks about her father in general, indicates Michelle’s overall state of mind and **internal conflict**.

Ask:

How do Michelle’s thoughts in paragraph 6 deepen her **internal conflict**?

Key Ideas:

- Michelle’s thoughts in paragraph 6 reveal that she feels unable to cope with her mother’s death and can’t communicate with her family members about it. She feels privately that her father is uninterested in her sense of **grief**. This is evident when the author writes that Michelle sometimes thinks her father has “more interest in the past than the present,” since at present, Michelle is having a hard time coming to terms with the loss of her mother.
- Michelle feels pressure about acting more mature and like an adult, despite her sadness over her mother’s loss. Her father had told her she’s “thirteen and an honor student” and “should know better” than to get into trouble or put herself in a risky situation. However, Michelle realizes she doesn’t “feel like she [knows] much anymore.”

Read to the end of paragraph 14.

⋮
 ⋮ **Think Aloud:** *In this section of the text, Michelle’s **internal conflicts** and an **external conflict** begin to collide. Her mother and their relationship continues to haunt Michelle since it seems like everything she sees, including the features of the **cavern**, remind her of something to do with her mother. However, as the conditions in the **cavern** worsen, Michelle has to put her own thoughts and feelings of sadness aside to get herself and William out of a tough situation.*
 ⋮
 ⋮

Ask:

*How does Michelle feel about her father, and how are her feelings a source of **internal** and **external conflicts**?*

Key Ideas:

- Michelle feels somewhat abandoned by her father because he has not been there to care for her and William since her mother died.
- Her father’s absence is a source of **external conflict** since Michelle has been forced to do unpleasant things while taking care of her brother. No one was there to remind William to clean his aquarium, so Michelle had to flush the smelly water down the toilet.
- These feelings are a source of **internal conflict** because Michelle is angry with her father about his lack of care and attention. She needs him more than ever since their mother’s death, so his absence has affected their relationship negatively.

Read to the end of the passage.

Ask:

What **external conflict** develops in this section? How does Michelle attempt to resolve it?

Key Ideas:

- The author introduces an **external conflict** in this section when Michelle and William realize that the conditions of the **cavern** are getting worse, and they both have to struggle against the environment. The passage gets narrower, and the air begins to smell worse. They realize they are surrounded by flying bats.
- Michelle begins to resolve the **external conflict** by relying on her knowledge of bats—knowledge she gained from her mother. Acting as a protector to her brother helps her forget about her difficult feelings about her father for a moment.

We will find out later this week how Michelle and William continue to resolve **internal** and **external conflicts**.

Direct students to jot the main idea on the passage.

Whole-Class Discourse

Prompt: What is the main idea of “Excerpt #1 from Emerging from Darkness”?

Key Ideas:

- While their father is away, Michelle and her younger brother, William, enter a cave. They follow their father’s instructions to mark their trail, but William’s desire for adventure and recklessness makes Michelle feel uneasy.
- While they explore the cave, Michelle feels **grief** for her mother, who recently passed away. Michelle struggles now with being responsible for her younger brother while her father is so busy.
- When they encounter bats and William panics, Michelle demonstrates her knowledge about bats to reassure her brother. Even though Michelle feels deep sadness over her mother’s death, she is able to overcome her internal struggles in order to help someone she cares about.

Back-Pocket Questions:

- Who are Michelle and William, and what kind of relationship do they have?
- Why are Michelle and William exploring a **cavern**?
- What loss have Michelle, William, and their father experienced recently?
- How does Michelle feel about this loss, and how has it affected her relationship with her father?
- What are conditions in the **cavern** like as they explore it further?
- Why are the bats a source of panic for William and Michelle?
- How is Michelle able to stop William from panicking about the bats?

After discussing the main idea during Whole-Class Discourse, have students revise their main idea jot, as appropriate.

Respond (Optional)

As time allows, have students respond to the following prompt.

Prompt: What do Michelle’s **internal conflicts** reveal about the story’s themes?

**Key Ideas:**

- Michelle’s **internal conflicts** reveal that **grief** and loss can take a negative toll on a person’s feelings and actions; however, **internal conflicts** can be overcome when someone is in need.
- One way that loss and **grief** have a negative impact on Michelle is that Michelle is unable to resolve her feelings about sadness over her mother’s death. This is evident when the author writes, “She didn’t feel like she knew much anymore.” Michelle feels lost, insecure, and isolated by her mother’s death, and everything that she and her brother encounter in the **cavern** reminds her that her mother is no longer there. Her mother’s loss has taken a major mental and emotional toll on Michelle, and it is difficult for her to feel anything other than sadness.

- One way that Michelle overcomes her **internal conflicts** is when she sets her feelings aside and helps William avoid having an **asthma** attack. When the siblings find that they are surrounded by bats and begin to panic, Michelle calms William by telling him, “I learned about [bats] helping Mom do research for *Belly of the Earth* ... We terrify them. They couldn’t possibly come after us. We’re too big.” Michelle sets her own feelings of panic and **grief** aside to care for William in his time of need.

As students write, use your plan to circulate, observe, and coach. Notice trends, particularly those related to the day’s Teaching Point (e.g., students distinguishing between **internal** and **external conflicts** and recognizing them to get a deeper understanding of the text’s themes).

Lesson 4**LESSON OVERVIEW****TEACHING POINT:**

- Fiction readers analyze how the setting impacts the story. They ask themselves, “What language does the author use to describe the setting? How does this impact the story?”

KEY VOCABULARY:

- setting

MATERIALS:

- “Excerpt #1 from Emerging from Darkness”

UNIT PORTFOLIO:

- **Folio 1:** “Lessons 1–4: Text”
- **Folio 5:** “Lesson 5: Craft and Structure”

COMMON CORE STATE STANDARDS FOCUS:

- **RL.5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Lesson 4

SUGGESTED AGENDA

30 min. Lesson 4: Craft and Structure

5 min. Launch

10 min. Shared Analysis

5 min. Respond

10 min. Debrief and Revise

Notes for Lesson Differentiation

TO SUPPORT:

Launch: To demonstrate how dark and strange the inside of a cavern might feel and to enhance their understanding of the story's setting, show students images of [Carlsbad Caverns](#), stalactites, and stalagmites.

TO ADVANCE:

Shared Analysis: Ask students to draw the inside of the cavern based on its description in the text, then have them explain which sentences helped them decide how to make their illustrations.

Lesson 4: Craft and Structure

Launch

Teaching Point: Fiction readers analyze how the setting impacts the story. They ask themselves, “What language does the author use to describe the setting? How does this impact the story?”

In our previous lesson, we read “Excerpt #1 from Emerging from Darkness” and determined the main idea of the text.

Briefly recap the main idea of the text.

*The **setting** of a story is the time and place in which the events of a text happen. The way an author describes the **setting** often plays a major role in developing a story and shapes both the characters and the conflict. **Fiction readers analyze how the setting impacts the story. They ask themselves, “What language does the author use to describe the setting? How does this impact the story?”***



Ask:

*What is the **setting** of “Excerpt #1 from Emerging from Darkness”?*

Key Idea: “Excerpt #1 from Emerging from Darkness” is set in an underground cavern that Michelle and her brother William are exploring.

Shared Analysis

Now, we will reread “Excerpt #1 from *Emerging from Darkness*” by Victoria Marie Lees together. As we read, remember to **analyze how the setting impacts the story**. Ask yourselves, “What language does the author use to describe the setting? How does this impact the story?”



Model jotting as you read and/or as students share. Have students follow along in their Unit Portfolios.

Read to the end of paragraph 6.

Think Aloud: *The beginning of the story plunges us right into the action, just like Michelle and William plunge right into exploring a dark cavern. Right away, we become aware of the physical environment of the cavern from the way the author describes it. The author’s word choices give us clues that help us picture the cavern.*

Ask:

*How does the author describe the **setting** of the cavern in this section?*

Key Idea: The author describes the cavern as “a dark passage” with “limestone formations” that “glowed in ripples of gold, rust, and orange.” In the cavern, “darkness ... closed in behind.”

Ask:

*How do these descriptions of the **setting** affect the characters and develop the story?*

Key Ideas:

- The language the author uses to describe the **setting** establishes a spooky environment where feelings of uncertainty and fear can arise. Michelle feels fear, sadness, confusion, and anxiety because of her mother’s death. The conditions of her environment reinforce these feelings.
- Some of the language indicates beautiful and interesting rock formations, which spark William’s curiosity, but these aspects of the cave are overshadowed by darkness.
- The cavern also reminds Michelle of past family trips she took when her mother was alive, which heightens her sense of sadness and loss.

Read to the end of paragraph 13.

Think Aloud: *The author provides detailed information and descriptions of the cavern in this section of the text. The initial darkness intensifies as Michelle and William move deeper into the cavern. The types of images change, too. The author describes what the cavern looks like, but also describes the textures, sounds, and smells in the cavern.*

Ask:

*How does the author describe the **setting** of the cavern in this section? How does this impact the story?*

Key Ideas:

- In this section of the story, the description of what the cavern looks, smells, sounds, and feels like becomes overwhelming—just as Michelle’s and William’s feelings of fear and anxiety become more intense.
- The author describes the cavern as “uneven, cramped, and warm,” all of which make Michelle’s heart race and make her begin to sweat. This develops the tension in the story by heightening Michelle’s mood.
- The author describes the cavern as resembling “the alien world from [Michelle’s] mother’s last novel,” with “glistening pockmarked rocks and strings of pale yellow stalactites, like mucus or spit strings inside a monster’s mouth, [hanging] down the walls” and “still, foul air.” The negative connotations of these descriptions emphasize how the conditions in the cavern are threatening and unpleasant.

Read to the end of the passage.

Think Aloud: *The author provides a vivid description of how and why the **setting** of the cavern is so frightening, even before the bats attack. Getting lost in a cavern would be scary. Caverns can be easy to get lost in, since they’re very dark. A person could easily trip, fall, and hurt themselves, and it might be hard to call for help or for someone to rescue them.*

Ask:

*How does the **setting** impact the story?*

Key Ideas:

- The **setting** of the story is the main source of its external conflict. When the bats in the cavern begin to swarm around Michelle and William, they both panic and feel fear.
- The **setting** of the story also helps Michelle begin to resolve one of her internal conflicts. Michelle has had strong feelings of grief and loss since their mother's death, which has affected her ability to be the kind of big sister she wants to be. In the face of the bats and William's possible asthma attack, Michelle helps William remain calm.

Respond



Prompt: How does the **setting** of “Excerpt #1 from Emerging from Darkness” impact the story?

Key Ideas:

- The **setting** of “Excerpt #1 from Emerging from Darkness” has an impact on the story because it develops the external conflict of the characters’ panic during the bat swarm. The **setting** also develops tension throughout the story as Michelle and William journey deeper into the cave.
- One example of the **setting** creating tension is how it makes the characters feel frightened and anxious. Michelle already feels worried about being there since she is uncertain whether her father has really given them permission. The cavern is also a frightening place: It is dark, musty, and the rock formations inside are described as having “glistening pockmarked rocks and strings of pale yellow stalactites, like mucus or spit strings inside a monster’s mouth, [hanging] down the walls.” These details heighten the sense of tension and fear in the story.
- An example of the **setting** being a source of external conflict within the story is when many bats, with “wild screeches and a flurry of flapping wings,” begin flying overhead and cause the characters to panic. William is afraid of the bats, so Michelle must show emotional strength to help William remain calm so he avoids having an asthma attack.

As students write, use your plan to circulate, observe, and coach. Notice trends, particularly those related to the day’s Teaching Point (e.g., students analyzing how the **setting** and the language used to describe impacts the story overall).

Debrief and Revise

Share or facilitate a brief discussion of the trends you noticed.

Direct students to revise their writing based on the discussion. Remind students to apply the day's Teaching Point moving forward.

