



SCHOLASTIC SCOPE®

THE LANGUAGE ARTS MAGAZINE

with
read¹

NOVEMBER 12, 2012

A SUPPLEMENT TO SCHOLASTIC SCOPE

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NEW VIDEOS: SCOPE TIME MACHINE

I am THRILLED to tell you about our latest line of videos: the *Scope* Time Machine. These engaging videos will transport your students back in time, giving them a sense of what life was like in a particular era. Each video will connect beautifully to a *Scope* story and will be rich enough for class discussion and analysis. (We'll even create a special activity sheet for each one!) Think of them as informational texts that you can watch.

Our first Time Machine video will send your students back to the Great Depression. Use it with this issue's play, *Seabiscuit*, to give your students a deeper understanding of the era. Find it all at Scope Online.

Happy Thanksgiving!
Kristin



Happy Thanksgiving from Team Scope! (That's us on a recent brainstorm in Central Park.)



P.S. Are you going to NCTE in Las Vegas this month? Stop by booth #200 and say hi! We'd love to see you.

Kristin Lewis, Editor
KELewis@scholastic.com

DON'T MISS THESE AT SCOPE ONLINE!

- To accompany our paired-texts feature, "The History of Stink," we've created "Themed Vocabulary: Stinky Words." It's sure to be a hit with the boys!
- Play our dramatic reading of Rebecca Kai Dotlich's beautiful poem, "Let Me Tell You Things," from this issue of *Scope*. Comes with a great poetry analysis activity!
- This issue's narrative nonfiction is riveting—and challenging. So we've created two vocabulary resources to help your students out: an activity on tricky words and a glossary of medical terms.

LOOKING FOR THE ANSWER KEY?

TURN TO PAGE T-3!



Find us online at www.scholastic.com/scope.

SCOPE AT-A-GLANCE

ARTICLE	SUMMARY	PRIMARY SKILL(S)
Grammar, pp. 2-3 “Grammar Pigs Out”	Students practice the correct usage of <i>less</i> and <i>fewer</i> while reading about three competitive eaters.	<ul style="list-style-type: none"> Conventions of standard English
Narrative Nonfiction, pp. 4-9 “This Is a Face of War”	Soldier Joey Paulk was severely burned when his Humvee hit a roadside bomb in Afghanistan. We package Paulk's incredible story of survival and resilience with a poem and a profile of a veteran coping with PTSD with the help of a special dog.	<ul style="list-style-type: none"> Featured Skill: Text evidence: sacrifice and healing Making connections between texts and across genres Analyzing poetry Acquiring new vocabulary
Readers Theater Play, pp. 10-16 <i>Seabiscuit</i>	At the height of the Great Depression, the legendary racehorse Seabiscuit and his jockey Red Pollard brought hope to millions. Our historical-fiction play is paired with an editorial about the power of underdog stories, featuring some of our favorite underdogs of all time.	<ul style="list-style-type: none"> Featured Skill: Central ideas and details Making connections between two texts Understanding historical fiction Acquiring new vocabulary
Paired Texts, pp. 17-19 “The History of Stink”	An article on the history of human hygiene is paired with an article on today's Axe obsession among middle school boys. A great chance for students to do some critical thinking on critical stinking!	<ul style="list-style-type: none"> Key ideas and supporting details Acquiring new vocabulary Making connections between two nonfiction articles
Debate/Essay Kit, pp. 20-21 “Is the Cafeteria Ruining Your Life?”	Schools across the country are trying to crack down on bullying in the cafeteria. Is assigned seating the answer? Students read arguments on both sides of the debate, then take a stand.	<ul style="list-style-type: none"> Supporting an argument Identifying central ideas and details
Grammar/Editing, pp. 22-23 The Lazy Editor: “Taken by the Sea”	Students correct grammatical errors and revise sloppy writing in a nonfiction article about how a Japanese teen lost his prized soccer ball in the wreckage of the 2011 tsunami—and how it was found 3,000 miles away.	<ul style="list-style-type: none"> Conventions of standard English Revision
You Write It, p. 24 “Twitter Takeover”	Students write a short article based on our interview with Kevin Curwick, a teen who uses Twitter to compliment his classmates.	<ul style="list-style-type: none"> Central idea and details Summarizing
Whole Issue	Students tackle a crossword puzzle that covers this entire issue.	<ul style="list-style-type: none"> Reading comprehension

MAURICE R. ROBINSON, 1895-1982, FOUNDER

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39 CLUES WRITING CONTEST. WIN A TRIP TO EUROPE! WWW.SCHOLASTIC.COM/READINGCLUB/THE39CLUES

ONLINE RESOURCES (www.scholastic.com/scope)		KEY STANDARDS*
<ul style="list-style-type: none"> • More practice with <i>less</i> and <i>fewer</i> 		Common Core ELA Anchor Standards: R4, L1, L2 NCTE/IRA: 1, 3, 6
<ul style="list-style-type: none"> • “Sacrifice and Healing”: text evidence (Two versions are available, one with more scaffolding than the other.) • Multiple-choice and short-answer quiz • Critical-thinking questions • “Read, Think, Explain”: identifying nonfiction elements • Vocabulary: definitions and practice • Glossary of medical terms • Poetry analysis • Writing-contest entry form • Links to additional online resources 		Common Core ELA Anchor Standards: R1, R2, R3, R4, R5, R7, R9, R10, W2, W4, W9, SL1, SL2, SL4, L3, L4, L6 NCTE/IRA: 1, 2, 3, 6, 11, 12
<ul style="list-style-type: none"> • Digital Lesson! “Time Machine: the 1930s” • “Seabiscuit’s Fans”: central ideas and details • Multiple-choice and short-answer quiz • Critical-thinking questions • Literary elements and devices • Vocabulary: definitions and practice • Writing-contest entry form • Links to additional online resources • Themed Vocabulary 		Common Core ELA Anchor Standards: R1, R2, R3, R4, R5, R7, R9, W2, W4, W9, SL1, SL2, SL4, L4 NCTE/IRA: 1, 2, 3, 6, 8, 11, 12
<ul style="list-style-type: none"> • Themed Vocabulary: words associated with bad smells • Multiple-choice and short-answer quiz • Paired-texts graphic organizer • Writing-contest entry form 		Common Core ELA Anchor Standards: R1, R2, R3, R4, R9, W1, W4, W9, SL1, SL4, L1, L2, L4, L5 NCTE/IRA: 1, 2, 3, 6, 11, 12
<ul style="list-style-type: none"> • Guided writing: the argument essay • D-I-Y vocabulary 		Common Core ELA Anchor Standards: R1, R2, R3, R4, R5, R6, R8, W1, W4, W5, W9, SL1, L1 NCTE/IRA: 1, 2, 3, 4, 5, 6, 11, 12
<ul style="list-style-type: none"> • Comma use • Avoiding unnecessary, meaningless words • Using dashes 		Common Core ELA Anchor Standards: R1, W5, L1, L2 NCTE/IRA: 1, 2, 3, 6
<ul style="list-style-type: none"> • Guide to “You Write It” activity • Model text for “You Write It” activity • Punctuating quotations • Writing-contest entry form 		Common Core ELA Anchor Standards: R1, W5, L2 NCTE/IRA: 1, 2, 3, 6
<ul style="list-style-type: none"> • Reading-comprehension crossword puzzle 		Common Core ELA Anchor Standards: R1, R2, W2, W4 NCTE/IRA: 1, 2, 3, 4, 5

* To find the Common Core and NCTE/IRA standards listed in the grid, go to Scope Online.

ANSWER KEY

To find this issue’s answer key, including answers to all online materials, see page **T3** of your printed **Teacher’s Edition**.

THIS IS A FACE OF WAR



**A POWERFUL STORY
BECOMES AN EXCELLENT
TEXT-EVIDENCE ACTIVITY**



TEXT EVIDENCE: SACRIFICE AND HEALING



First, direct students to look at the cover. Ask them to brainstorm words they associate with the photo. Then add *sacrifice* and *healing* to the list, or highlight them if already listed. Discuss what these words mean and how they relate to the cover photo.

Have students open to pages 4-5 and ask them to interpret the headline. Then discuss the photo. Ask: How does seeing Paulk's face in the mirror, instead of in a direct shot, affect the reader? (*It compels the reader to consider not only how he or she sees Paulk, but also how Paulk sees himself.*) Ask a student to read aloud the As You Read box.

Now have students read the

article in small groups. Give them time to discuss it, sharing their reactions and noting any parts they found particularly interesting or surprising.

Then have them read the profile on page 9. Ask each group to discuss how Paulk's and Richard Ruffert's experiences are alike and different.

Next, invite a student to read aloud the poem on page 8, "Let Me Tell You Things," and/or play our reading of it. Project or distribute our poetry analysis activity sheet for students to complete as a class.

Project or distribute the activity sheet "Sacrifice and Healing," which guides students to find information in the three texts about the soldiers'

experiences. (Note that two versions are available.) Students will then be prepared to respond to the writing prompt on page 9.

ACTIVITY SHEETS FOR THE FEATURED SKILL

SACRIFICE AND HEALING:

Students find text evidence to use in response to the writing prompt on page 9. Two versions are available, one with more scaffolding than the other.

ANALYZING "LET ME TELL YOU THINGS":

Multiple-choice and short-answer questions about the poem

CONTEST ENTRY FORM



Yes, you could spend precious time coming up with discussion questions, but why should you? We've got them right here! They're also available online as a PDF (without the answers) to use for small-group discussion or as a writing activity.

1 **Joey Paulk says of the scars on his face, "It's your military uniform, and you can't take it off." What does he mean?**

(interpreting text) Paulk's scars are always with him, and always apparent to anyone who sees him. He has no choice but to carry with him—and show the world—the injuries he suffered in the line of duty. He means that he can never completely leave his military experience behind him.

***2 What is an invisible scar? What invisible scars did Paulk and Richard Ruffert acquire as a result of war?** (inference/text evidence) An invisible scar is one that is left by an emotional or a mental, rather than a physical, injury. Paulk's self-confidence was scarred: He rarely went out because of his feelings about the way he looked. Ruffert developed post-traumatic stress disorder.

3 What do the photographs add to these articles? (text features) Answers will vary, but students might say that the photos make Paulk and Ruffert and their experiences in war more real. Seeing Paulk's scars—even after his surgeries—makes the reader more aware of the extent of his injuries. The photos on the cover and page 6 illustrate the horrors soldiers may experience or witness. The picture of Ruffert and Millie shows the possibility of healing.

***4 What does Rebecca Kai Dotlich's poem suggest about a soldier's experience?** (interpreting poetry) It suggests that a soldier cannot leave his or her war experiences behind—that those experiences change the soldier and the way he or she sees the world. It suggests that wars can be profoundly damaging for those who must fight in them.

***5 How are both Paulk's and Ruffert's stories hopeful in the end?** (comparing and contrasting) Both have received treatment that is helping them resume their lives. Paulk now goes out in public and feels much more positive about his appearance. He's learning to manage everyday activities. Ruffert also goes outside now, and he has started helping other soldiers who have PTSD. He says that he has found his purpose and is living his life to the fullest.

*supports featured skill

ACTIVITY SHEETS

WORDS AND DEFINITIONS:

Print or project vocab words before students encounter them in context.

VOCABULARY PRACTICE:

Because reinforcement matters

GLOSSARY OF MEDICAL

TERMS: Definitions of medical terms that appear in the texts

"READ, THINK, EXPLAIN":

Looking for a self-guided, scaffolded activity to build reading-comprehension skills and strategies? This is it.

QUIZ: A multiple-choice and short-answer reading-comprehension quiz, with questions based on state tests. The quiz comes in printable and interactive/digital versions.



Go to Scope Online for our dramatic reading of Rebecca Kai Dotlich's poem "Let Me Tell You Things."



What can we say? We've got a lot of ideas for you.

WRITE A LETTER

The Department of Veterans Affairs has stopped paying for service dogs for veterans with PTSD. Have students write a persuasive letter to the VA, urging it to change its policy.



Find all activity sheets and other support materials at www.scholastic.com/scope.

SEABISCUIT



A LEGENDARY UNDERDOG STORY BECOMES A GREAT LESSON ON CENTRAL IDEAS AND DETAILS

Last spring, I went to New Jersey to visit one of *Scope's* beloved teacher advisers, Julianne. She told me something that has haunted me ever since. Her sixth-graders' journals were full of anxiety about money. Many of her students' parents had lost their jobs, some had lost their homes—and the students had absorbed their parents' financial stresses. Since then, we've been looking for a story that would resonate with these kids. I believe we've found it with *Seabiscuit*. At the height of the Great Depression, Seabiscuit gave hope to millions. With unemployment still high in this country, we think there has never been a better time to revisit this amazing story of resilience and determination.

—Kristin Lewis
Editor



CENTRAL IDEAS AND DETAILS

In the 1930s, the scrappy racehorse Seabiscuit was loved by millions. Downtrodden Americans, like the Orens in our play, identified with his underdog status. This is the central idea that our lesson will help students identify and support.

Start by showing our short video about life during the Great Depression. Ask students to briefly discuss in small groups what was interesting or surprising to them in the video. Then ask them to look through the play's text features. Explain that this play is historical fiction; some characters (Charles, Tom, Red, and George) were real people, and the plot is based on

actual events. But the author also invented some characters (e.g., the Orens) and dialogue, based on details from the time period.

Invite a student to read aloud the As You Read box. Then assign parts and read the play as a class.

After reading, have students discuss the As You Read question in their groups. Then have each group read "Why We Love an Underdog" on page 16 and discuss the question posed at the end. Project or pose these questions: Based on the editorial, how is Seabiscuit an underdog? How are the Orens underdogs? As a reader, how do you feel toward Seabiscuit? The Orens? Why do you think you feel that way?



Distribute the activity sheet "Seabiscuit's Fans," which guides students to identify parallels between the stories of Seabiscuit and the Orens, using text evidence. Students will then be ready to respond to the writing prompt on page 16.

ACTIVITY SHEETS FOR THE FEATURED SKILL

SEABISCUIT'S FANS: Making connections between the stories of Seabiscuit and the Orens

CRITICAL THINKING:

Higher-level-thinking questions
CONTEST ENTRY FORM: For use with the contest on page 16



TIME MACHINE: THE 1930s

Go to Scope Online for our awesome video about life in the 1930s. And don't miss our digital lesson, which incorporates the play, video, and editorial. You'll love it!



Yes, you could spend precious time coming up with discussion questions, but why should you? We've got them right here! They're also available online as a PDF (without the answers) to use for small-group discussion or as a writing activity.

1 What problems does Red face at the beginning of the play?

How is he like Seabiscuit? (compare and contrast) Red is out of work and money, and has no home; he hasn't raced in years; people consider him too tall to be a jockey. Likewise, people scorn Seabiscuit's size, condition, and racing record. Red and Seabiscuit both seem unlikely to win anything.

* 2 In Scene 3, why does Pa say of Red, "Sounds like one of us"?

(analyzing text) Like the families in the migrant camp, Red is "flat broke" and has a long losing streak; having lost jobs and homes, the families have had their own losing streaks. The announcers seem doubtful of Red and Seabiscuit; you can infer that Pa identifies with being seen as likely to lose.

* **3 What does Scene 5 reveal about Pa? How do you think Pa's feelings and experiences reflect those of other Americans at that time? Use details from the photos and captions in your answer.** (character/text features) Scene 5 reveals that Pa is disappointed in his life because of the Great Depression. During this period, 12 million Americans lost their jobs and many lost homes. They most likely felt the same disappointment and sadness that Pa did.

* **4 At the end, Seabiscuit and Red make a comeback. What does this symbolize to the Orens and many others?** (symbolism) It symbolizes hope; it shows that underdogs—those who have suffered and seem least likely to win—can overcome their circumstances and succeed.

5 What main point does the editorial "Why We Love an Underdog" make? Do you agree? Explain. (opinion) The editorial argues that people love underdog stories because everyone has been on the losing side of a big challenge at some point. Answers will vary.

*supports featured skill

ACTIVITY SHEETS

WORDS AND DEFINITIONS:

Print or project vocab words from the play before students encounter them in context.

VOCABULARY PRACTICE:

Because reinforcement matters

QUIZ: A multiple-choice and short-answer reading-comprehension quiz, with questions based on state tests. The quiz comes in printable and interactive versions.

IDENTIFYING LITERARY ELEMENTS AND DEVICES:

This self-guided activity helps students identify aspects of character, elements of plot, figurative language, and more.



What can we say? We've got a lot of ideas for you.

RESEARCH

Have students research other famous animals in history, like Rin Tin Tin, Ham the chimp, or Winter the dolphin. When were they famous? Why were they famous? Why did people become enthralled with these animals?



Find all activity sheets and other support materials at www.scholastic.com/scope.

TEACHERS' LOUNGE

Drop in for a cup of coffee and a look at our message board!

For students who need it, offer a modification of the writing prompt at the end of "This Is a Face of War." Instruct students to respond to the prompt using evidence from just one text, instead of from all three.

—Julianne Buccino, 6th-grade reading & writing teacher and Scope adviser from Parsippany, NJ

Here's an interesting tidbit to share with your students when you read "The History of Stink": Before indoor plumbing, filling the bathtub was a real chore, as water had to be lugged in from a well or stream. So to save time and effort, families shared bathwater. (Yes, ew.) The oldest, usually a grandparent, would bathe first, then the second-oldest, and so on, all the way down to the baby. It was from this practice that we got the expression "Don't throw the baby out with the bathwater."

—The Editors

Do you have a tip about using *Scope*, or something else to post in the lounge? E-mail JDignan@scholastic.com.

WWW.ISTOCKPHOTO.COM

Spotlight on ... Grammar

As you know, *Scope*'s grammar stays busy. So far this year, it has assembled a world-saving dream team, consorted with aliens, freaked out over harmless creatures, and pigged out with competitive eaters—all while helping your students master commonly confused words.

But did you know that for each installment of our grammar feature, we provide a reinforcement activity?

It's true! Each worksheet (available on our website) provides an expanded explanation and plenty of examples of how to use the commonly confused words, followed by an activity.

What words do your students most commonly confuse? Let us know, and we might feature them in a future issue of *Scope*. Write to editor Kristin Lewis at KELewis@scholastic.com.

SCHOLASTIC SCOPE Name: _____ Date: _____

ADDITION: "Grammar Gets Adaptable" • 5011 • Commonly Confused Words

Less vs. Fewer

The words *less* and *fewer* are often confused and misused. Figuring out which one to use is often as easy as determining whether it's possible to count the people, places, or things to which you are referring.

Use *less* to refer to a quantity of something that you CANNOT count.

Example: *Because there will be less snow this winter, less is also used with words about TIME, MONEY, and DISTANCE.*

Example: *Play for less than 30 minutes to drive the 270 miles from Las Vegas to Los Angeles.*

Use *fewer* to refer to things that you CAN count.

Example: *Gregory was disappointed that his team won fewer basketball games this season than last season.*

Directions: Circle the correct boldfaced word in each sentence below.

1. Helsinki has **less/fewer** homework than New Orleans, so she gets more of it done during school.
2. **Less/Fewer** people are in line for this movie than I was expecting.
3. Mina was certain that the distance between Niagara Falls and Buffalo was **less/fewer** than her GPS claimed.
4. Dieter can swim across the lake in **less/fewer** than seven minutes! He's such a stud!
5. **Less/Fewer** students were at the assembly than usual. A nasty stomach virus kept many kids at home.
6. According to a recent study, kids buy **less/fewer** sugary drinks when nutritional warnings are posted nearby.
7. As her French improved, Martina became **less/fewer** dependent on her French-English dictionary.
8. Robert was surprised that chess camp cost **less/fewer** money than he had thought it would. He signed up immediately.
9. It would have taken **less/fewer** time to set up the party if we had been more organized.
10. Angel was shocked that he had **less/fewer** cavities than last year.
11. I'd be surprised if I can finish this essay in **less/fewer** than three hours.

Directions: Write your own sentence using *less* or *fewer*.

12. _____

SCHOLASTIC SCOPE ACTIVITY • JANUARY 10, 2012

