



SCHOLASTIC SCOPE®

THE LANGUAGE ARTS MAGAZINE

with
read¹

JANUARY 2014

A SUPPLEMENT TO SCHOLASTIC SCOPE

ISSUE DATE	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY
---------------	-----------	---------	----------	----------	---------	----------	-------	-------	-----

An Exciting New Debate Format You asked, we listened!

I'm so excited to tell you all about this issue's new debate format—one you've told us you would like to see. In the past, we have structured our debates as single articles that present both sides of a debate. In this issue, we are unveiling a new format. After posing the question "Should your school get rid of sports?" we present two argument essays. The first is in favor of schools scaling back their athletics programs; the second strongly opposes this idea. Not only is the debate sure to spark lively discussions in your classroom, but it also provides opportunities for students to dig in to how authors build arguments and to evaluate the arguments the authors make. (Don't miss our fabulous activity sheet "Tracing an Author's Argument.") After reading, analyzing, and evaluating, your students will write their own argument essays on whether schools should or should not scale back sports.

I am dying to hear what you think of this new format! Drop me a line at KELewis@scholastic.com.

Happy New Year!



Kristin Lewis
Executive Editor



DON'T MISS THIS!

This month's nonfiction feature is about the terrifying antibiotic-resistant superbugs that are threatening all of us—and what can be done to stop them. In our "Behind the Scenes" video, the author discusses her process and her purpose in writing the article, passing on valuable tips to your students.



ATTENTION!

Registration is now required for access to Scope Online.
www.scholastic.com/scope
You can find the access code here on your printed Teacher's Guide.

Questions? Need help?

Please e-mail Customer Service at: maggiecl@scholastic.com
or call 1-800-SCHOLASTIC (1-800-724-6527).

YOUR JANUARY ISSUE AT A GLANCE

ARTICLE	SUMMARY	PRIMARY SKILL(S)
Grammar, pp. 2-3 “Grammar Gets to Work”	Students practice the correct usage of <i>imply</i> and <i>infer</i> while learning about the surprising jobs three major stars had before they were famous.	<ul style="list-style-type: none"> • Conventions of standard English
Narrative Nonfiction, pp. 4-9 “Fighting Invisible Killers”	Antibiotics have made the world safer, but their overuse has led to the rise of deadly, antibiotic resistant superbugs. Through the harrowing story of 11-year-old Addie’s battle with the superbug MRSA, this article provides a look into world of superbugs and what we can do to stop them.	<ul style="list-style-type: none"> • Featured Skills: Reading for information; critical thinking • Literary devices • Author’s craft • Text structures • Text features • Tone • Inference • Supporting details
Debate/Essay Kit, pp. 10-13 “Should Your School Get Rid of Sports?”	One Texas school chose to save money and improve learning by suspending its sports program. Should more schools do the same? We present two articles that argue opposite points of view; students will read both, choose a side, and write their own argument essays.	<ul style="list-style-type: none"> • Supporting an argument • Identifying central ideas and supporting details
Paired Texts, pp. 14-17 “Off With Her Hair!” and “Hey Kids, Get a Haircut!”	Who knew the story of hair was so dramatic, complex, and, well, gross? Our first article provides a history of hair and its connection to our values and ideas. The second article tells the story of high school boys in the 1960s whose hairstyles got them suspended.	<ul style="list-style-type: none"> • Featured Skills: Integrating knowledge and ideas; inference • Author’s craft • Interpreting text • Supporting details • Compare/contrast • Symbolism
Informational Text and Drama, pp. 18-24 “The Horror of Slavery” and “I Would Rather Die”	Our biographical play tells the incredible story of young Frederick Douglass’s journey to freedom. We introduce the play with an informational text about slavery in America.	<ul style="list-style-type: none"> • Featured Skill: Theme • Interpreting text • Inference • Craft and structure
Fiction, pp. 25-29 “Animal Distress Calls”	Julia is too upset about a terrible argument with her mom to enjoy her class trip to the zoo. When she finds herself alone in the zoo’s clinic, she meets a sick ostrich named Josie, and the two form an unexpected bond. We’ve paired this moving story with an interview with its author, Eliot Schrefer.	<ul style="list-style-type: none"> • Featured Skills: Analyzing character; text connections • Inference • Compare/contrast • Layers of meaning • Interpreting text • Symbolism
The Lazy Editor, pp. 30-31 “Monster of Doom?”	Students correct grammatical errors and revise sloppy writing in a short nonfiction article about the oarfish—a real-life sea monster (sort of). Legend has it that these giant fish can predict earthquakes. Is it true?	<ul style="list-style-type: none"> • Conventions of standard English • Revision
You Write It, p. 32 “Is Facebook Dead?”	Recent survey data suggest that Facebook is losing popularity with teens. Is it on its way out? Students use our infographic to decide and write a response.	<ul style="list-style-type: none"> • Understanding visual text • Central idea and details
Whole Issue	Students tackle a crossword puzzle that covers this entire issue.	<ul style="list-style-type: none"> • Reading comprehension

EDITORIAL: Editorial Director, Language Arts: Lauren Tarshis • Executive Editor: Kristin Lewis • Senior Editor: Jennifer Dignan • Education Editor: Rebecca Leon • Associate Editor: Justin O'Neill • Assistant Editor: Phil Baumgart • Editorial Assistant: Kelly Coyne • Contributing Editors: Spencer Kayden, Tash Kouri, Sarah McCarry, Tim O'Shei, Sari Wilson • Associate Editor/Producer: Tynus Cukavac • Senior Copy Editors: Ingrid Accardi, Suzanne Bilyeu • Copy Editor: Troy Reynolds • Executive Editor, Media: Marie Morreale • ART: Art Director: Albert Amigo • Photo Editor: Larry Schwartz • PRODUCTION: Production Editor: Paul Scherr • MAGAZINE GROUP: Executive VP, Scholastic: Hugh Roomer • Creative Director: Judith Christ-Lafond • Executive Production Director: Barbara Schwartz • Publishing Systems Director: David Hendrickson • Executive Editorial Director, Copy Desk: Craig Moskowitz • Executive Director of Photography: Steven Diamond • CIRCULATION AND MARKETING: VP, Marketing: Danielle Mirsky • Senior Marketing Manager: Leslie Tevlin • Business Manager: Chris Paquette • Director, Manufacturing & Distribution: Mimi Esguerra • Manufacturing Coordinator: Georgiana Deen CORPORATE: President, Chief Exec. Officer, and Chairman of the Board of Scholastic Inc.: Richard Robinson

ONLINE RESOURCES (www.scholastic.com/scope)		KEY STANDARDS*
<ul style="list-style-type: none"> PW More practice with <i>imply</i> and <i>infer</i> 		Common Core ELA Anchor Standards: R4, L1, L2 NCTE/IRA: 1, 3, 6
<ul style="list-style-type: none"> Video: Behind the Scenes Audio: Hear the article read aloud PW What Can We Do? PW Video-Discussion Questions PW Close-Reading & Critical-Thinking Questions PW Vocabulary: Definitions and Practice 	<ul style="list-style-type: none"> IW PW Quiz PW Read, Think, Explain: Nonfiction Elements (two levels) PW Contest Entry Form 	Common Core ELA Anchor Standards: R1, R2, R3, R4, R5, R6, R7, R10, W1, W4, W9, SL1, SL2, L4, L6 NCTE/IRA: 1, 3, 4, 5, 6, 11, 12
<ul style="list-style-type: none"> PW Tracing an Author's Argument (two levels) PW Guided Writing: The Argument Essay PW Vocabulary: Definitions and Practice 		Common Core ELA Anchor Standards: R1, R2, R4, R6, R8, R9, R10, W1, W4, W5, W8, W9, SL1, L3 NCTE/IRA: 1, 3, 4, 5, 6, 11, 12
<ul style="list-style-type: none"> PW Integrating Knowledge and Ideas PW Close-Reading & Critical-Thinking Questions PW Vocabulary: Definitions and Practice 	<ul style="list-style-type: none"> IW PW Quiz PW Contest Entry Form 	Common Core ELA Anchor Standards: R1, R2, R3, R4, R5, R6, R9, R10, W2, W4, W8, W9, SL1, L3, L4, L6 NCTE/IRA: 1, 3, 6, 11, 12
<ul style="list-style-type: none"> PW What Is the Theme? (two levels) PW Excerpt from Frederick Douglass's Biography PW Close-Reading & Critical-Thinking Questions PW Vocabulary: Definitions and Practice 	<ul style="list-style-type: none"> IW PW Quiz PW Literary Elements and Devices PW Contest Entry Form 	Common Core ELA Anchor Standards: R1, R2, R3, R4, R5, R9, R10, W2, W4, W9, SL1, L3, L4, L6 NCTE/IRA: 1, 2, 3, 4, 6, 11, 12
<ul style="list-style-type: none"> PW Text Connections: "Humans and Animals" PW Close-Reading & Critical-Thinking Questions PW DIY Vocabulary: Definitions and Practice 	<ul style="list-style-type: none"> IW PW Quiz PW Literary Elements and Devices PW Contest Entry Form 	Common Core ELA Anchor Standards: R1, R2, R3, R4, R5, R9, R10, W2, W4, W9, SL1, L3, L4, L6 NCTE/IRA: 1, 2, 3, 6, 9, 11, 12
<ul style="list-style-type: none"> PW Dashes PW Varying Sentence Structure 	<ul style="list-style-type: none"> PW Commas to Set Off Non-Essential Elements of a Sentence PW Subject-Verb Agreement 	Common Core ELA Anchor Standards: R1, W5, L1, L2 NCTE/IRA: 1, 2, 3, 6
<ul style="list-style-type: none"> PW Analyzing the Infographic PW Guide to "You Write It" Activity 	<ul style="list-style-type: none"> PW Model Text for "You Write It" Activity PW Contest Entry Form 	Common Core ELA Anchor Standards: R2, R7, W1, W4, SL2, L1, L2 NCTE/IRA: 1, 3, 4, 5, 6
<ul style="list-style-type: none"> PW 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.

MAURICE R. ROBINSON, 1895-1982, FOUNDER

PUBLISHING INFORMATION: U.S. prices: \$18.99 each per year, \$5.75 per semester, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: \$17.99 student, \$26.95 Teacher's per school year; \$17.50 student, \$13.00 Teacher's per semester. Single copy: \$5.15 student, \$6.75 Teacher's Edition. A 10% shipping and handling charge will be added to the total subscription order. (For Canadian pricing, write our Canadian office, address below.) Communications relating to subscriptions should be addressed to SCHOLASTIC SCOPE, Scholastic Inc., 2931 East McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-9957. Canadian address: Scholastic Canada Ltd., 175 Hillmount Rd., Markham, Ontario, Canada L6C 1Z7. Available on microfilm through Xerox University Microfilms, Inc., 300 N. Zeeb Rd., Ann Arbor, MI 4806. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691. Printed in the U.S.A. Copyright © 2013 by Scholastic Inc. SCHOLASTIC SCOPE and associated logos are trademarks and/or registered trademarks of Scholastic Inc. All Rights Reserved. Member Audit Bureau of Circulations. Material in this issue may not be reproduced in whole or in part in any form or format without special permission from the publisher. All student submissions become the property of Scholastic. To order Scope or for customer service, call 1-800-Scholastic (1-800-724-6527), or e-mail custserv@scholastic.com. POSTAL INFORMATION: SCHOLASTIC SCOPE (ISSN 0036-6412; in Canada, 2-c no. 9230) is published monthly: Sep., Oct., Nov., Dec., Jan., Feb., Mar., Apr., and May, 9 issues total, by Scholastic Inc., 2931 East McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3517. Periodical postage paid at Jefferson City, MO 65102 and at additional mailing offices. POSTMASTER: Send notice of address changes to SCHOLASTIC SCOPE, 2931 East McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3517.

FIGHTING INVISIBLE KILLERS

The story of 11-year-old Addie's harrowing struggle with MRSA provides a look into the world of drug-resistant superbugs and the doctors racing to stop them.

Teaching Objectives: to write an essay explaining how to help in the fight against superbugs; to understand the history of antibiotics and the science of bacterial infections

Featured Skills: reading for information; critical thinking

Other Key Skills: literary devices, author's craft, text structures, text features, tone, inference, supporting details



Step-by-Step Lesson Plan

Preparing to Read

1 Watch the video. (5 minutes)

Show students our “Behind the Scenes” video, which introduces the topic of superbugs and provides insight into the process of professional writers. Then project or distribute the **Video-Discussion Questions** and have students answer them as a class.

2 Preview vocabulary. (3 minutes)

Preview the challenging boldface words in the article by projecting or distributing our **Vocabulary** word list and definitions. You may wish to assign the reinforcement activity that follows as homework.

Reading and Discussing the Article

3 Read the article. (30 minutes)

Break students into groups to read the article. Make sure they also read the sidebars. Then have students answer the **Close-Reading Questions** that follow, referring to the text as needed. Walk around the

classroom to monitor and guide discussions. *These questions (without answers) are also available online as a pdf to print or project.*

CLOSE-READING QUESTIONS

► **What literary device does the author use in the first sentence of the article? Why do you think she chose to begin the article this way?** (literary devices; craft and structure) *The first sentence uses a metaphor, comparing MRSA to a monster. The author probably started the article with this line because it is a surprising and compelling hook. Readers will be curious about this “monster.”*

► **What is the structure of the section “Age-Old Problem”? Through this structure, what main idea does the author develop for this section?** (text structure) *The structure is compare and contrast. First the author explains that bacteria are everywhere and that most are harmless. She notes that many are actually beneficial to our health. Then she contrasts these “good” bacteria with the deadly varieties, using the Black Death as an*

example of how devastating harmful bacteria can be. The structure of this section helps build the idea that bacteria are crucial to our survival, but can also pose a threat.

► **Consider this claim on page 7: “Human history changed on the morning of September 3, 1928.” What evidence does the author provide to support this claim?** (text evidence) *The author explains that on this date, Alexander Fleming discovered penicillin, the first antibiotic. She supports the idea that this changed the world by providing information about the impact of antibiotics. She explains that they saved soldiers during World War II, treated many previously deadly diseases, and made possible a range of medical procedures. She also notes an unexpected consequence of the use of antibiotics: making bacteria stronger.*

► **What is the tone of the section “The War on Superbugs”? Does it stay the same throughout the section or does it shift? Explain.** (tone) *Answers will vary. Students may say the overall tone is concerned but cautiously optimistic. The tone at the beginning of the section is dire, as the author explains bacteria’s ability to develop defenses against antibiotics and describes the horrors of a possible future where antibiotics don’t work. However, the tone shifts and becomes hopeful as the author discusses prevention: “The good news is that we can stop this from happening—if we act now.” She explains that taking even simple steps like washing your hands and using antibiotics appropriately can help.*

4 Answer the critical-thinking questions. (15 minutes) As a class, discuss the following questions. These questions (without answers) are also available online as a pdf to print or project.

CRITICAL-THINKING QUESTIONS

► **What is the purpose of the three sidebars (“Other Killers Through Time”)? What do they suggest about deadly diseases?** *The “Other Killers Through Time” sidebars provide examples of*

Complexity Factors

See how this text will challenge your students.

PURPOSE: Has multiple purposes, which are not explicitly stated. Purposes: to tell the dramatic story of one girl’s struggle with MRSA, to explain the history of antibiotics and the science of bacterial infections, to raise awareness about superbugs

STRUCTURE: Nonlinear; includes narrative and informational passages; includes sidebars that provide peripheral information about historical diseases

LANGUAGE CONVENTIONALITY AND CLARITY:

► **Vocabulary:** Includes medical terms and scientific names for bacteria that are likely to be unfamiliar; also includes high-level general vocabulary, such as *coursing* and *obliterated*.

KNOWLEDGE DEMANDS: Comprehension will be aided by knowledge of bacteria, antibiotics, the immune system, and cellular science. The text describes an experience (extreme medical trauma) that will be unfamiliar to many students.

LEXILE: 950L

devastating diseases from the past. They show that throughout history, humans have found innovative ways to battle diseases, and suggest that we have the ingenuity to continue to conquer new infections.

► **How did humans contribute to the development of superbugs like MRSA? How can we stop superbugs?** *Humans contributed to the development of superbugs unintentionally, by developing and then overusing antibiotics. The discovery of antibiotics led to many positive changes and has made the world a much safer place. Few realized, however, that the heavy use of antibiotics would cause some bacteria to adapt and become resistant to the medications. We can stop superbugs by investing in the development of new drugs.*



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

We can also do a better job of tracking and then containing superbug outbreaks. Taking small steps like washing our hands and limiting our use of antibiotics can help reduce outbreaks too.

► **Explain what you think the author's purpose was in writing this article.** *The author's purpose seems to be to inform the reader about superbugs and the history of antibiotics. She seems to want to raise awareness about stories like Addie's to encourage readers to push for new policies and support the development of better drugs to fight superbugs. She also seems to want to empower readers to help in the fight against superbugs.*

Featured-Skill Activity

5 Organize information and prepare for the writing prompt. (15 minutes)

To prepare students to answer the writing prompt on page 9, distribute our **What Can We Do?** activity sheet. Have students complete it in small groups. They will identify ways to fight superbugs and consider how they, the students, can participate in the fight. When the groups have finished their activity sheets, come back together as a class to discuss students' answers.

Differentiated Performance Tasks

6 You will find a writing prompt on page 9. Below are alternate tasks for lower- and higher-level students.

Lower-level: Write a paragraph explaining what superbugs are, how they develop, and what steps we can take to stop them.

Higher-level: In three paragraphs, explain the relationship between antibiotics and superbugs, and the role that human beings have played in the development of both.

ESSENTIAL QUESTIONS

- How do diseases affect human life?
- How can accidents lead to major discoveries?

LITERATURE CONNECTION

Connecting *Scope* content to your curriculum

Other texts that relate to the topic of disease:

- *Fever 1793* by Laurie Halse Anderson
- *An American Plague* by Jim Murphy
- "The Masque of the Red Death" by Edgar Allan Poe

ONLINE RESOURCES

Activities, quizzes, videos, audio articles, and more!

VIDEO: "Behind the Scenes"

AUDIO: Hear the article read aloud.

ACTIVITIES TO PRINT OR PROJECT:

- What Can We Do?*
- Video-Discussion Questions*
- Close-Reading and Critical-Thinking Questions*
- Vocabulary*
- Quiz (modeled on PARCC, Smarter Balance, and state assessments)
- Read, Think, Explain: Identifying Nonfiction Elements (two levels available)
- Contest Entry Form

*Supports the lesson plan

scholastic.com/scope

"I WOULD RATHER DIE"

This play tells the story of how the famous abolitionist, orator, and author Frederick Douglass made his way from slavery to freedom. An informational text on slavery precedes the play.

Teaching Objectives: to understand the relationship between education and power or freedom; to describe how reading helped Frederick Douglass escape from slavery

Featured Skill: theme

Other Key Skills: interpreting text, inference, craft and structure



Step-by-Step Lesson Plan

Reading the Informational Text

1 Preview the vocabulary. (3 minutes)

Project or distribute our **Vocabulary** word list and definitions, and read it as a class. We recommend assigning the reinforcement activity for homework.

2 Study and discuss the image. (3 minutes)

Give students a minute to study the photograph on page 19. Make sure they read the caption. Briefly allow students to share their reactions, then ask them how they think this photo may have affected people who saw it when it was first circulated.

3 Read and discuss. (15 minutes)

Read "The Horror of Slavery" as a class, then discuss the following **Close-Reading Questions**. *These questions (without answers) are also available online as a pdf to print or project.*

CLOSE-READING QUESTIONS

- Reread the first paragraph. What does the author mean when she says that learning about shameful things from history is a way to prevent

them from happening again? (interpreting text)

She means that knowing about a terrible event from history can help us recognize signs of a similar event occurring in the present, which we can then take steps to prevent or halt. Learning about the past helps us understand what can happen.

- Reread the Frederick Douglass quote on page 19. First, define **parchment**. Then explain what the quote means. (interpreting text) *Parchment is a material to write on that is made from the skin of animals. Douglass is saying that the cruel, abusive overseer left marks on most of the slaves. Douglass is likely referring to both literal, physical marks that the overseer's whip left on slaves' backs and also to metaphorical marks—damage to the enslaved people's souls. Douglass is saying that these marks were evidence of the overseer's cruel character.*

Performing and Discussing the Play

4 Read the play aloud as a class. (50 minutes)

Assign roles and read the play aloud as a class.

Divide students into groups to discuss the **Close-Reading**

Questions on the next page. Walk through the room to moderate discussions. Then, as a class, discuss the **Critical-Thinking Questions**. *These questions (without answers) are available online as a pdf to print or project.*

CLOSE-READING QUESTIONS

- **Describe the relationship between Scenes 1 and 10. What is the purpose of Scene 1?** (craft and structure) *The two scenes depict the same event: Freddy's attempt to escape to freedom. Scene 1, however, ends with a cliffhanger, while Scene 10 continues past the cliffhanger moment and resolves the action. Scene 1 draws the reader into the story by raising questions in the reader's mind: Who is Freddy? Why is his life about to be saved or destroyed? The cliffhanger makes the reader want to keep reading to find out what happens.*
- **In Scene 7, Freddy says, "I am so tired and hungry. There is no time to think. I feel my dreams of freedom slipping away." What does he mean? Why would being tired and hungry ruin his dreams of freedom?** (inference) *Frederick is so physically exhausted that his basic needs—rest and food—are almost all he can think about. To dream of escape requires a level of energy and determination that are hard to maintain when you are suffering.*
- **Reread Scene 8. Consider what the plantation owners say about the slaves. What does it reveal about the way the owners view slaves?** (inference) *It reveals that the owners did not view slaves as human beings. When the men propose killing the slaves, Slave Owner 1 is upset only because of the "waste" of the money he paid for his slave Harry. The owner talks about Harry like Harry is a machine or a farm animal. Slave Owner 2 also sees the slaves as animals, comparing them to a flock of sheep.*
- **At the end of Scene 10, Freddy turns to stare "at the blue sky out the window." Why do you think the playwright included this detail? What might the blue sky symbolize?** (literary devices) *We associate blue skies with happiness and possibility, so the playwright likely described the sky to symbolize Freddy's looking into his bright future.*

Complexity Factors

See how this story will challenge your students.

LEVELS OF MEANING: The purpose of the informational text is relatively clear: to provide an overview of what life was like for slaves in the U.S. In the play, students must make inferences and integrate information provided in the photos and captions.

STRUCTURE: The story is not quite chronological; because narration is limited and the story is told largely through dialogue, students need to make inferences throughout to understand the story.

LANGUAGE CONVENTIONALITY AND CLARITY:

► **Vocabulary:** higher academic vocabulary (e.g., *impudent, amass, infraction, plight*) as well as domain vocabulary (e.g., *enslave, plantation, abolitionist*)

KNOWLEDGE DEMANDS: It's helpful to have some knowledge of slavery in the United States in the 19th century. The experiences presented in the play will not be familiar to students.

CRITICAL-THINKING QUESTIONS

- **In Scene 4, Hugh Auld says that if Freddy learns to read, "It will make him forever unfit for the duties of a slave." What did Auld mean? Was he right?** *Auld meant that reading would increase Douglass's misery and make him more likely to rebel, because reading would make him more aware of what his life could be if he were free; more hungry for what he was denied as a slave. Auld was right: Learning did make Douglass more miserable about his enslavement, and it impelled Douglass to escape.*
- **Unlike Frederick Douglass, most slaves did not rebel or attempt to escape. Why not? Support your answer with evidence from "The Horror of Slavery" and "I Would Rather Die." Many slaveholders were cruel; an attempt to revolt or escape usually led to severe punishment. As the informational text says, it was not against the law to physically abuse a slave. The play contains examples of such abuse, like in Scene 2, when the overseer**

whips Esther, and in Scene 6, when William shows his scarred back to Freddy. Plus, as the informational text says, slaveholders tried to make slaves feel isolated and dependent through such measures as breaking apart families. Slaveholders also forbade slaves to read, which, as Douglass realized, was destructive to people's minds and spirits. Most slaves were likely so beaten down that they felt like the character of Jake, who says, "We don't think about hope."

Featured-Skill Activity

5 Analyze the theme of the play. (15 minutes)

Break students into groups to complete the activity sheet **What Is the Theme?** Students will answer a series of questions as a scaffold to identifying a theme of the play. The activity sheet is available on two levels.

Differentiated Performance Tasks

6 You will find a writing prompt on page 24. Here are alternate tasks for lower- and higher-level students:

Lower-level: Why was reading important to Frederick Douglass? Support your answer with details from the play.

Higher-level: Why did slave owners want to prevent slaves from reading? What did they fear would happen if slaves could read and had access to reading materials? Use details from both "The Horror of Slavery" and "I Would Rather Die" to support your answer.

Extension Activity

7 Print or project the **excerpt from Frederick Douglass's autobiography** that is provided on our website. The excerpt is followed by questions about how it relates to the *Scope* play. Perfect for higher-level readers.

ESSENTIAL QUESTIONS

- What is the relationship between knowledge and power?
- What does it take to escape oppression?
- What is dehumanization?

LITERATURE CONNECTION

Connecting *Scope* content to your curriculum

Other texts that deal with slavery include:

- *Narrative of the Life of Frederick Douglass, an American Slave* by Frederick Douglass
- *Amistad: A Long Road to Freedom* by Walter Dean Myers
- *Chains* by Laurie Halse Anderson

ONLINE RESOURCES

Activities, quizzes, videos, audio articles, and more!

ACTIVITIES TO PRINT OR PROJECT:

- What Is the Theme?* (available on two levels)
- Excerpt From Frederick Douglass's Autobiography*
- Close-Reading and Critical-Thinking Questions*
- Vocabulary*
- Quiz (modeled on PARCC, Smarter Balance, and state assessments)
- Identifying Literary Elements and Devices
- Contest Entry Form

*Supports the lesson plan.

scholastic.com/scope



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

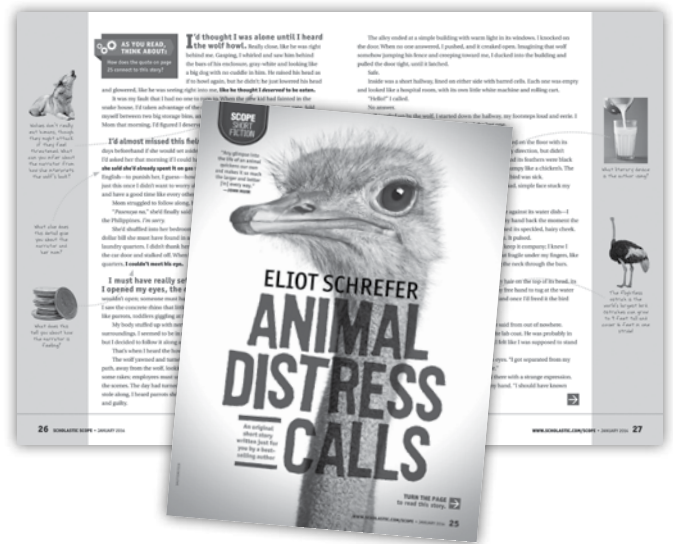
ANIMAL DISTRESS CALLS

Julia's class trip to the zoo starts out fraught with conflict—with her mother and with herself. When she encounters a sick ostrich, she discovers the power of caring for an animal. The story is enriched by an interview with the author, Eliot Schrefer.

Teaching Objectives: to analyze the development of the character Julia; to make connections between texts

Featured Skills: analyzing character, text connections

Other Key Skills: inference, compare/contrast, layers of meaning, interpreting text, symbolism



Step-by-Step Lesson Plan

Preparing to Read

1 Set a purpose for reading. (2 minutes)

Have students open their magazines to page 25 and look at the title and image. Ask: What does *distress* mean? (*pain or suffering that requires help*) Next, take a moment to read the John Muir quotation. (You may want to explain that Muir was a famous conservationist who helped preserve many wilderness areas, including Yosemite National Park.) Then discuss what his quote means. Write students' ideas on the board. Tell them to think about the quote while they read the story.

Reading and Discussing

2 Read the story. (25 minutes)

Have students read the story silently, underlining parts they find interesting or noteworthy. Then divide them into groups to discuss the parts they underlined. They should also discuss the margin notes, rereading passages as needed. Each group should then write a new margin note—an observation about a character, a note about a literary device, a question, etc. Invite each group to share its note with the class.

3 Read the interview. (10 minutes)

Have students read “Meet the Amazing Eliot Schrefer” in their groups.

4 Discuss the texts. (20 minutes)

As a class, discuss the following **Close-Reading** and **Critical-Thinking Questions**. These questions (without answers) are also available online as a pdf to print or project.

CLOSE-READING QUESTIONS

- **In the beginning of the story, why is Julia angry? In what ways does she express her anger toward her mother?** (inference) *Julia is angry because she doesn't feel like a regular kid; she and her mother always have to worry about money. She expresses her anger toward her mother by speaking fast in English, forcing her mother to struggle to understand. It's a cruel moment. She doesn't say thank you when her mother drops her off at the zoo.*
- **Compare Julia's reaction to hearing the wolf in the alley with her reaction to seeing the ostrich.** (compare and contrast) *The wolf's howl both scares*

Julia and makes her feel guilty. She is “jangled up by the wolf” and says the wolf looks at her “like he thought I deserved to be eaten,” revealing her own guilty conscience. By contrast, she immediately feels pity and compassion for the ostrich.

► **When Julia first speaks to the vet, on page 27, why does she avoid his eyes? How does she change when she finally looks in his eyes, on page 28?**

(analyzing character) *Julia avoids the vet's eyes because she is afraid he will be angry that she's with Josie. When she looks in his eyes on page 28, she gains the confidence to ask if she can stay. She has realized that she has something to offer the sick bird.*

► **As Julia sits with Josie, what thoughts does she have about her mom? What does this reveal about how she may have changed?**

(analyzing character) *Julia thinks about the delicious bread pudding her mom makes out of the stale pastries she brings home from her job. Julia resolves to speak to her mom in Tagalog and perhaps thank her for the laundry quarters. This shows her anger has subsided, and she appreciates that her mother is doing the best she can. Helping Josie has made Julia more calm and positive.*

► **What personal experiences did Eliot Schrefer bring into his story?** (text connections) *In the interview, Schrefer describes visiting the Bronx Zoo at night, where he heard wolves and saw a sick ostrich. He talks about his love for animal stories and the enriching experience of spending time with a bonobo—just as Julia is enriched by her time with Josie.*

CRITICAL-THINKING QUESTIONS

► **Think about the title of the story. Who is in distress? How are the “distress calls” answered?**

The ostrich is clearly in distress; it has missing feathers, a limp neck, and droopy wings. Julia responds to its distress by holding the bird's head in her lap and comforting the bird. Julia is also in distress. She has conflicting feelings of anger at her mother and guilt about how she treated her. Caring

Complexity Factors

See how these stories will challenge your students.

LEVELS OF MEANING/PURPOSE: “Animal Distress Calls” has several layers of meaning. On one level, it is the story of a girl who gets in a fight with her mom, wanders through a zoo, and meets an injured bird. On a deeper level, the story is about how empathy can change the way we see ourselves and our world.

STRUCTURE: “Animal Distress Calls” has a nonlinear structure and many descriptive passages. “Meet the Amazing Eliot Schrefer” is told in a question-and-answer format.

LANGUAGE CONVENTIONALITY AND CLARITY:

The language is conversational and contemporary.

► **Vocabulary:** The fiction and interview have some challenging vocabulary (e.g., *avian, cuff, bonobo, Tagalog*).

► **Figurative Language:** similes and metaphors

KNOWLEDGE DEMANDS: Both texts will be accessible to most readers, though it is helpful to have some knowledge of zoos and veterinary medicine. The fiction has sophisticated themes about empathy and learning to accept vulnerability in oneself and others.

LEXILE: 800L (combined)

for the sick bird helps Julia deal with her own distress. She calms down, sees her situation in perspective, and decides to treat her mother more kindly.

► **The author mentions eyes many times in the story. Find examples, and explain how the author uses eyes to show Julia's feelings.** *Through much of the story, Julia can't look others in the eye. She can't meet her teacher's eyes because she is embarrassed by the bag of quarters, and she avoids the vet's eyes because she's afraid of getting in trouble. The wolf looks at Julia “as if he thought I deserved to be eaten,” which reveals Julia's guilt. The ostrich stares right at*



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

Julia, suggesting a sense of trust or expectation; Julia responds by trying to help the bird, to live up to those expectations. Julia's breakthrough, when she asks the vet if she can stay with the ostrich for the afternoon, comes as she looks the vet in the eye.

► **In the interview, Schreffer says that “humans might judge you based on your words, but animals judge you based on your actions.” How could this quote apply to Julia?** *Julia's words create a conflict with her mother. Julia rails at her mother for not putting aside money for the field trip, and she speaks in rapid English to “punish” her mother. In the end, Julia decides to resolve the conflict with words: She will speak in Tagalog and thank her mother for the laundry quarters. Julia communicates with the ostrich through her actions. She comforts it by holding its head in her lap.*

Featured-Skill Activity

5 Analyze a quote/integrate texts.

(15 minutes) Distribute the activity sheet **Humans and Animals**, which will help prepare students to respond to the writing prompt on page 29. Have students complete it in groups.

Differentiated Performance Tasks

6 You will find a writing prompt on page 29. Here are alternate tasks for lower- and higher-level students:

Lower-level: Write a paragraph about how Julia felt as a result of interacting with the ostrich. Use text evidence to support your answer.

Higher-level: Consider this quote from naturalist John Muir: “Any glimpse into the life of an animal quickens our own and makes it so much the larger and better [in] every way.” Would Eliot Schreffer and Julia agree with Muir’s statement? Why or why not? In what ways can interacting with animals affect humans? Write three to five paragraphs answering these questions. Use details from the story and interview to support your ideas.

ESSENTIAL QUESTIONS

- How do animals and humans affect each other?
- What is our responsibility toward animals?

LITERATURE CONNECTION

Connecting *Scope* content to your curriculum

Other stories that deal with human-animal relationships:

- *Call of the Wild* by Jack London
- *The Yearling* by Marjorie Kinnan Rawlings
- *The Jungle Book* by Rudyard Kipling

ONLINE RESOURCES

Activities, quizzes, videos, audio articles, and more!

ACTIVITIES TO PRINT OR PROJECT:

- Humans and Animals*
- Close-Reading and Critical-Thinking Questions*
- DIY Vocabulary
- Quiz (modeled on state and PARCC assessments)
- Identifying Literary Elements and Devices
- Contest Entry Form

*Supports the lesson plan.

scholastic.com/scope

OFF WITH HER HAIR! and HEY KIDS, GET A HAIRCUT!

What do our hairstyles say about us? How can a hairstyle be a symbol? Your students will consider these questions as they read two entertaining informational texts about hairstyles through the centuries.

Teaching Objectives: to read two informational passages and consider how hairstyles influence and reflect cultural values

Featured Skills: integrating knowledge and ideas; inference

Other Key Skills: author's craft, interpreting text, supporting details, compare and contrast, symbolism



Step-by-Step Lesson Plan

Preparing to Read

1 Preview vocabulary. (3 minutes)

Project or distribute our **Vocabulary** word list and definitions. Read the words, definitions, and example sentences as a class. You may choose to assign for homework the reinforcement activity that follows.

Reading the Texts

2 Read and discuss "Off With Her Hair!" (15 minutes)

Read the article aloud as a class. Be sure to read the timeline, "Greatest Hair Hits," as well. Then break students into small groups to discuss the **Close-Reading Questions** below, which require students to reread certain passages. *These questions (without answers) are available online as a pdf to print or project.*

CLOSE-READING QUESTIONS

► **Reread the first paragraph.** Why might the author have chosen to start the story this way? (author's craft) *Answers will vary. Students may say the author chose to begin with the dramatic scene of a queen waiting to be executed to draw the reader*

into the story. The scene creates suspense and raises questions—Why is the queen in a dungeon? Why is the crowd "bloodthirsty"?—that make the reader want to keep reading to learn the answers.

► **The author writes that Marie's hair had come to represent "everything that was unjust." What does the author mean? What details does she include to support this claim?** (interpreting text; supporting details) *She means that Marie's extravagance created resentment among the many people who were suffering; that Marie's hair was a public display of her wealth and carefree attitude toward money. The author supports this claim by explaining that while Marie was leading a "lavish lifestyle," there was a famine in France. The author also includes the detail that the noblewomen who were imitating Marie's style were going into debt to do so.*

► **Consider the paragraph on page 16 about hair in the ancient world. What did Marie Antoinette and Queen Nefertiti have in common?** (compare and contrast) *Both queens started an expensive hairstyle trend. Marie Antoinette's was "elaborate"*

hairdos with all sorts of objects in them. Queen Nefertiti started the trend of wearing wigs made from human hair. In France, noblewomen spent a lot of money copying Marie Antoinette. The same happened in ancient Egypt. Those who couldn't afford wigs made of human hair bought "straw or sheep's wool" wigs instead.

3 Read and discuss "Hey Kids, Get a Haircut!"

(15 minutes) Break students into groups to read the informational text on page 17. Then have them discuss the **Close-Reading Questions** below. Walk around the room to guide their discussions as needed. *These questions (without answers) are available online as a pdf to print or project.*

CLOSE-READING QUESTIONS

► **What is the tone of the first three lines?**

Explain. (tone) *The tone is slightly sarcastic. It reveals that the author may think the principal was overreacting.*

► **According to the article, in what way was hair a symbol in the 1960s?** (symbolism) *To some adults, long hair symbolized messiness and bad manners. To kids, it symbolized personal expression as well as the exciting changes sweeping the country.*

► **Consider the slogan that parents used to protest the school suspensions in Norwalk. What do you think it means? What can you infer the parents were trying to tell the school to do?** (interpreting text) *It means that education is more important than fashion, and that what's on the inside matters more than what's on the outside—in other words, who you are is more important than your appearance. The reader can infer that parents meant the school should focus on education rather than enforcing rules about hair.*

Comparing the Texts

4 **Discuss the critical-thinking questions as a class.** (7 minutes) Bring the class back together to discuss the following **Critical-Thinking Questions**. Encourage students to respond to each other, adding to

Complexity Factors

See how these texts will challenge your students.

PURPOSE: The explicit purpose of both articles is to inform readers about hairstyles throughout human history. The implicit purpose is to explore how hairstyles reflect culture and ideas.

STRUCTURE: The structure of "Off With Her Hair!" is nonlinear and covers a wide range of human history—from antiquity to 18th-century France and the present. The structure of "Hey Kids, Get a Haircut!" is straightforward and mainly chronological.

LANGUAGE CONVENTIONALITY AND CLARITY:

► **Vocabulary:** Includes a number of high-level general words (e.g., *flaunt*, *affixed*, *deprived*) as well as some unusual words (e.g., *coifs*, *perukes*, *guillotine*)

KNOWLEDGE DEMANDS: The subject matter of both articles will be unfamiliar to most students. Some knowledge about the French Revolution and 1960s America would be helpful.

LEXILE: 950L (combined)

and offering constructive comments about each other's ideas. *These questions (without answers) are available online as a pdf to print or project.*

CRITICAL-THINKING QUESTIONS

► **What role do celebrities play in fashion?** *Celebrities tend to start fashion trends. Their fans often go to great lengths to follow them. For example, many boys imitated the Beatles' hairstyles in the 1960s.*

► **What is a bigwig, and where did this term originate? Who or what might be called a bigwig today?** *A bigwig is an important person, especially one who is self-important. To call someone a bigwig is like calling them a big shot. The expression comes from 18th-century France, when the rich and powerful wore large, expensive wigs. Today, someone like Donald Trump might be called a bigwig. (We are not making a hairpiece joke!)*

► In “Off With Her Hair!” the author writes that for most of history, “only the rich and powerful could afford to follow fads.” According to “Hey Kids, Get a Haircut!” were the fads of the 1960s only available to the rich and powerful? No. The long-hair fashion was popular with young people across the nation, not just a small number of wealthy people. The author also mentions bell-bottomed jeans, tie-die, headbands, and sandals, and does not indicate that these fashions were expensive or worn only by rich people.

Featured Skill Activity

5 Integrate knowledge and ideas. (15 minutes)
Break students into groups. Distribute our activity sheet **Integrating Knowledge and Ideas**. Each group will explore how hairstyles can express values, using details from both articles. This activity prepares students to answer the writing prompt on page 17.

Differentiated Performance Tasks

6 You will find a writing prompt on page 17. Here are alternate tasks for lower- and higher-level students:

Lower-level: How can hairstyles express an idea or value? Answer this question in one paragraph. Use details from “Off With Her Hair!” and “Hey Kids, Get a Haircut!”

Higher-level: The journalist Shana Alexander once said, “Hair is terribly personal, a tangle of mysterious prejudices.” What do you think she meant? How does it apply to “Off With Her Hair!” and “Hey Kids, Get a Haircut!”? Answer both questions in two to three paragraphs. Use text evidence to support your ideas.

ESSENTIAL QUESTIONS

- Should we follow fads?
- Does fashion matter?
- What do hairstyles reveal about a society?

LITERATURE CONNECTION

Connecting *Scope* content to your curriculum

Other texts related to hair:

- “Rapunzel” by the Brothers Grimm (fairy tale)
- “The Gift of the Magi” by O. Henry
- “The Forest of My Hair” by James Tolan (poem)

ONLINE RESOURCES

Activities, quizzes, videos, audio articles, and more!

ACTIVITIES TO PRINT OR PROJECT:

- Integrating Knowledge and Ideas*
- Close-Reading and Critical-Thinking Questions*
- Vocabulary
- Quiz (modeled on PARCC, Smarter Balance, and state assessments)
- Contest Entry Form

*Supports the lesson plan.

scholastic.com/scope



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

GRAMMAR SPOTLIGHT: VARYING SENTENCE STRUCTURE

Model, Practice, Reinforce

Review this key grammar and writing skill using “Off With Her Hair!” as a model, “The Lazy Editor” for practice, and our activity sheet for reinforcement.

1) Ask students what sentence structure is and why it’s important for writers to use a variety of structures (*Sentence structure is the way a sentence is organized. Using the same structure—always starting with the same word, using introductory clauses over and over—makes writing boring.*) Have students brainstorm ways to vary sentences in a paragraph (*using a combination of long and short sentences, adding clauses, creating compound sentences*). Write their ideas on the board.

2) After students read “Off With Her Hair!”, have a volunteer reread aloud the first paragraph of the

section “Status Symbols.”

Ask students

whether it has varied sentence structures (*yes*) and to describe how the sentences vary (*sentences are different lengths, each sentence begins differently, vocabulary is varied, etc.*). Ask: Does the writer use any of the ideas we brainstormed in Step 1? If so, which ones?

3) Have students work in groups to complete “The Lazy Editor,” which requires them to find and fix sentences that repeat the same structure over and over.

4) For extra reinforcement, hand out our **varying sentence structure** activity, available at Scope Online.



**NEXT ISSUE'S
SPOTLIGHT:**
modifiers