



SCHOLASTIC SCOPE

THE LANGUAGE ARTS MAGAZINE

TEACHER'S
GUIDE

SEPTEMBER 2015

A COMPLETE TEACHING KIT

ISSUE
DATE

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER/
JANUARY

FEBRUARY

MARCH

APRIL

MAY

Get Ready for an Unforgettable Year

Greetings, dear teachers!

From our powerful cover story about the people who make our clothes to our debate about how technology affects friendships, we're starting the year off with an incredible issue that will dazzle your students. As always, every text comes with robust teaching support at Scope Online.

Here is a tiny taste of what we are cooking up for you this year:

- **Differentiation:** Look for even more differentiation ideas this year, from the culminating activities in this guide to activity sheets offered on multiple levels. We're adding more audio articles this year too.
- **Core Skills Workout:** Our popular suite of activities is better than ever! Skills covered in each issue include inference, tone, mood, text evidence, text features, text structures, and central ideas and details.
- **Thrilling Nonfiction:** The stories we are planning this year will not only challenge and engage your students but also inspire them. These are stories your students will remember for many years to come.

Please e-mail me any time with comments or questions, or just to say hi!



Kristin Lewis
Executive Editor
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E-mail me
anytime!



JOSEPH BETTMAN

Team Scope on the Scholastic roof deck

EDITOR'S PICK!

Our not-to-be-missed video "Beyond the Story" takes your students deeper into the world of the garment industry. Show it before reading our cover story.



MAJORITY WORLD/UG/GETTY IMAGES



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YOUR SEPTEMBER ISSUE AT A GLANCE

ARTICLE	SUMMARY	PRIMARY SKILL(S)
Grammar, pp. 2-3 “Grammar Goes Prehistoric”	Students practice using <i>number</i> and <i>amount</i> while reading about the true stars of the hit movie <i>Jurassic World</i> : the dinosaurs.	<ul style="list-style-type: none"> Conventions of standard English
Narrative Nonfiction, pp. 4-10 “Why Are Your Clothes So Cheap?”	This powerful nonfiction feature tells the extraordinary story of former child garment worker and current activist Kalpona Akter, who quit school and began working in a Bangladeshi sweatshop at the age of 14. The story reveals the shocking truth about the lives of those who make our clothing and provides important information about the global garment industry and child labor.	<ul style="list-style-type: none"> Featured Skill: Central ideas and details Author's craft Interpreting text Text evidence Text structure Persuasive writing
Drama, pp. 11-16 <i>The Legend of Sleepy Hollow</i>	Students will love this grimly amusing play, adapted from the classic short story by Washington Irving. We've paired the play with an essay about what life was like in the Hudson River Valley in 1790.	<ul style="list-style-type: none"> Featured Skill: Making inferences Mood Characterization Foreshadowing Literary devices Character motivation Comparing texts
Debate, pp. 17-19 “Is Technology Killing Our Friendships?”	Thanks to social media and smartphones, human beings are more connected to one another than ever. But is all this technology killing our friendships? Students read arguments on both sides of the debate and take a stand.	<ul style="list-style-type: none"> Supporting an argument Central ideas and details
Paired Texts, pp. 20-23 “Should Kids Do Extreme Sports?” and “The Science of Thrill-Seeking”	After synthesizing information from a riveting nonfiction article about a teen skateboarder's near-fatal accident and an essay on the science behind risk-taking, students decide whether kids should be allowed to do extreme sports.	<ul style="list-style-type: none"> Featured Skill: Synthesis Figurative language Tone Analyzing the development of an idea Inference Author's craft
Fiction, pp. 24-29 “The Golden Lie”	In this delightful story, some disappointing revelations about her legendary great-great-grandfather lead Josie to discover one important truth: It's OK to be ordinary. We've paired the story with a moving poem about fatherhood by Robert Hayden.	<ul style="list-style-type: none"> Featured Skill: Theme Descriptive language Tone Inference Character Author's craft Simile Setting
The Lazy Editor, pp. 30-31 “Celebrity Snot for Sale”	Students correct grammatical errors and revise sloppy writing in a short nonfiction article about bizarre celebrity items sold in online auctions.	<ul style="list-style-type: none"> Conventions of standard English Revision
You Write It, p. 32 “The Amazing Tardigrade”	Students use our dazzling infographic on the tardigrade (an amazingly resilient microscopic creature) to write a persuasive paragraph about why the tardigrade would make a great school mascot.	<ul style="list-style-type: none"> Summarizing Central ideas and details

MAURICE R. ROBINSON, 1895-1982, FOUNDER

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ONLINE RESOURCES (scope.scholastic.com)		COMMON CORE ELA ANCHOR STANDARDS*
<ul style="list-style-type: none"> • PW More practice with <i>number</i> and <i>amount</i> 		L.3
<ul style="list-style-type: none"> • Audio: Hear the article read aloud • Video: Beyond the Story • PW Guided Letter-Writing • PW Close-Reading & Critical-Thinking Questions • PW Read, Think, Explain (two levels) • PW Domain Vocabulary: The Garment Industry • PW Video Discussion Questions • IW PW Quiz (two levels) • PW Contest Entry Form • PW Core Skill: Central ideas and details • PW Core Skill: Summarizing (two levels) • PW Core Skill: Mood • PW Core Skill: Text Features 		R.1, R.2, R.4, R.5, R.7, W.1, SL.1, SL.2, L.4, L.6
<ul style="list-style-type: none"> • PW Close-Reading & Critical-Thinking Questions • PW Vocabulary: Definitions & Practice • IW Literary Elements • IW PW Quiz (two levels) • PW Contest Entry Form • PW Core Skill: Making Inferences • PW Core Skill: Text Evidence (two levels) 		R.1, R.3, R.4, R.5, R.9, W.1, W.3, SL.1, SL.2, L.4, L.6
<ul style="list-style-type: none"> • PW Essay Kit • IW PW Quiz (two levels) 		R.1, R.4, R.6, R.8, W.1, W.7, SL.1, L.4, L.6
<ul style="list-style-type: none"> • Audio: Hear the articles read aloud • PW Synthesis • PW Close-Reading & Critical-Thinking Questions • PW Vocabulary: Definitions & Practice • IW PW Quiz (two levels) • PW Contest Entry Form • PW Core Skill: Tone • PW Core Skill: Text Structure 		R.1, R.3, R.4, R.5, W.1, W.2, W.9, SL.1, L.4, L.5
<ul style="list-style-type: none"> • Audio: Hear the poem read aloud • PW What's the Theme? • PW Poetry Analysis • PW Close-Reading & Critical-Thinking Questions • PW DIY Vocabulary • PW Literary Elements • IW PW Quiz (two levels) • PW Contest Entry Form 		R.1, R.2, R.3, R.4, R.9, W.1, SL.1, L.4, L.5, L.6
<ul style="list-style-type: none"> • PW Spell-Check Errors • PW Possessives • PW Sentence Variation • PW Misplaced Modifiers 		L.1, L.2, L.3, W.5
<ul style="list-style-type: none"> • PW Guide to "You Write It" Activity • PW Model Text for "You Write It" Activity • PW Contest Entry Form 		R.1, R.4, R.7, W.1, W.7, SL.1, L.4, L.6

* To find grade-level-specific Common Core standards as well as the Texas State Standards, go to Scope Online.

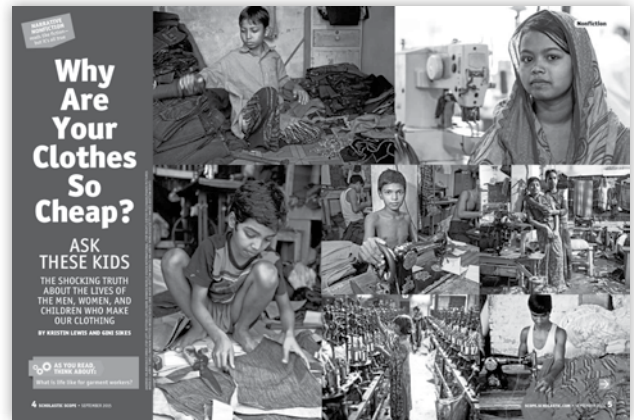
Why Are Your Clothes So Cheap?

Today's garment industry and the history of child labor

Preview: Kalpona Akter was 14 when she went to work in a garment factory in Bangladesh. Through her story, your students will learn about the plight of garment workers and what can be done to help them.

Learning Objectives: to draw on the text to write a persuasive letter asking a clothing company to help garment workers

Key Skills: author's craft, central ideas and details, interpreting text, text evidence, text structure, persuasive writing



Step-by-Step Lesson Plan

Close Reading, Critical Thinking, Skill Building

1 Preparing to Read

Preview domain vocabulary.

(3 minutes, activity sheet online)

Project the words and definitions from our **Theme Vocabulary** activity. Highlighted words: *developing countries, garment workers, labor activists, minimum wage, petitioning, strike, supply chains, sweatshops, union, working conditions*

Watch a video.

(15 minutes, activity sheet online)

Project or distribute the **Video Discussion Questions** for students to preview. Show our “**Beyond the Story**” video, which introduces the topic of the garment industry. Then answer the discussion questions.

2 Reading the Article

- Read the article as a class, starting with the “As You Read” box on page 4. Refer to the vocabulary list as you come to words in bold.
- Put students into groups to discuss the following:

Close-Reading Questions

(10 minutes, activity sheet online)

Where in the section “Who Makes Your Clothes?” do the authors speak directly to the reader? Why might the authors have decided to do this? (author’s craft) *The authors begin to speak directly to the reader with the sentence “They are stitching the leggings you wear on weekends . . .”. The authors may have done this to help readers understand their personal connection to the plight of garment workers.*

Explain the relationship between the price of a shirt at a store in the U.S. and the working conditions and pay of the garment workers who made that shirt. (central ideas) *The price that a clothing brand charges for a shirt depends a lot on how much it cost the brand to have that shirt made. The less the brand paid, the less it charges the customer. So if a shirt is inexpensive, the people who made the shirt were likely not paid much. Factory owners may ignore safety regulations to keep their own costs down—which they do to keep down the costs they pass on to the brand.*

► **What do the authors mean when they call the Rana Plaza factory collapse “an important turning point in the struggle for workers’ rights”?**

Use details from the text to support your answer. (interpreting text, text evidence) *A turning point is a time when an important change begins to happen. The collapse at Rana Plaza triggered changes in the world’s attitude and actions toward the garment industry. As the authors note, 41 people were charged with murder in connection to the disaster. You can infer that this was probably a more severe charge than would have been made in the past. The authors also state that after the collapse, several Western retailers vowed to do a better job of enforcing rules that protect garment workers, and that the disaster has prompted more American shoppers to ask questions about the conditions under which their clothing is made.*

► **This article alternates between the story of Kalpona Akter and general information about the plight of garment workers. Why might the authors have included the sections about Kalpona? What do these sections add to the article?** (text structure) *For many readers, the sections about Kalpona may be more emotional and easier to relate to than the other sections. Through Kalpona’s story, the authors are able to include details that give readers a clear idea of what life can be like for a garment worker in Bangladesh. The sections about how Kalpona became an activist could also inspire readers to help garment workers or take action on behalf of some other cause.*

Critical-Thinking Questions

(5 minutes, activity sheet online)

► **The caption on page 7 states that enforcing codes of conduct in overseas factories can be extremely challenging. Why might this be? What are some ideas of how American companies could better enforce these codes?** *It is probably difficult to enforce the codes of conduct because Americans are*

not present to enforce them. Ideas for what to do will vary but could include: Pay Americans to live overseas and monitor the factories; conduct frequent surprise inspections; cancel contracts with factories that violate the codes; pay a few garment workers to regularly report on conditions.

► **Do you think most Americans would be willing to pay more for their clothes if doing so could improve working conditions in garment factories?**

What could you say to someone who did not want to pay more? *In their answers to the second*

question, students might suggest that they could ask the person to imagine a loved one working under the conditions described in the article, suggest that the person buy fewer clothes, etc.

► **How could Nike’s publishing the names and addresses of the overseas factories it works with make a difference in how garment workers are**

treated? *It is much easier to conduct abuses in secret than if people are watching. A factory’s owners know that if the public finds out workers are being mistreated, the public could pressure Nike to stop working with that factory.*

• Do the activity portion of the **Theme Vocabulary** as a class.

3 Skill Building

Featured Skills: Central Ideas and Details and Persuasive Writing

(15 minutes, activity sheets online)

Print and distribute the activity sheet **Core Skill: Central Ideas and Details**. Then give students our **guided letter-writing activity**, which will prepare them to respond to the prompt on page 10.

► **GO DEEPER!** Go to Scope Online for a collection of texts that pair beautifully with this article—including a story about the Triangle Shirtwaist Fire of 1911. You’ll also find a guiding question that ties all the texts together.

ESSENTIAL QUESTIONS

What does it mean to be a global citizen?

.....

How can individuals affect huge companies?

.....

What is the power of working together?

Differentiation

For Struggling Readers

In a well-organized paragraph, describe what working conditions are like in many overseas garment factories. Use text evidence to support your answer.

For Advanced Readers

Explain the role that Western companies play in the plight of garment workers. Then explain what both clothing companies and individuals can do to help garment workers. Support your ideas with text evidence.

Complexity Factors

See how this text will challenge your students.

Purpose: The text describes the abusive labor practices in overseas factories that help make it possible for Americans to buy cheap clothing.

Structure: The text includes narrative passages about the life of a Bangladeshi labor activist and informational passages about workers' rights throughout history. Both the second-person and third-person voices are used.

Language Conventionality and Clarity:

- **Vocabulary:** challenging academic and domain-specific words (*developing countries, insatiable, minimum wage, unscathed, working conditions*)
- **Figurative language:** simile, metaphor, rhetorical questions

Knowledge Demands: The text refers to Bangladeshi culture (rickshaws, kababs) and to many clothing brands and retailers.

Lexile: 1020L

Literature Connections

Connect this article with curricular novels about child labor.

- *Boys Without Names* by Kashmira Sheth
- *Counting on Grace* by Elizabeth Winthrop
- *The Circuit* by Francisco Jiménez

ONLINE RESOURCES

AUDIO: Hear the article read aloud.

VIDEO: "Beyond the Story"

ACTIVITIES TO PRINT OR PROJECT:

- Close-Reading and Critical-Thinking Questions*
- Domain Vocabulary*
- Read, Think, Explain: Identifying Nonfiction Elements (two levels)
- Quiz (two levels)
- Video Discussion Questions*
- Guided Letter-Writing*
- Contest Entry Form
- Core Skills:
 - Central Ideas and Details*
 - Summarizing (two levels)
 - Mood
 - Text Features

*Supports the lesson plan

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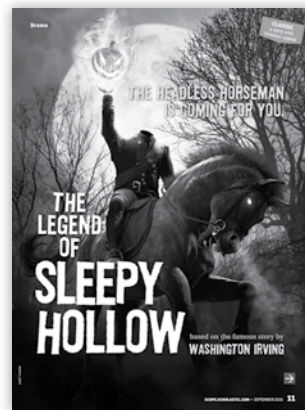
The Legend of Sleepy Hollow

Washington Irving's creepy classic tale

Preview: Students will love this grimly amusing play, adapted from the classic story of the Headless Horseman. Like the original, the play concludes with a hint that the Horseman is a hoax. Even so, a mystery remains: What really happened to Ichabod Crane?

Learning Objective: to make inferences and to draw a conclusion about the fate of Ichabod Crane

Key Skills: mood, inference, foreshadowing, characterization, character motivation, literary devices, comparing texts



Step-by-Step Lesson Plan

Text Marking, Close Reading, Critical Thinking, Skill Building

1 Preparing to Read

- Write “What is a superstition?” on the board. (*It is a belief resulting from ignorance, fear of the unknown, or trust in magic.*) As a class, come up with a definition and share examples: Walking under a ladder brings bad luck, finding a penny brings good luck, etc.
- Distribute or project our **Vocabulary Definitions** for students to refer to as they read. Highlighted words: *absorbed, brooding, flax, groggily, laden, lanky, musket, rapt, witching hour*. Tell students to note, as they read, any other unfamiliar words. They will add these to their vocabulary lists. Assign the vocabulary activity as homework.

2 Reading the Texts

Read the essay. (10 minutes)

Turn to page 16 and read “If You Lived in Sleepy Hollow” to the class. Then have students read the essay on their own. Tell them to underline details that make life in the Hudson River Valley in 1790 sound appealing and circle details that make it sound

unappealing. Then ask: Does life in the Hudson River Valley in 1790 sound appealing? Why or why not?

Read the play.

(30 minutes, activity sheets online)

Now that students have an understanding of the play's setting, they are ready to read the play.

- Read aloud the “As You Read” box on page 12.
- Choose students to read the image captions.
- Assign parts and read the play aloud as a class.
- Have students discuss the following in groups:

Close-Reading Questions

▶ **Describe the mood of Scene 1. Which details create that mood?** (mood) *Answers will vary. The mood is spooky, eerie, etc. Details that help create the mood include the rickety bridge, the silver sky and the rustling leaves, the phrase “hauntings and superstitions,” the title of Ichabod’s book, and the comments about the Wailing Widow.*

▶ **At the end of Scene 1, why does Ichabod look up? How does this moment foreshadow what is to come?** (inference, foreshadowing) *Ida and Martha*

have just told Ichabod that the Wailing Widow shrieks when a storm is coming. You can infer that Ichabod looks to see if a storm is indeed coming. It is: The sky is darkening. Ichabod shivers. This hints that something bad is going to happen to Ichabod.

▶ **Using details from the play, compare Ichabod's and Brom's appearances. What does the contrast in their appearances suggest about the differences in their personalities?** (characterization) *Ichabod is tall, thin, and awkward. In Scene 1, Knickerbocker describes him as "very tall, with long arms and hands that dangled a mile out of his sleeves." In Scene 5, as Ichabod dances, "his long limbs fly around the room like an octopus in a tornado," which shows his awkwardness. Brom, on the other hand, is large and powerful. In Scene 3, Ichabod says of Brom, "His neck is the size of my waist." In Scene 4, Brom is described as being "so broad-shouldered that he must turn sideways to fit through the door frame." These descriptions suggest that Brom is confident and unshakable, while Ichabod is weak and can be easily manipulated.*

▶ **In Scene 6, why does Brouwer tell the story about his encounter with the Headless Horseman?** (inference, character motivation) *Brouwer likely wants to scare Ichabod. He may also be laying the groundwork for the trick that Brom plans to play on Ichabod later.*

▶ **Why are lines from Scene 6 repeated in Scene 7?** (literary devices) *Ichabod is hearing the offstage lines in his mind. He is remembering the ghost stories he heard at the party. The repetition of these lines adds drama to the scene, keeping these disturbing ideas fresh in the reader's mind.*

▶ **The essay portrays what life was like in 1790 in the Hudson River Valley. What information in the essay is reflected in the play?** (comparing texts) *Both texts show that people in this time and place were deeply affected by the Revolutionary War, that it was*

typical for teachers to visit students' homes, and that telling ghost stories was a popular pastime.

Critical-Thinking Questions

▶ **Is Ichabod a sympathetic character? That is, do you care about him? Do you like him?** *Some students may find little sympathy for Ichabod. They may point to the suggestion in the text that Ichabod was after Katrina for her wealth and may see him as foolish for falling for Brom's trick. Others may feel sorry for Ichabod and see him as the innocent victim of a bully (or of a ghost!).*

▶ **What role does Katrina play in Ichabod's fate?** *Students who infer that Brom scared Ichabod away might say that Katrina helped bring this about by encouraging the two men to compete for her attention.*

▶ **Why might people in 1790 have been more superstitious or more likely to believe in ghosts than people are today? Use information in the play and the essay to help you answer.** *Answers will vary. Students may say that in 1790, people did not know as much about the natural world as they do today. People were left to draw their own conclusions about the way the world works. Also, as both texts mention, in 1790 the battles of the Revolutionary War were fresh in people's minds. The dead were lingering in memories; perhaps it was not a big leap to imagine them lingering as ghosts. Both texts also state that storytelling was a common pastime. It stands to reason that some stories, repeated often enough, would eventually be believed.*

ESSENTIAL QUESTIONS

Where do superstitions come from?
.....

What makes ghost stories enjoyable?
.....

How do legends reflect history?

3 Skill Building: Making Inferences

(15 minutes, activity sheet online)

Have students complete the activity **Making Inferences** in groups. This activity will prepare them to respond to the writing prompt on page 16.

Differentiation

For Struggling Readers

Compare Ichabod Crane and Brom Bones. How are they similar? How are they different? Support your ideas with details from the play.

For Advanced Readers

Write a paragraph describing Ichabod's final night in Sleepy Hollow from Brom's point of view.

DON'T MISS THIS! To extend this lesson, visit Scope Online for a fabulous mini-research project.

Complexity Factors

See how these texts will challenge your students.

Levels of Meaning/Purpose: The play is a delightful take on a classic story about rivalry and superstition. The nonfiction essay provides background on the play's setting by exploring what life would have been like for a kid at that time.

Structure: The play is chronological. The essay, written in second-person present tense, describes a typical day in 1790 Sleepy Hollow.

Language Conventionality and Clarity:

- **Vocabulary:** high academic words (*laden, rapt, groggily*)
- **Figurative Language:** hyperbole, metaphors, similes

Knowledge Demands: The play and essay take place during the late 18th century, which is likely to be unfamiliar to most students.

Lexile: 1130L (essay)

Literature Connections

Curricular texts that explore life in late 18th-century America

- *Fever 1793* by Laurie Halse Anderson
- *My Brother Sam Is Dead* by James Lincoln Collier and Christopher Collier
- *Rip Van Winkle* by Washington Irving

ONLINE RESOURCES

ACTIVITIES TO PRINT OR PROJECT:

- Close-Reading and Critical-Thinking Questions*
- Vocabulary*
- Literary Elements
- Quiz (two levels)
- Contest Entry Form
- Core Skill: Making Inferences
- Core Skill: Text Evidence (two levels)

*Supports the lesson plan

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Should Kids Do Extreme Sports?

Two articles explore the risks and rewards of extreme sports, and why some people are bigger risk-takers than others.

Preview: A riveting nonfiction article about a teen skateboarder's near-fatal accident and the dangers of extreme sports is paired with an essay on the science of risk-taking.

Learning Objective: to synthesize information from two texts about extreme sports and risk-taking

Key Skills: synthesis, figurative language, tone, analyzing the development of an idea, inference, author's craft



Step-by-Step Lesson Plan

Close Reading, Critical Thinking, Skill Building

1 Preparing to Read

Preview vocabulary.

(3 minutes, activity sheet online)

Distribute or project our **Vocabulary Definitions** for students to refer to while they read. Highlighted words: *concussion*, *critical*, *grave*, *lofted*, *motivation*, *psychologist*, *spectrum*, *tolerance*, *trauma*. We recommend you assign the vocabulary activity that follows as homework.

2 Reading and Discussing

(45 minutes, activity sheets online)

• Ask students to read “Should Kids Do Extreme Sports?” in small groups. Have them stay in their groups to discuss the following close-reading questions.

Close-Reading Questions

▶ What phrases do authors Lauren Tarshis and Jon Lackman use to describe extreme sports in the section “Pushing Limits”?

TIP!

Challenge students to use their new vocab during class discussions.

What tone do these phrases help create? (tone) *The authors describe extreme sports as “high-intensity” and involving “death-defying stunts.” They write that extreme athletes “fly down mountains,” “soar off jumps,” and “cling to icy cliffs.” These phrases help create a tone of high energy, intensity, and awe, and they also convey a sense of danger.*

▶ **The authors state that the thrills of extreme sports “come at a high price.” How do they develop this idea?** (analyzing the development of an idea)

The authors first cite a study that found the number of injuries from extreme sports to be in the millions. They then provide examples of two extreme sports athletes who were involved in very serious accidents because of their sport, one resulting in permanent brain damage, the other in death. The authors also describe the devastating injuries that resulted from Jett’s skateboarding accident: a fractured skull, a concussion, and a bruised brain.

▶ The authors write, “Then again, at the time of his accident, Jett was wearing a helmet, kneepads, a chest and spine protector, hip and elbow pads, and gloves. He was also working with a coach.” Why do the writers include this information? What point are they making? (inference, author’s craft) *The authors include this information to make the point that even if you take the proper safety precautions, you can get hurt participating in extreme sports.*

• Have students read “The Science of Thrill-Seeking” in small groups. Then, as a class, discuss the following questions, which refer to both of the texts.

Close-Reading Questions

▶ What does Jennifer Dignan do to draw the reader in at the beginning of the article? (author’s craft) *Dignan speaks directly to the reader and uses examples that the reader can relate to, such as falling on your head, breaking a bone, and speeding down a hill on a bike. She further draws the reader in by asking why some people love taking risks and others don’t. By planting this question in the reader’s mind, Dignan encourages the reader to keep reading to learn the answer.*

▶ Dignan writes that “we’re not all using the same scale to weigh risks and rewards, though.” Explain this metaphor. What does she mean? (figurative language) *Dignan is comparing the way we decide if we should do a particular activity to weighing its risks and rewards on a physical scale to see which is heavier. Dignan is saying that we don’t all weigh—that is, judge—risks and rewards the same way. To some people, risks seem “heavier,” while to others, rewards do.*

▶ On page 22, Tarshis and Lackman ask, “When so much could go wrong, why would anyone want to participate in extreme sports?” Which details from the essay could help answer this question? (synthesis) *In the essay, Dignan explains that thrill-seeking probably dates back to early humans who needed to take risks to survive. She goes on to explain*

that these early humans had varying levels of tolerance for risk—some were “daredevils” and some were “stay-in-the-cave types”—and that these variations still exist today. Dignan also explains that research suggests that the brains of thrill-seekers and non-thrill-seekers may function differently. These details suggest that all of us are born with a willingness to take risks, though some of us are more willing than others. This helps answer the question of why anyone would choose to participate in extreme sports.

Critical-Thinking Questions

▶ What information in both articles could be used to support the argument that teens are more likely than adults to get hurt participating in extreme sports? *On page 21, Tarshis and Lackman state that young athletes “are less likely than adults to really think about the risks” of extreme sports. Dignan writes that everyone’s willingness to take risks increases during the teenage years. Both of these statements suggest that teens may take bigger risks than adults, and are therefore more likely to get hurt than adults.*

▶ Do you support Geoff Eaton’s decision to allow Jett to continue to skateboard? Support your opinion with details from the texts. *Answers will vary. Some students may agree that if Jett wants to continue skateboarding, he should be allowed to do so, because the sport has taught him valuable lessons about grit, passion, and identity. Other students may state that extreme sports are too dangerous and after all of the serious injuries Jett has had (concussions, broken bones, a punctured spleen), his father shouldn’t allow him to continue.*

ESSENTIAL QUESTIONS

Why do some people seek thrills more than others?
.....

How do we decide which risks to take?
.....

What is the value of taking risks?

3 Skill Focus: Synthesis

(15 minutes, activity sheet online)

Distribute our **Synthesis** activity for students to complete independently. It will prepare them to respond to the writing prompt on page 23.

Differentiation

For Struggling Readers

Should kids be allowed to participate in extreme sports? Answer in a well-organized paragraph. Support your opinion with information from both texts.

For Advanced Readers

Geoff Eaton says, “You can’t live behind a stop sign, and every time you want to do something that gets your heart beating decide that it’s safer if you don’t.” Do you agree? Should there be any age-based limits on risk-taking? Support your ideas with details from both articles.

Complexity Factors

See how these texts will challenge your students.

Levels of Meaning/Purpose: “Should Kids Do Extreme Sports?” describes the dangers kids face when engaged in extreme sports. “The Science of Thrill-Seeking” examines the reasons some people thrive on risk while others avoid it.

Structure: The article includes narrative and informational passages. The essay contains cause/effect and compare/contrast structures.

Language Conventionality and Clarity:

- **Vocabulary:** higher academic and domain-specific vocabulary (e.g., *concussion, psychologist, spectrum, trauma*)
- **Figurative language:** rhetorical questions (“If a child has the skills to climb a serious mountain . . . ?”) and metaphors (“You can’t live behind a stop sign . . .”)

Knowledge Demands: Some familiarity with extreme sports will be helpful.

Lexile: 1040L (combined)

Literature Connections

Other texts about risk-takers from history:

- *Amelia Lost: The Life and Disappearance of Amelia Earhart* by Candace Fleming
- *Escape! The Story of the Great Houdini* by Sid Fleischman
- *Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance* by Jennifer Armstrong

ONLINE RESOURCES

AUDIO: Hear the articles read aloud.

ACTIVITIES TO PRINT OR PROJECT:

- Synthesis*
- Close-Reading and Critical-Thinking Questions*
- Vocabulary*
- Quiz (two levels)
- Contest Entry Form
- Core Skill: Text Structure
- Core Skill: Tone

*Supports the lesson plan

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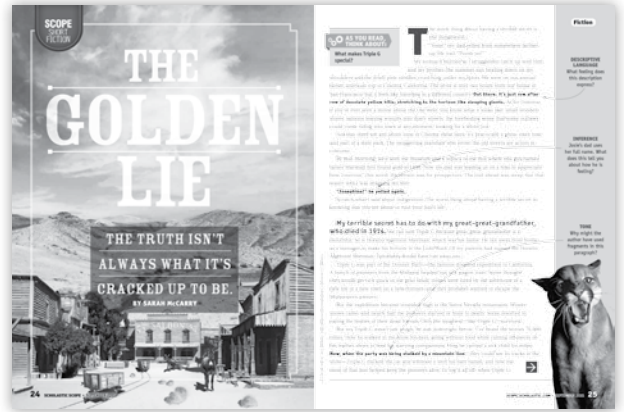
The Golden Lie

A story of legends, lies, and everyday greatness

Preview: This is the poignant story of a girl who uncovers a troubling truth about a beloved ancestor. As her knowledge of her family's history changes, her values and perspective change too.

Learning Objective: to identify a common theme in a work of short fiction and a poem

Key Skills: descriptive language, inference, tone, character, author's craft, setting, simile



Step-by-Step Lesson Plan

Close Reading, Critical Thinking, Skill Building

1 Preparing to Read

Preview the story and questions. (5 minutes)

Give students a few minutes to independently preview the story and skim the **close-reading questions** that appear in the margins.

Set a purpose for reading. (5 minutes)

Read aloud the “As You Read” box on page 25. As a class, discuss the meaning of the word *special*. Ask, “What makes a person special or admirable?” Ask volunteers to name people they admire and to explain why. Some students might name celebrities who they admire for their talents. Others might name friends, relatives, or historical figures who they admire for being hardworking, reliable, or generous.

2 Reading the Story

Read, discuss, mark the text. (25 minutes)

- Read “The Golden Lie” once as a class.
- Break students into groups to read the story again, pausing to discuss the close-reading questions in the

margins. Have students write their answers in the margins of their magazines.

Answers to Close-Reading Questions

▶ **Descriptive language** (p. 25) *The line creates a sense of enormous size and stillness. The phrase “like sleeping giants” is also foreboding, suggesting that the giants might awaken.*

▶ **Inference** (p. 25) *You can infer that Josie’s dad is calling her “Josephine” because he is frustrated with her. She didn’t respond when he called her before; by using her full first name, he is more authoritative.*

▶ **Tone** (p. 25) *The use of fragments creates the rhythm of a list. The fragments also establish an informal and excited tone—it’s as if the reader is hearing Josie’s thoughts as she rattles off Triple G’s accomplishments.*

▶ **Inference** (p. 26) *Josie thinks of Triple G when she’s feeling triumphant. She believes that she owes some of her success to her brave and heroic ancestor.*

► **Character** (p. 26) *Josie feels affectionate and protective toward her dad. She wants to surprise him. When she learns that the Triple G stories are probably false, she feels sick thinking about how disappointed her dad will be. When she finally tells him the truth, she feels remorse because she thinks she has hurt him.*

► **Inference** (p. 26) *The librarian, having studied the Donner Party, surely finds it a fascinating topic. To meet a descendant of one of the members would be a rare opportunity.*

► **Inference** (p. 27) *The line suggests that prospectors were drawn to unsavory behavior; Triple G wanted them to do something wholesome.*

► **Inference** (p. 27) *Josie mutters her response because she wishes she didn't have to give it. She's embarrassed that the Triple G stories seem to be untrue.*

► **Author's Craft** (p. 27) *The questions show what is going through Josie's mind. They emphasize that she is having a hard time accepting the truth.*

► **Setting** (p. 28) *The area sounds dry and harsh. If grass struggled to survive, people probably did too.*

► **Simile** (p. 28) *He looks surprised and frightened.*

► **Inference** (p. 28) *Originally, Josie planned to write about how Triple G saved lives and struck it rich. Now she plans to write about Triple G's more ordinary type of greatness: how he faced the unknown, traveled far from home, and worked hard to create a good life for himself and his descendants.*

groups. Then discuss the following critical-thinking questions as a class.

Critical-Thinking Questions

► **What makes the father in the poem special?**

Students may say he is special because he made quiet sacrifices for his family. For example, he got up early in the cold to warm up the house even though "no one ever thanked him."

► **Both Josie and the speaker of the poem learn to see things differently. When and why does Josie begin to see things differently? How about the speaker of the poem?** *Josie begins to rethink her values after talking to her dad, who explains why he admires Triple G's real achievements. The moment when the speaker of the poem began to appreciate his father is less specific, but we can infer that it happened after the speaker grew up.*

► **Compare the tone of the story's final paragraph to the tone of the poem's**

final stanza. *The story's final paragraph has a tone of pleasure and excitement: Josie's perspective has shifted, and she's looking forward to sharing her insights. The last stanza of "Those Winter Sundays" is regretful; the speaker seems to feel bad that he did not show appreciation to his father.*

ESSENTIAL QUESTIONS

What qualities do we admire most in others?
.....

How do our family histories affect our sense of identity?
.....

When is it OK to keep a secret?

3 Reading the Poem

Read and discuss.

(25 minutes, activity sheet online)

- Play our audio version of "Those Winter Sundays" while students follow along in their magazines.
- Have students complete the **Poetry Analysis** in small

4 Skill Building

Featured Skill: Theme

(15 minutes, activity sheet online)

Distribute the activity sheet **What's the Theme?** for students to complete in groups. It will prepare students to respond to the writing prompt on page 29.

EXTENSION: NARRATIVE WRITING

Have students reread the story's final paragraph, then write the essay about Triple G as if they were Josie. Encourage students to include details about the Gold Rush and early California history.

Differentiation

For Struggling Readers

Theodore Roosevelt once said, “Far and away the best prize that life offers is the chance to work hard at work worth doing.” Would Triple G agree with this statement? How can you tell?

For Advanced Readers

Theodore Roosevelt said, “Far and away the best prize that life offers is the chance to work hard at work worth doing.” Would Triple G agree with this statement? What about the dad in “Those Winter Sundays”? How can you tell?

Complexity Factors

See how these texts will challenge your students.

Levels of Meaning/Purpose: On the surface, “The Golden Lie” is a story about a family legend that turns out to be false. On another level, the story—like the poem that accompanies it—examines the qualities that we value in others.

Structure: The story is mainly chronological but includes a flashback. The poem consists of three stanzas.

Language Conventionality and Clarity:

- **Vocabulary:** higher academic vocabulary (*austere, chronic, desolate, foreboding, onerous, prospectors, valiantly, woozily*)
- **Figurative language:** personification, hyperbole, similes, irony, rhetorical questions

Knowledge Demands: Some prior knowledge of the Gold Rush will make the story more accessible. The poem refers to banked fires and assumes some familiarity with a rural lifestyle.

Lexile: 880L

Literature Connections

Other texts that explore the idea of ordinariness:

- “The Red Wheelbarrow” by William Carlos Williams (poem)
- “I’m Nobody! Who Are You?” by Emily Dickinson (poem)
- *Zen and the Art of Faking It* by Jordan Sonnenblick

ONLINE RESOURCES

AUDIO: Hear the poem read aloud.

ACTIVITIES TO PRINT OR PROJECT:

- Close-Reading and Critical-Thinking Questions*
- Poetry Analysis*
- What’s the Theme?*
- Literary Elements
- Quiz (two levels)
- DIY Vocabulary
- Contest Entry Form

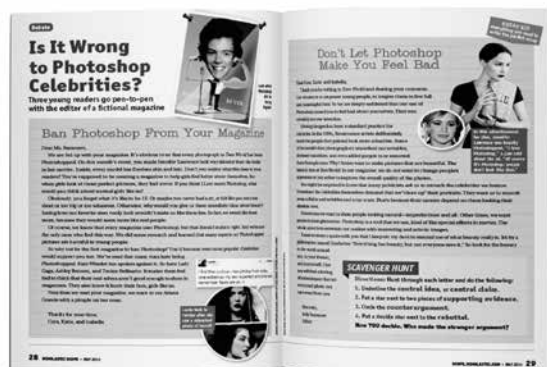
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Scope Debates

Bring these great activities to life in your classroom.

Each issue of *Scope* includes a timely debate that is sure to inspire lively classroom discussion while helping your students build important ELA skills, such as identifying central ideas and supporting details, analyzing an author's argument, and practicing argument writing. Our debates alternate between two formats—read on to learn more!



Single-Essay Debates and the *Scope* Essay Kit

Students read an essay that integrates points on both sides of a debate. They identify three pieces of evidence supporting each side of the debate and write a statement expressing their own point of view. Using our Essay Kit guided-writing activity, students then write a well-crafted argument essay supporting their point of view.

Paired-Texts Debates and the *Scope* Scavenger Hunt

After reading two texts with opposing points of view, students complete the Scavenger Hunt, which asks them to hunt through both texts for key elements, including central claims, supporting evidence, and counterarguments. Students then decide which author has made the strongest argument.

Printable/projectable support materials include:

- Essay Kit: a guided-writing activity
- Scavenger Hunt graphic organizer
- Argument Essay Checklist
- Great Transitions reference handout
- Quiz
- Vocabulary activity

Go to scope.scholastic.com to find all of the support materials mentioned above, plus a lesson plan to use with any *Scope* debate.

You Write It

Don't miss our back cover interviews and infographics.

Short, snappy, and inviting texts—that's what you will find on the back cover of *Scope*. We alternate between interviews and infographics, two formats your students are sure to encounter in books and magazines as well as on tests.

Here's what you'll find:



Interviews

Maybe it's a 17-year-old volunteer firefighter, or maybe it's a 16-year-old who invented an app that helps Alzheimer's patients—*Scope*'s interviewees are always young people who have done something inspiring, fascinating, or unusual (usually, all three). After identifying the interview's central idea, your students write a short article using the interview as a source. This activity provides great practice with identifying central ideas, summarizing, integrating direct and indirect quotations, and paraphrasing.

Go online to find:

- A guided writing activity that supports the performance task
- A model text
- An activity on using direct quotes and paraphrasing



Infographics

You never know what you'll find in a *Scope* infographic—it could be anything from tardigrades (as in this month's infographic) to a packing list for a trip to Mars—but you can always count on it being highly inviting and lots of fun! Students may be asked to write a speech, a letter, or an essay, or to complete some other creative (but text-based!) performance task using information in the infographic.

Go online to find:

- A guided writing activity that supports the performance task
- A model text

Go to scope.scholastic.com to find all of the support materials mentioned above, plus a lesson plan to use with any "You Write It."

The Lazy Editor

Plenty of options make it a snap to tailor this popular activity to your students.



Subject-verb disagreement. Pronoun mistakes. Punctuation errors. No transition words. Rambling paragraphs. These are the kinds of grammar and writing errors your students will encounter in our delightful Lazy Editor activity, a short and fascinating nonfiction text that appears in each issue. Your students can work as a class, in groups, with a partner, or individually to find and correct each mistake.

In addition to the activity in the magazine, we provide:

- **Activity sheets that support each covered skill:** If, for example, the Lazy Editor asks students to correct errors in subject-verb agreement, we provide a printable/projectable activity that explains the rules of subject-verb agreement and provides additional practice. You can use these activity sheets to help students prepare for the Lazy Editor, or you can assign them as homework for students who need more practice.
- **Multiple levels of the text:** Less-challenging and more-challenging versions of each Lazy Editor are available as printable PDFs on our website. The less-challenging version covers just one grammar or writing concept per article, while the more-challenging version includes higher-level skills.

Great for differentiation!

Go to scope.scholastic.com to find the activity sheets and alternate levels of “The Lazy Editor.” Plus a lesson plan to use with any Lazy Editor!

Get your support materials at Scope Online.

(It's super easy.)

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Scope's amazing support materials include:

- 30+ skills sheets with every issue
- Close-reading and critical-thinking questions
- Quizzes (on two levels!)
- Engaging videos
- Audio articles
- Answer keys
- Model texts
- Differentiation ideas
- And so much more!

Need help? Give us a call:
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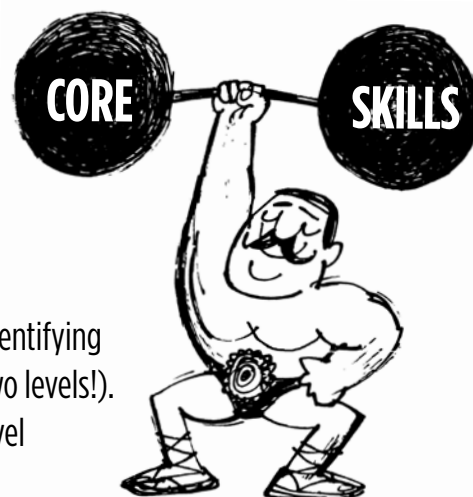
No matter where you are in your scope and sequence, you will find exactly what you need at Scope Online!

Scope's Core Skills Workout

Build and reinforce key skills all year long.

No matter where you are in your scope and sequence, there will always be a fantastic *Scope* activity that supports what you are teaching! Use these activities to introduce new skills, for reinforcement, or for students who need extra practice. Skills include:

- summarizing (two levels)
- central ideas and details
- text evidence (two levels)
- tone
- mood
- inference
- text structures
- text features



To reinforce the skills covered in our workout, our “Read, Think, Explain: Identifying Nonfiction Elements” activity will also be available with every issue (on two levels!). This self-guided reading activity is perfect for eighth-graders or higher-level students. To learn more, go to scope.scholastic.com.

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