Teaching Notes

The goal of RL.5.5 is for students to able to explain how a part of a piece of writing contributes to the structure of the whole. The standard includes stories, dramas, and poems. The following information contains ideas that teachers can incorporate into their classroom as well as additional resources to peruse and integrate into instruction as appropriate.

Classroom Activities

1. Read a class novel. Once the class has finished the novel, divide students into groups. Assign each group a different chapter. Ask each group to explain how their chapter fits in with the overall structure of the novel. Groups may draw the plot diagram and explain where their chapter fits into the diagram.

2. To practice the elements of a plot, have students use the graphic organizer provided in the playlist to diagram several stories they have read.

3. Have students work in pairs to write a song that describes the plot elements. Encourage students to be creative.

4. Ask students to create a storyboard for a novel or play that they would like to write. Have them create one visual for each section of the story. They should be able to explain how each section fits in to the overall structure of the whole.

Additional Resources

Consider these additional resources when teaching RL.5.5:

"Poems to Play With (in Class)": This source explains how to use poetry in the classroom, and includes a list of poems in the public domain that are appropriate for fifth graders at the end:

- http://schools.nyc.gov/documents/teachandlearn/Poems_to_Play_With_in_Class_final.pdf

"Comics in the Classroom as an Introduction to Narrative Structure": This lesson plan and interactive uses comics to explore narrative structure and allows users to create their own comic:

- http://www.readwritethink.org/classroom-resources/lesson-plans/comics-classroom-introduction-narrative-223.html

"Narrative Structures": This website and interactive further explains narrative structures and allows users to create their own storyboard:

- http://www.storyboardthat.com/articles/education/english/narrative-structures

Wisewire
Copyright © 2016. All rights reserved.

Self-Check: RL.5.5

Read the passage. Then answer the questions.

Stimuli ID and/or Title	ELA_G4_STIM00059
Passage Title	The Boor
Author	NA
Word Count	1098
Lexile	NA

The Boor

Characters
Helena Ivanovna Popov [a young widow, mistress of a country estate]
Grigorji Stepanovitch Smirnov [proprietor of a country estate]
Luka [servant of Mrs. Popov]
A Gardener
A Coachman
Several Workmen

Setting: The estate of Mrs. Popov
Time: The Present

[Mrs. Popov discovered in deep mourning, sitting upon a sofa, gazing steadfastly at a photograph. Luka is also present.]

1 Luka. . . . everything that breathes is enjoying life, even the cat knows how to be happy—slips about the courtyard and catches birds; but you hide yourself here in the house as though you were in a cloister and have no pleasures. . .

[A bell rings loudly.]

Mrs. Popov [shudders]. What's that? Say that I am receiving no one.

. . .

2 Mrs. Popov [gazing at the photograph]. You shall see, Nikol, how I can love and forgive—My love will die only with me—when my poor heart stops beating. [She smiles through her tears.] And aren't you ashamed? I have been a good, true wife . . . and I shall remain true until the grave, and you—you—you're not ashamed of yourself, my dear monster!

. . .

[Smirnov enters followed by Luka.]

Wisewire
Copyright © 2016. All rights reserved.

3 Smirnov [Discovering Mrs. Popov—politely.] Madam, I have the honor to introduce myself; Lieutenant in the Artillery, retired, country gentleman, Grigorji Stepanovitch Smirnov! . . .

4 Mrs. Popov [without offering her hand]. What is it you wish?

5 Smirnov. Your deceased husband, with whom I had the honor to be acquainted, left me two notes amounting to about twelve hundred rubles. . . .

. . .

[Luka goes out.]

6 Mrs. Popov [to Smirnov]. If Nikolai Michailovitch is indebted to you, I will of course pay you, but, I am sorry, I haven't the money today. Tomorrow my manager will be back from the city . . . but until then I cannot satisfy your request. Furthermore today it is just seven months since the death of my husband and I am not in the mood to discuss money matters.

. . .

7 Smirnov. . . .I need money, I feel the knife at my throat.

. . .

8 Mrs. Popov. Sir, I beg of you, don't scream! This is not a stable.

9 Smirnov. I'm not asking you about a stable. . . .

10 Mrs. Popov. You have no idea how a lady should be treated. . . . You are an ill-bred, vulgar person—

. . .

11 Smirnov [imitating her]. Not at all funny—vulgar. I don't understand how to behave in the company of ladies. Madam, in the course of my life I have seen more women than you have sparrows. . . . It's easier to find a cat with horns or a white woodcock than a faithful woman.

12 Mrs. Popov. But just allow me to ask, who is true and faithful in love?

13 Smirnov. Yes, indeed! The man!

14 Mrs. Popov. The man! [She laughs ironically.] The man is true and faithful in love! Well, that is something new. [She laughs bitterly.] . . .

. . .

Wisewire
Copyright © 2016. All rights reserved.

15 Mrs. Popov [striking her fists and stamping her feet]. You are vulgar! You're a boor! A monster!

. . .

16 Smirnov. We'll have a duel.

. . .

17 Mrs. Popov. Immediately. My husband had pistols. I'll bring them. [She hurries away, then turns.] Oh, what a pleasure it will be to put a bullet in your impudent head. The devil take you! [She goes out.]

. . .

18 Smirnov [paying no attention]. A duel. What can a person say to such a woman? [Imitating her.] "The devil take you. I'll put a bullet in your impudent head." What can a person say to that? She was angry, her eyes blazed, she accepted the challenge. On my honor it's the first time in my life that I ever saw such a woman.

. . .

19 Smirnov. That is a woman. I can understand her. A real woman. No shilly-shallying, but fire, powder, and noise! It would be a pity to shoot a woman like that.

. . .

[Enter Mrs. Popov.]

. . .

20 Mrs. Popov. It isn't as well to shoot inside, let's go into the garden.

21 Smirnov. Yes. I'll tell you now that I am going to shoot into the air.

22 Mrs. Popov. That is too much. Why?

23 Smirnov. Because—because—That's my business why.

24 Mrs. Popov. You are afraid. Yes. A-h-h-h. No, no, my dear sir, no welching. Please follow me. I won't rest myself, until I've made a hole in your head that I hate so much. Are you afraid?

25 Smirnov. Yes, I'm afraid.

26 Mrs. Popov. You are lying. Why won't you fight?

Wisewire
Copyright © 2016. All rights reserved.

27 Smirnov. Because—because—I—like you.

. . .

28 Mrs. Popov. Leave. I hate you.

29 Smirnov. . . . What a woman! I never in my life met one like her. I'm lost, ruined! I've been caught like a mouse in a trap.

30 Mrs. Popov. Go, or I'll shoot.

31 Smirnov. Shoot! You have no idea what happiness it would be to die in sight of those beautiful eyes, to die from the revolver in this little velvet hand—I'm mad! Consider it and decide immediately for if I go now; we shall never see each other again. Decide—speak—I am a noble, a respectable man, have an income of ten thousand, can shoot a coin thrown into the air—I own some fine horses. Will you be my wife?

32 Mrs. Popov [swings the revolver angrily]. Shoot!

33 Smirnov. My mind is not clear—I can't understand—servant—water! I have fallen in love like any young man. [He takes her hand and she cries with pain.] . . . I love you as I have never loved before. Twelve women, I threw over, nine were untrue to me, but not one of them all have I loved as I love you. I am conquered, lost, I lie at your feet like a fool and beg for your hand. Shame and disgrace! For five years I haven't been in love, I thanked the Lord for it and now I am caught, like a carriage tongue in another carriage. I beg for your hand! Yes or no? Will you?—Good! [He gets up and goes to the door quickly.]

. . .

34 Mrs. Popov. Yes, go. [Cries out.] What are you going for? Wait—no, go!! Oh, how angry I am! Don't come too near, don't come too near—er—come—no nearer.

35 Smirnov [approaching her]. How angry I am with myself. Fallen in love like a school-boy, thrown myself on my knees. I've got a chill! [Strongly.] I love you. This is fine,—all I needed was to fall in love. Tomorrow I have to pay my interest, the hay harvest has begun and then you appear. [He takes her in his arms.] I can never forgive myself.

36 Mrs. Popov. Go away! Take your hands off me! I hate you—you—this is—[A long kiss.]

. . .

Wisewire
Copyright © 2016. All rights reserved.

1. Which line best reveals the setting of the play?

   A. “and I shall remain true until the grave”
   B. “you hide yourself here in the house as though you were in a cloister”
   C. “I am caught, like a carriage tongue in another carriage”
   D. “Lieutenant in the Artillery, retired, country gentleman, Grigorji Stepanovitch Smirnov!”

Item ID	ELA_G4_MCQ_WN00497
DOK level	2
Answer Choice Rationale 1	Although a grave may be a location it is not the setting of this play.
Answer Choice Rationale 2	Key. The setting is the location and time period of the play. This play takes place at a country estate. The reference to Mrs. Popov hidden away in a house reveals that the play is taking place indoors, in the home.
Answer Choice Rationale 3	This is a figurative description, not the setting of the play.
Answer Choice Rationale 4	This line provides details about Smirnov but not about where the play is taking place.

2. What is the resolution of the scene?

   A. Smirnov demanding payment
   B. Mrs. Popov agreeing to a duel
   C. Smirnov and Mrs. Popov kissing
   D. Mrs. Popov talking to her husband

Item ID	ELA_G4_MCQ_WN00493
DOK level	2
Answer Choice Rationale 1	This is part of the rising action at the beginning of the play.
Answer Choice Rationale 2	This is part of the climax as the action comes to a head.
Answer Choice Rationale 3	Key. Resolution is the conclusion of the story. This story is resolved when Smirnov and Mrs. Popov fall in love and kiss.
Answer Choice Rationale 4	This takes place at the beginning of the story.

Read the passage. Then answer the question.

Stimuli ID and/or Title	ELA_G6_STIM00142
Passage Title	A Final Reckoning: A Tale of Bush Life in Australia
Author	G. A. Henty
Word Count	1338
Lexile	900L

Wisewire
Copyright © 2016. All rights reserved.

A Final Reckoning: A Tale of Bush Life in Australia
G. A. Henty
Excerpts from Chapter 1: The Broken Window (adapted)

1 “You are the most troublesome boy in the village, Reuben Whitney, and you will come to a bad end.”

2 The words followed a shower of cuts with the cane. The speaker was an elderly man, the master of the village school of Tipping, near Lewes, in Sussex; and the words were elicited, in no small degree, by the vexation of the speaker at his inability to wring a cry from the boy whom he was striking. He was a lad of some thirteen years of age, with a face naturally bright and intelligent; but at present quivering with anger.

3 “I don’t care if I do,” he said defiantly. “It won’t be my fault, but yours, and the rest of them.”

4 “You ought to be ashamed of yourself,” the master said, “instead of speaking in that way. You, who learn easier than anyone here, and could always be at the top of your class, if you chose. I had hoped better things of you, Reuben; but it’s just the way, it’s you bright boys as mostly gets into mischief.”

5 At this moment the door of the school room opened, and a lady with two girls, one of about fourteen and the other eleven years of age, entered.

6 “What is the matter now?” the lady asked, seeing the schoolmaster, cane in hand, and the boy standing before him.

7 “Reuben Whitney! What, in trouble again, Reuben? I am afraid you are a very troublesome boy.”

8 “I am not troublesome, ma’m,” the boy said sturdily. “That is, I wouldn’t be if they would let me alone; but everything that is done bad, they put it down to me.”

9 “But what have you been doing now, Reuben?”

10 “I have done nothing at all, ma’m; but he’s always down on me,” and he pointed to the master, “and when they are always down on a fellow, it’s no use his trying to do right.”

11 “What has the boy been doing now, Mr. White?” the lady asked.

12 “Look there, ma’m, at those four windows all smashed, and the squire had all the broken panes mended only a fortnight ago.”

13 “How was it done, Mr. White?”

14 “By a big stone, ma’m, which caught the frame where they joined, and smashed them all.”

15 “I did not do it, Mrs. Ellison, indeed I didn’t.”

Wisewire
Copyright © 2016. All rights reserved.

16 “Why do you suppose it was Reuben?” Mrs. Ellison asked the master.

17 “Because I had kept him in, half an hour after the others went home to dinner, for pinching young Jones and making him call out; and he had only just gone out of the gate when I heard the smash; so there is no doubt about it, for all the others must have been in at their dinner at that time.”

18 “I didn’t do it, ma’m,” the boy repeated. “Directly I got out of the gate, I started off to run home. I hadn’t gone not twenty yards when I heard a smash; but I wasn’t going for to stop to see what it was. It weren’t no business of mine, and that’s all I know about it.”

19 “Mamma,” the younger of the two girls said eagerly, “what he says is quite true. You know you let me run down the village with the jelly for Mrs. Thomson’s child, and as I was coming down the road I saw a boy come out of the gate of the school and run away; and then I heard a noise of broken glass, and I saw another boy jump over the hedge opposite, and run, too. He came my way and, directly he saw me, he ran to a gate and climbed over.”

20 “Do you know who it was, Kate?” Mrs. Ellison asked.

21 “Yes, mamma. It was Tom Thorne.”

22 “Is Thomas Thorne here?” Mrs. Ellison asked in a loud voice.

23 There was a general turning of the heads of the children to the point where a boy, somewhat bigger than the rest, had been apparently studying his lessons with great diligence.

24 “Come here, Tom Thorne,” Mrs. Ellison said.

25 The boy slouched up with a sullen face.

26 “You hear what my daughter says, Tom. What have you to say in reply?”

27 “I didn’t throw the stone at the window,” the boy replied. “I chucked it at a sparrow, and it weren’t my fault if it missed him and broke the window.”

28 “I should say it was your fault, Tom,” Mrs. Ellison said sharply—”very much your fault, if you throw a great stone at a bird without taking care to see what it may hit. But that is nothing to your fault in letting another boy be punished for what you did. I shall report the matter to the squire, and he will speak to your father about it. You are a wicked, bad boy.”

29 “Mr. White, I will speak to you outside.”

Wisewire
Copyright © 2016. All rights reserved.

30 Followed by her daughters, Mrs. Ellison went out; Kate giving a little nod, in reply to the grateful look that Reuben Whitney cast towards her, and he muttered:

31 "Thank you, miss."

…

32 A few days later, as Reuben walked along, he met Tom Thorne. There had been war between them, since the affair of the broken window. Reuben had shown the other no animosity on the subject as, having been cleared, he had felt in no way aggrieved; but Tom Thorne was very sore over it. In the first place, he had been found out; and although Reuben himself had said nothing to him, respecting his conduct in allowing him to be flogged for the offense which he himself had committed, others had not been so reticent, and he had had a hard time of it in the village. Secondly, he had been severely thrashed by his father, in the presence of the squire; the former laying on the lash with a vigor which satisfied Mr. Ellison, the heartiness of the thrashing being due, not to any indignation at the fault, but because the boy's conduct had excited the squire's anger; which Thorne, for many reasons, was anxious to deprecate. He was his landlord, and had the power to turn him out at a quarter's notice; and as there was no possibility of obtaining any other house near, and he was doing by no means a bad trade, he was anxious to keep on good terms with him.

33 Tom Thorne was sitting on a gate, as Reuben passed.

34 "You think you be a fine fellow, Reuben, but I will be even with you, some day."

35 "You can be even with me now," Reuben said, "if you like to get off that gate."

36 "I'm not afraid of you, Reuben, don't you go to think it; only I'm not going to fight you now. Father says if I get into any more rows, he will pay me out; so I can't lick you now, but some day I will be even with you."

37 "That's a good excuse," Reuben said scornfully. "However, I don't want to fight if you don't, only you keep your tongue to yourself. I don't want to say nothing to you, if you don't say nothing to me. You played me a dirty trick the other day, and you got well larrupped for it, so I don't owe you any grudge; but mind you, I don't want any more talk about your getting even with me, for if you do give me any more of it I will fetch you one on the nose, and then you will have a chance of getting even, at once."

38 Tom Thorne held his tongue, only relieving his feelings by making a grimace after Reuben, as the latter passed on. In the various contests among the boys of the village, Reuben had proved himself so tough an adversary that, although Tom Thorne was heavier and bigger, he did not care about entering upon what would be, at best, a doubtful contest with him.

39 Contenting himself, therefore, with another muttered, "I will be even with you some day," he strolled home to his father's ale house….

Wisewire
Copyright © 2016. All rights reserved.

3. Which scene is the story's climax?

A. when Reuben insists that he is innocent
B. when Tom Thorne challenges Reuben
C. when Tom Thorne is revealed to be the one who threw the stone
D. when Reuben explains that he no longer holds a grudge

Item ID	ELA_G6_MCQ_WN01075
DOK level	2
Answer Choice Rationale 1	Although this is an interesting moment in the story, it is not the climax. It occurs toward the beginning.
Answer Choice Rationale 2	Tom's challenge takes place as part of the falling action in the story that takes place after the climax.
Answer Choice Rationale 3	Key. The climax is the moment of greatest tension or excitement, which usually happens shortly before the conflict is resolved. The scenes in this story build to the moment when Tom Thorne is revealed to be the true culprit.
Answer Choice Rationale 4	This occurs after the climax and is part of the falling action.

Read the passage. Then answer the questions.

Stimuli ID and/or Title	ELA_G05_SetH
Passage Title	"My Love Ship"
Author	Ella Wheeler Wilcox
Word Count	218
Lexile	NA

"My Love Ship"
Ella Wheeler Wilcox

If all the ships I have at sea
Should come a-sailing home to me,
Weighed down with gems, and silk and gold,
Ah! well, the harbor would not hold
So many ships as there would be,
If all my ships came home from sea.

If half my ships came home from sea,
And brought their precious freight to me,
Ah! well, I should have wealth as great
As any king that sits in state,
So rich the treasure there would be
In half my ships now out at sea.

Wisewire
Copyright © 2016. All rights reserved.

If but one ship I have at sea
Should come a-sailing home to me,
Ah! well, the storm clouds then might frown,
For, if the others all went down,
Still rich and glad and proud I'd be
If that one ship came home to me.

If that one ship went down at sea
And all the others came to me
Weighed down with gems and wealth untold,
With honor, riches, glory, gold,
The poorest soul on earth I'd be
If that one ship came not to me.

O skies, be calm; O winds, blow free!
Blow all my ships safe home to me,
But if thou sendest some awrack,
To nevermore come sailing back,
Send any, all that skim the sea,
But send my love ship home to me.

4. What is the **best** explanation for why the author changes the poem's structure in stanza 5? Select two correct answers.

A. to keep a steady rhythm
B. to show a shift in emotion
C. to display a different rhyme scheme
D. to grab the reader's attention
E. to introduce a new topic

Item ID	ELA_RL.5.5_MCQ_Q72
DOK level	3
Key/correct answer	Keys: B and D Stanza 5 shows a change in the structure of the poem that shows the authors strong emotions about the one ship not coming back. It is meant to capture the attention of the reader so that he or she understands the speaker's message.

Wisewire
Copyright © 2016. All rights reserved.

5. What is the **most likely** reason the author repeats the phrase "Ah! well" in the third line of stanzas 1–3? Select two correct answers.

   A. to show that the author is upset with the situation
   B. to help the author make certain words rhyme
   C. to show that the author's tone is easygoing
   D. to give the poem a conversational feel
   E. to stress that the words are part of the poem's main idea

Item ID	ELA_RL.5.5_MCQ_Q73
DOK level	3
Key/correct answer	Keys: C and D This phrase helps establish an easygoing tone in this line, as the author is not very concerned with having ships filled with wealth return home. It also establishes a conversational feel in the poem that can help the speaker connect with the reader.

Wisewire
Copyright © 2016. All rights reserved.