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## TEACHER’S EDITION

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• Graphic Organizers | • Leveled Selection Questions  
• Reading Check Tests  
• Leveled Selection Tests  
• Reading Fluency Passages |

These resources are available online and on the Teacher One Stop™ DVD-ROM.
Resource Manager

What Is It?

The Resource Manager brings together in one place the rich body of resources provided by *Holt McDougal Literature*. These are some of the tools you’ll find here:

**Beginning the year**
- an overview of program components
- planning for differentiated instruction
- resources for creating a classroom profile
- options for instructional paths
- thematic opportunities for teaching the selections

**Teaching a unit**
- tools for grammar instruction
- academic vocabulary for English learners

**Teaching a selection**

*For you, the teacher*
- lesson plan and resource guide
- leveled selection questions
- ideas for extension
- answer keys

*For your students*
- copy masters customized to teach and reinforce the focus standards in each selection and workshop
- copy masters to preteach and reinforce vocabulary
- reading fluency copy masters
A Sampler of Resource Manager Pages

The Lesson at a Glance, a teacher planning page, outlines the lesson. It includes a summary and readability scores for each selection.

The Ideas for Extension feature offers a variety of ways to enrich and extend the lesson concepts through activities, research, and writing.

A Reading Skill copy master contains the graphic organizer introduced in the Student’s Edition. Students use the organizer to track the focus skill while reading a selection.
Planning for Differentiated Instruction

The students in your classroom span the spectrum of academic readiness, cultural diversity, personal interests, and learning styles. A key philosophy of this program is to give you the tools you need to teach all of your students. These three steps will help you differentiate instruction using *Holt McDougal Literature*:

<table>
<thead>
<tr>
<th>STEP 1: Get to know your students.</th>
<th>STEP 2: Identify your resources.</th>
<th>STEP 3: Choose your lesson options.</th>
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<tbody>
<tr>
<td>The strategies below, along with the student copy masters that follow, will help you create a classroom profile.</td>
<td>Use page xviii to get capsule descriptions of program resources for adapting instruction.</td>
<td>Use page xix to view four different instructional paths.</td>
</tr>
</tbody>
</table>

**Step 1. Get to Know Your Students**

**Creating and Using a Classroom Profile**

What is the unique make-up of your classroom? A good first step in diversifying instruction is creating a classroom profile—in other words, getting to know your students’ individual abilities, interests, and experiences. For example, you might want to know the following things about each of your students:

- reading level
- proficiency with key content vocabulary
- how they feel about themselves as students
- what they enjoy doing when not in school
- how they feel about school in general

Use the assessment components of *Holt McDougal Literature* to obtain data about students’ skill level and academic readiness. In addition, the students themselves can provide you with important information. Use the copy masters that follow—a student profile and an interest inventory—to gather students’ insights into their own needs.

As you collect the pertinent information, a unique classroom profile will emerge. Use this information, along with the program’s differentiation resources, to create personalized instruction. For example, you may want to

- ensure access to advanced materials for students whose work is consistently strong
- scaffold instruction for those who need more help
- plan small group work that takes student interests, abilities, or work styles into account
- tap student motivation through writing prompts or activities built around topics of high student interest
Student Profile Survey

Directions These phrases describe ways that some people learn and what their preferences are. Write the phrases that best fit you in the “This Best Describes Me” column. Place the phrases that don’t fit you in the “This Is Not Like Me” column. It isn’t necessary to use all the phrases. Leave out the ones you are unsure about.

- Very logical
- Move around when I learn
- Great at planning
- Comfortable in the spotlight
- Sit still when I learn
- Very creative
- Prefer quiet when I work
- Like to do several things at a time
- Enjoy working with words
- Like art
- Prefer to work alone
- Not great at planning
- Enjoy working with ideas
- Prefer noise and activity when I work
- Enjoy working with numbers
- Like music
- Enjoy working with objects
- Prefer to be in the background
- Like science
- Prefer to decide on my own what to do
- Like collecting things
- Prefer to do one thing at a time
- Like the outdoors
- Prefer to work with people
- Like making things
- Prefer to be told how to do things

<table>
<thead>
<tr>
<th>This Best Describes Me</th>
<th>This Is Not Like Me</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the “This Best Describes Me” column, add your own words that describe you, your interests, and your ways of learning.


**Student Interest Inventory**

**Directions** Give as much information as you can. It will help your teacher get to know you better.

1. What are your favorite interests outside of school? What do you enjoy about them?

2. What would others say are your strengths or talents?

3. What are some things you’d like to learn about? This can be in any school subject, or outside of school altogether.

4. What’s difficult for you at school? This can be in a particular subject area or connected to something else entirely. What makes it hard?

5. What are you expert in?
6. What’s your favorite
   • book ________________________________
   • kind of music ___________________________
   • sport _________________________________
   • TV show ______________________________
   • movie _________________________________
   • video game _____________________________
   • radio station __________________________

7. Students use different methods to help them learn—like flashcards, memory devices, highlighting. What are some ways of learning that work for you?

8. What are some ways of learning that don’t work well for you? Why?

9. In what areas would you like to improve? Why?

10. What else should I know about you as a person and a student that could help me teach you?
Step 2: Identify Your Resources for Differentiation

*Holt McDougal Literature* provides a wide range of resources, highlighted below, to adapt instruction for your diverse classroom. In addition to activities that support individual learning behaviors, the program supplies comprehensive support for these three groups of learners:

- students learning English
- struggling readers and developing writers
- advanced learners

**AUDIO ANTHOLOGY**

Professional recordings of the selections provide extra support to less-proficient readers, students learning English, and auditory learners.

**RESOURCE MANAGER**

A variety of copy masters help you enhance and differentiate instruction. These include:

- leveled comprehension questions
- translations into Spanish, Haitian Creole, and Vietnamese
- ideas for extension
- academic vocabulary practice
- writing support

**INTERACTIVE READERS**

The *Interactive Reader*, *Adapted Interactive Reader*, and *English Language Learner Adapted Interactive Reader* each provide the same core selections from the main anthology with reading and literary skills instruction, support for academic and selection vocabulary, and writing activities to support comprehension. Students can also use the *Adapted Interactive Reader Audio Tutor* to follow along as they read.

**TEACHER’S EDITION**

Comprehensive support for differentiation in the teacher’s edition includes:

- Targeted Passages—boxed passages of key parts of a selection for less-proficient readers and English learners
- Tiered Discussion Prompts—leveled questions for group discussion of key passages
- Teacher Notes—instructional strategies and activities for the guided reading of diverse learners

**BEST PRACTICES TOOLKIT**

The *Best Practices Toolkit* is a valuable collection of teacher tools, mini-lessons, copy masters, and transparencies that help you differentiate instruction.

**WRITING WORKSHOPS**

Highly visual and engaging, the *Writing Workshops* in the student’s edition provide step-by-step modeling of the writing process.
3. Choose Your Lesson Options

You can teach a selection as presented in the anthology, or you may adapt the lesson flow as follows.

**PATH 1—BEGIN WITH THE BIG QUESTION (ANTHOLOGY)**

- Discuss the Big Question
- Teach the Standards Focus
- Read the selection, discussing the sidebar annotations
- Discuss the selection and postreading questions; practice vocabulary and writing
- Assess and reteach, or extend

**PATH 2—READ BEFORE TEACHING**

- Discuss the Big Question
- Read the selection without looking at the sidebar annotations
- Teach the Standards Focus and revisit the sidebar annotations
- Discuss the selection and postreading questions; practice vocabulary and writing
- Assess and reteach, or extend

**PATH 3—BEGIN WITH THE COMMON CORE STANDARDS FOCUS**

- Teach the Standards Focus
- Discuss the Big Question
- Read the selection, discussing the sidebar annotations
- Discuss the selection and postreading questions; practice vocabulary and writing
- Assess and reteach, or extend

**PATH 4—READ AND DISCUSS**

- Discuss the Big Question
- Read the selection, discussing the sidebar annotations
- Discuss the selection and postreading questions
Lesson at a Glance

The Power of Ideas

WHY THIS UNIT?
In this Introductory Unit, students get a brief overview of the kinds of themes, literary genres, reading strategies, and writing skills they will study throughout the year. The unit gives them a preview of how their textbook is structured and how it approaches the study of literature and writing.

ABOUT THE WORKSHOPS
Student/Teacher's Edition Pages: 1–19

Summary The unit begins by introducing students to some of the “big questions” they will consider as they read each selection in the anthology. Then, in the Genres Workshop, students learn the defining characteristics of fiction, poetry, drama, nonfiction, and media, as well as some of the academic vocabulary they will use to explore these genres. The Reading Strategies Workshop outlines eight basic skills and strategies that will help students become active readers. The Writing Process Workshop reviews the basics of writing, from identifying audience, purpose, and format to following the steps of the writing process and using a rubric for self-assessment.

Key Idea: The Power of Ideas The unit captures students’ attention by pointing out that literature explores the questions that affect every person’s life. It explains that questions can be explored in a variety of genres, and that students can tap into these questions through active, engaged reading. Finally, the unit invites students to use the power of literature to express their own ideas through writing.

LESSON RESOURCES
Student Copy Masters
Note Taking: The Genres . . . . . . . . . . . . . . . . I-2
Note Taking: Becoming an Active Reader . . . . . I-3
Note Taking: Expressing Ideas in Writing . . . . . I-5

All lesson resources are available electronically on DVD-ROM
### THE GENRES

**Directions:** Take notes on pages 4–11 to create glossaries of terms for literature genres that you can use as bookmarks. Some of the notes are filled in for you as samples. Remember that when you take notes, it’s fine to use your own words to restate the key ideas.

<table>
<thead>
<tr>
<th>Fiction</th>
<th>Nonfiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>• <strong>fiction:</strong> made-up stories</td>
<td>• <strong>Literary nonfiction:</strong> nonfiction works in literature books including</td>
</tr>
<tr>
<td>• Plot: the story action</td>
<td></td>
</tr>
<tr>
<td>• characters:</td>
<td></td>
</tr>
<tr>
<td>• setting:</td>
<td></td>
</tr>
<tr>
<td>• theme:</td>
<td></td>
</tr>
<tr>
<td>• <strong>novella:</strong> longer than a ________ but shorter than a ________</td>
<td>• ________ : the true story of a person’s life; told by that person</td>
</tr>
<tr>
<td></td>
<td>• ________ : a short nonfiction work on a single subject</td>
</tr>
<tr>
<td></td>
<td>• ________ : an oral presentation of the speaker’s ideas or beliefs</td>
</tr>
<tr>
<td></td>
<td>• <strong>news article:</strong> a newspaper or magazine report that tells</td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td>• <strong>features article:</strong> a newspaper or magazine piece that provides</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• ________ : texts included with products and services</td>
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<td></td>
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<tr>
<td></td>
<td><strong>Media</strong></td>
</tr>
<tr>
<td></td>
<td>• ________ : movies that tell stories</td>
</tr>
<tr>
<td></td>
<td>• <strong>news media:</strong> reports of recent events that appear ________</td>
</tr>
<tr>
<td></td>
<td>• <strong>advertising:</strong></td>
</tr>
<tr>
<td></td>
<td>• ________ : collections of pages on the World Wide Web</td>
</tr>
</tbody>
</table>

**Poetry**

| • ________ : a group of lines that form a separate part of a poem |
| • ________ : things like rhythm and rhyme used for emphasis or musical effects |

**Drama**

| • ________ : what the characters say |
| • ________ : a writer’s notes to help the actors and the director perform a play |
Note Taking

**BECOMING AN ACTIVE READER**

**Directions:** Take notes on the key ideas of page 12—skills and strategies for active reading—by completing the graph.

<table>
<thead>
<tr>
<th>Skill/Strategy</th>
<th>What It Is</th>
<th>Examples/Other Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preview</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Set a Purpose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Connect</td>
<td></td>
<td></td>
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<tr>
<td>Use Prior Knowledge</td>
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<td></td>
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<tr>
<td>Predict</td>
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<tr>
<td>Visualize</td>
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<tr>
<td>Monitor</td>
<td></td>
<td></td>
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<tr>
<td>Make Inferences</td>
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<td>Monitor</td>
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<tr>
<td>Make Inferences</td>
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</tbody>
</table>
Note Taking

EXPRESSING IDEAS IN WRITING

Directions: Take notes about expressing ideas in writing by outlining the important ideas on pages 20–23. It’s fine to use abbreviations, short cuts, and paraphrasing.

I. Consider Your Options

A. Purpose
   1. Ask: Why am I writing?
   2. Examples of purpose: entertain,

B. ________________________________
   1. Ask: Who are my readers?
   2. Examples of readers:

C. ________________________________
   1. Ask: Which format is best for my purpose/audience?
   2. Examples of formats:

II. The Writing Process

A. Planning / Prewriting
   1. Explore my ideas.
   2. Ways to prewrite:

B. ________________________________
   1. Turn prewriting into rough draft.
   2. Ways to draft:

C. ________________________________
   1. Check writing against a
   2. Get suggestions from a
   3.

D. Editing / Publishing
   1. Use a Proofreader’s Checklist to
   2. Choose a publishing option suited to your

Use these lines to finish part III of the outline.

III. Key Traits
   ______________________________________
   ______________________________________
   ______________________________________
Seventh Grade
Gary Soto

WHY THIS SELECTION?
Gary Soto is a popular author of young-adult fiction and poetry. In “Seventh Grade,” he offers humorous and sensitive insights into the miseries and joys of being a seventh grader. This story will captivate students’ attention with its relevant and timely subject matter and sympathetic characters.

ABOUT THIS SELECTION
Student/Teacher’s Edition Pages: 34–45
Difficulty Level: Easy
Readability Scores: Lexile: 730
Fry: 7; Dale-Chall: 6.5

Summary
Victor enters seventh grade determined to make Teresa “his girl.” During French class, he tries to impress her by claiming to know the language. His teacher, realizing Victor’s motive, does not expose him. As a result, Teresa thinks Victor knows French and asks if he’d be willing to help her study. Victor happily assents.

Engaging the Students
Throughout “Seventh Grade,” students explore the idea of making a good impression. The main character learns that impressing someone takes a lot of energy and some luck. Reading this story will prompt students to think about right and wrong ways to make an impression and the need to live up to the impression that one creates.

COMMON CORE STANDARDS FOCUS
• Plot
• Connect

LESSON RESOURCES
Plan and Teach
Lesson Plan and Resource Guide ............. 12
Additional Selection Questions ............. 15
Ideas for Extension ..................... 16
Teacher Notes .......................... 18

Student Copy Masters
Summary (English, Spanish) ............. 19
Summary (Haitian Creole, Vietnamese) ...... 20
Text Analysis: Plot ........................ 21
Text Analysis: Plot (Spanish) ............. 22
Reading Strategy: Connect ............... 23
Reading Strategy: Connect (Spanish) .... 24
Vocabulary Study ....................... 25
Vocabulary Practice ..................... 26
Vocabulary Strategy .................... 27
Reading Check ........................ 28
Question Support ....................... 29
Grammar in Context .................... 30
Reading Fluency ........................ 31

Lesson resources are also available on the Teacher One Stop DVD-ROM and online at thinkcentral.com.
Lesson Plan and Resource Guide

Seventh Grade
Short Story by Gary Soto

Common Core Standards Focus

RL 1  Cite several pieces of textual evidence to support what the text says explicitly.  RL 3  Analyze how particular elements of a story interact.  W 3  Write narratives to develop imagined experiences.  
L 1  Demonstrate command of the conventions of standard English grammar and usage when writing.  
L 4b  Use common, grade-appropriate Latin roots as clues to the meaning of a word.  L 6  Acquire and use accurately grade-appropriate general academic words.

Unless otherwise noted, resources can be found in the Resource Manager.  Lesson resources are also available on the Teacher One Stop DVD-ROM and online at thinkcentral.com. The Student Edition and selected copy masters are available electronically on the Student One Stop DVD-ROM.

<table>
<thead>
<tr>
<th>Student/Teacher's Edition Pages</th>
<th>Additional Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus and Motivate</td>
<td>CM = Copy Master</td>
</tr>
<tr>
<td>❑ Big Question p. 34</td>
<td>❑ PowerNotes DVD-ROM and thinkcentral.com</td>
</tr>
<tr>
<td>❑ Author Biography and Background Information p. 35</td>
<td>❑ Literature and Reading Center at thinkcentral.com</td>
</tr>
<tr>
<td>Teach</td>
<td>T = Transparency</td>
</tr>
<tr>
<td>❑ Plot p. 35</td>
<td>❑ PowerNotes DVD-ROM and thinkcentral.com</td>
</tr>
<tr>
<td>❑ Connect p. 35</td>
<td>❑ Connect CM—English p. 23, Spanish p. 24</td>
</tr>
<tr>
<td>❑ Vocabulary in Context p. 35</td>
<td>❑ Vocabulary Study CM p. 25</td>
</tr>
</tbody>
</table>

= Resources for Differentiation
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CM = Copy Master   T = Transparency</td>
</tr>
</tbody>
</table>

**Practice and Apply: Guided Practice**

**Selection and Teacher Notes**
- “Seventh Grade,” pp. 36–42

- Interactive Reader
- Adapted Interactive Reader
- Audio Anthology CD
- Summary CM—English and Spanish p. 19, Haitian Creole and Vietnamese p. 20
- Reading Fluency CM p. 31

- Best Practices Toolkit
  - Read Aloud/Think Aloud p. A34 [T]
  - ThinkAloud Models at thinkcentral.com
  - Audio Summaries at thinkcentral.com

**Practice and Apply: After Reading**

- Selection Questions p. 43
- Reading Check CM p. 28
- Plot CM—English p. 21, Spanish p. 22
- Question Support CM p. 29
- Additional Selection Questions p. 15
- Ideas for Extension pp. 16–17

- Vocabulary Practice p. 44
- Academic Vocabulary in Writing p. 44
- Vocabulary Strategy: The Latin Root *uni* p. 44
- Vocabulary Practice CM p. 26
- Academic Vocabulary CM p. 2
- Additional Academic Vocabulary CM p. 3
- Vocabulary Strategy CM p. 27

- Best Practices Toolkit
  - Cluster Diagram p. B18 [T]

- WordSharp Interactive Vocabulary Tutor CD-ROM and thinkcentral.com

- Grammar in Context p. 45
- Use Complete Sentences p. 30
- GrammarNotes on thinkcentral.com
- Interactive Revision Lessons on WriteSmart CD-ROM and thinkcentral.com

= Resources for Differentiation
<table>
<thead>
<tr>
<th>Assess and Reteach</th>
<th>Additional Resources</th>
</tr>
</thead>
</table>
| **Assess**        | • Diagnostic and Selection Tests  
|                   |   - Selection Test A pp. 23–24  
|                   |   - Selection Test B/C pp. 25–26  
|                   |   - Interactive Selection Test on thinkcentral.com  
|                   |   - ExamView Test Generator on the Teacher One Stop DVD-ROM  |
| **Reteach**       | • Level Up Online Tutorials on thinkcentral.com  
|                   |   - Reteaching Worksheets on thinkcentral.com  
|                   |   - Literature Lesson 5: Elements of Plot  
|                   |   - Vocabulary Lesson 1: Word Parts: Base Words, Prefixes, Suffixes, and Roots  
|                   |   - Grammar Lesson 1: Avoiding Sentence Fragments  |

If you are following the *Essential Course of Study*, this selection may also be found in

• Interactive Reader
• Adapted Interactive Reader
• Adapted Interactive Reader: Audio Tutor CD
• English Language Learner Adapted Interactive Reader

= Resources for Differentiation
Differentiation  Use these questions to provide customized practice with comprehension and critical thinking skills.

Easy

1. Explain  Who is Michael, and why is he always scowling? (*Michael is Victor’s friend. He is always scowling because he thinks it will impress girls.*)

2. Analyze Plot  What is the major conflict of the story? (*Victor needs to impress Teresa so that she will be “his girl.”*)

3. How do you make a good IMPRESSION?  Why is Victor so anxious to make an impression on Teresa in French class? (*It is the first time he has been in a class with her all day.*)

Average

4. Connect  Which parts of Victor’s day seem familiar to you? Which aspects of his school are unlike yours? (*Students’ answers will vary, but some may see similarities in his class schedule, homeroom routine, and even his lunch menu. Some differences may include the outside area, which many schools do not have, and some courses that Victor is taking, like metal shop.*)

5. How do you make a good IMPRESSION?  Will Victor try to make an impression in the same way again? Why or why not? (*Most likely Victor will not fake knowledge to try to impress someone again. He knows he was just lucky that Mr. Bueller allowed him to get away with pretending he could speak French.*)

6. Analyze Plot  Why does the author include the English class incident in the story? (*When Victor answers the English teacher’s question with the name of Teresa, it shows how much he is thinking of her. It intensifies readers’ understanding of the conflict.*)

Challenging

7. Connect  What important message do you take from this story? (*Students may say that the story shows it is important to be true to yourself, no matter how tempting it might be to pretend to be someone else. The story also shows that life is full of embarrassing moments that you can live through—and get over.*)

8. Evaluate Plot  How realistic is the plot of this story? Support your opinion with details from the story. (*Students may say that the plot is quite realistic. The events that occur throughout Victor’s day could happen in any school situation. Additionally, like Mr. Bueller, most teachers would try to avoid embarrassing students unnecessarily. Teresa is a serious student, so it may be seen as realistic that she would take the opportunity to ask him for help.*)

9. How do you make a good IMPRESSION?  Will the impression Victor created affect how he does in French class? Why or why not? (*Yes. He will want to live up to the impression he created in front of the teacher, Teresa, and his classmates, so he will probably study harder.*)
SEVENTH GRADE

Ideas for Extension

Differentiation  These activities provide students with a variety of options for demonstrating understanding of lesson concepts.

EXPLORATIONS AND ACTIVITIES

CARTOON STRIP: ELEMENTS OF FICTION
Review the elements of “Seventh Grade.” Have students imagine what might happen if the story continued to the second day of school. Ask them to create several frames of a cartoon strip depicting the characters, setting, and important events of this next day. Students’ cartoons should include speech bubbles as well as illustrations. Have students do their strips on poster board so that they can present them to the class.

ROLE PLAY: DIALOGUE
Divide students into small groups. Have students identify Teresa’s character traits as revealed in the story and discuss what she might be thinking of the day’s events. Ask two students from each group to role-play a conversation between Teresa and a friend on their way home from school. In the conversation, Teresa shares her perceptions of the first day of seventh grade.

Have the pairs from each group perform their role play. Ask students how the exercise deepens their understanding of Teresa’s character.

BRAINSTORM: ALTERNATE PLOT
Have students think about what might have happened if Victor had been exposed as a fraud in French class. Divide students into small groups. Have each group brainstorm a new sequence of events. Remind students to make these events credible in the context of the story. Students may wish to organize their plot ideas in a sequence chart.

Ask each group to present its scenario to the class. Have listeners evaluate the alternate plot for logic, creativity, and believability.

INTERVIEW: EXPLORE THEME
Ask students how Victor might evaluate his day when he looks back at it. Have them think about what he might want to do differently, what he might be proud of, and what regrets he might have. Then have pairs of students work together to write questions that a school newspaper reporter might ask Victor in an interview about this first day of seventh grade. Pairs should also develop Victor’s responses.

Direct students to use their knowledge of the story’s events and characters to write specific questions that elicit a strong response from Victor. Remind students to avoid questions that can be answered in one or two words. Their interview should help bring out the theme of the story and the lessons that Victor learned.

Mr. Bueller says, “Victor, do you know French or not?”

“No,” Victor whispers hoarsely.

The class erupts into laughter.
IDEAS FOR EXTENSION, CONTINUED

MURAL: ILLUSTRATE IMPRESSIONS
Have students sketch an image that captures the essence of the story for them. Divide the class into two or three groups. Have each group design a mural, incorporating all the group member’s images. Students may choose one group member to be the artist or may take turns drawing. Provide groups with sheets of paper to place on a wall and have them produce their art.

Have the class tour the murals when they are completed. Group members can explain their images and why they chose them.

INQUIRY AND RESEARCH

FRESNO, CALIFORNIA
Have students research the setting of the story—Fresno, California. Divide the class into groups and assign each group an aspect of Fresno to investigate, such as location, climate, population, industries, scenic sites, famous inhabitants, and local history. Have each group use the information they find to create an oversized mock-up of a page in a tourist brochure. Encourage students to include pictures, drawings, and maps with their text and to use catchy, informative headings. Have each group present their page of the brochure to the class.

WRITING

EXPLORE BIG QUESTION: POEM
Remind students that the question for this selection is about making a good impression. Have students discuss the insights that they gained from the story about this concept.

Ask students to write an acrostic poem that conveys some of the ideas they learned about trying to impress someone. Write the word “impress” or “impression” on the board vertically. Tell students that each line of their poem will start with a letter of the key word. Students may work together or independently to compose their poems.

CHARACTER RETROSPECTIVE: SPEECH
Have students imagine that many years after this story takes place, Victor is invited to speak to his son’s seventh-grade class. He is asked to focus on the importance of seventh grade and to give advice about how to make it a successful year.

Have students write the speech that the adult Victor might give as he looks back over his experience. Encourage students to identify the main idea that they want to communicate and to develop it with specific details. Tell students that humor is appropriate, as are short anecdotes relating to Victor’s own experiences in seventh grade.

Pre-AP Challenge: Ask students to reread lines 16–29 and lines 37–38. Have students write an anecdote to include in the speech that draw parallels between the faces that Michael makes and Victor’s French deception.
## Teacher Notes

### Review and Evaluate Outcome

What did I want students to know or be able to do?

How successful was the lesson?

### Evaluate Process

What worked?
- Strategies
- Resources
- Differentiation

What did not work? Why not?

### Reflect

The next time I teach “Seventh Grade,” what will I do differently? Why?

### Plan Ahead

What must I do next?
Summary

SEVENTH GRADE
Gary Soto
Setting: Middle School in Fresno, California, San Joaquin Valley

It is the first day of seventh grade. Victor signs up to take French class because Teresa, a girl he likes, is also taking French. Victor wants her to be his girlfriend this year. However, when Teresa speaks to him after homeroom, he is rude. Then he’s sorry about the way he spoke to her. In French class, Victor pretends to know French, because he wants to impress Teresa. Mr. Bueller, the French teacher, knows that Victor does not speak French. However, he does not embarrass Victor. After class, Mr. Bueller hears Teresa praise Victor for speaking French so well. Mr. Bueller must decide whether or not to tell Teresa that Victor cannot speak French.

SÉPTIMO GRADO
Gary Soto
Escenario: Escuela secundaria en Fresno, California, Valle de San Joaquín

Es el primer día del séptimo grado. Víctor se inscribe en una clase de francés porque Teresa, una muchacha que le gusta, también toma francés. Víctor quiere que este año ella sea su novia. Sin embargo, cuando Teresa habla con él después de clase, él se porta grosero. Después se arrepiente de la manera en la que le habló. En la clase de francés Víctor actúa como si supiera francés para impresionar a Teresa. El señor Bueller, el profesor de francés sabe que Víctor no habla francés. Pero él no quiere avergonzarlo. Después de clase el señor Bueller escucha a Teresa felicitar a Víctor por lo bien que habla francés. El señor Bueller tiene que decidir si debe decirle a Teresa que Víctor no habla francés.
SETYEM ANE
Gary Soto
Espas: Lekòl Elemantè nan Fresno, Kalifòni, San JoakinVale


LÒP BÀY
Gary Soto
Bòi cänd: Trùrèng Trung hòk ò Fresno, California, Thung lòng San Joaquin

Text Analysis

PLOT
A plot is what happens in a story. Look for these parts of a plot:

- The exposition introduces the characters and setting and often the conflict, or struggle between forces.
- Rising action shows how the conflict gets more complicated.
- The climax is the moment of greatest interest.
- Falling action and resolution show the outcome.

Directions: Make a list of the most important events in the story. Then plot the events on the diagram that follows. Place the numbers of the events in the correct position on the diagram.

1. Victor hopes Teresa is in his French class because he wants her to be his girlfriend.
2. 
3. 
4. 
5. 
6. 

Exposition  Climax  Resolution
Rising Action  Falling Action
Text Analysis

PLOT
Una trama es lo que sucede en una historia y con frecuencia consta de estas cinco fases:

• La exposición presenta a los personajes, el escenario y a menudo el conflicto o lucha entre las fuerzas.
• El desarrollo de la acción muestra cómo se complica más el conflicto.
• El punto máximo es el momento de máximo interés.
• El decaimiento de la acción y la resolución revelan el resultado.

Instrucciones: Haz una lista de los cinco sucesos más importantes en la historia. Luego, anota los sucesos en el diagrama. Coloca los números de los sucesos en la posición correcta en el diagrama. Mira el primer suceso.

1. Víctor tiene la esperanza de que Teresa esté en su clase de francés porque quiere que ella sea su novia.

2.

3.

4.

5.

6.

Instrucciones: Haz una lista de los cinco sucesos más importantes en la historia. Luego, anota los sucesos en el diagrama. Coloca los números de los sucesos en la posición correcta en el diagrama. Mira el primer suceso.

1. Víctor tiene la esperanza de que Teresa esté en su clase de francés porque quiere que ella sea su novia.

2.

3.

4.

5.

6.
**Reading Strategy**

**CONNECT**
When you connect with characters in a story, you find common ground with the characters by relating your knowledge and experiences with theirs.

**Directions:** As you read, use this chart to help you make connections. Note events and details from the story. Then describe these events relate to your own experiences. The example shows how one student connected to the story. Your own connection to the same event might be different.

<table>
<thead>
<tr>
<th>What's Happening in the Story</th>
<th>Connection to My Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor waits half an hour for his class schedule.</td>
<td>I had to wait even longer than that on the first day of school last year.</td>
</tr>
</tbody>
</table>

<p>| | |</p>
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</tbody>
</table>
**Reading Strategy**

**CONNECT**

Cuando **haces conexiones** con los personajes de una historia, encuentras un terreno común con los personajes al relacionar tu conocimiento y tus experiencias con la de ellos.

**Instrucciones:** Usa esta tabla mientras lees como ayuda para hacer conexiones. Anota sucesos y detalles de la historia. Después, describe cómo se relacionan estos sucesos con tus propias experiencias. El ejemplo muestra cómo hace conexiones un estudiante con la historia. Tu propia conexión con el mismo suceso podría ser diferente.

<table>
<thead>
<tr>
<th>Qué sucede en la historia</th>
<th>Conexión con mi vida</th>
</tr>
</thead>
<tbody>
<tr>
<td>Víctor espera media hora por su horario de clases.</td>
<td>Yo tuve que esperar mucho más el primer día de clases del año pasado.</td>
</tr>
</tbody>
</table>

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Nombre: 

Fecha: 

SÉPTIMO GRADO  

COPY MASTER
Vocabulary Study

WORDS IN CONTEXT

A. Directions: As your teacher reads the passage, listen for each boldfaced word and clues to the meaning. Then discuss possible meanings of the word.

His mother warned him not to take too long in the shower. “Don’t linger,” she said, “or you will be late for your first day of school.”

Sure enough, a little while later he was running for the bus, legs and arms pumping vigorously. From behind fences, the ferocity of barking dogs announced their desire to rip him apart as he raced by. He leaped onto the bus. As he walked to his seat, he grinned sheepishly at the other students, ashamed to be making a spectacle of himself so early in the year. Even after he sat down, his legs continued to quiver, trembling from the unexpected early-morning exercise. Gradually, he recovered, only to feel nervous flutters again as the bus pulled into the school parking lot.

The portly principal waited at the entrance to greet each bus. A large man, he presented an impressive appearance to the new seventh graders. “Good morning, students,” he boomed. “Good morning,” they all shouted back in unison. A new school year had begun.

B. Write each boldfaced word from Part A beside its definition.

1. with a bashful or embarrassed look
2. to shake with a slight, rapid movement
3. harmony or agreement; as with one voice
4. to continue to stay; to delay leaving
5. stout or overweight
6. extreme fierceness; intensity
**Vocabulary Practice**

<table>
<thead>
<tr>
<th>quiver</th>
<th>sheepishly</th>
<th>ferocity</th>
</tr>
</thead>
<tbody>
<tr>
<td>portly</td>
<td>linger</td>
<td>unison</td>
</tr>
</tbody>
</table>

**A. Directions:** Use context clues to determine which word from the box best completes the sentence. Write the word in the space provided.

1. The football coach said the team needed ____________ and complete commitment to win.

2. Knowing that Teresa was nearby, Victor would ____________ in the hallway instead of going straight to class.

3. When Michael scowled, his upper lip would ____________ slightly, although the rest of his face did not move.

4. The student raised her hand confidently, but when she realized she did not know the answer, she put it down ____________.

5. Mr. Lucas was a ____________ man, but he was light on his feet.

6. The speech was unclear when Michael and Teresa spoke in ____________, so they decided to speak one at a time.

**B. Directions:** For each word in the first column, find a word or phrase in the second column that has the opposite meaning. Write the letter of that phrase on the line.

1. **ferocity**
   - a. separately
   - b. hurry away
   - c. boldly
   - d. gentleness
   - e. stay still
   - f. slim

2. **linger**

3. **portly**

4. **quiver**

5. **sheepishly**

6. **unison**
THE LATIN ROOT *lect*

The word *elective* contains the Latin root *lect*, which means “to gather or select.” *Lect* is combined with base words and other roots in a number of English words. To understand the meaning of a word containing *lect*, use context clues—the words and sentences around the word—as well as your knowledge of the root.

**A. Directions:** Choose the word from the web that best completes each sentence.

1. It was hard to ______________ which book to read — all of them seemed interesting.

2. The winner of the student council ______________ will be announced today.

3. At the museum we heard an expert give a ______________ about color.

4. An ______________ class is one that is not required for graduation.

5. Someone who is very ______________ makes choices carefully.

**B. Directions:** For each word in the first column, find the word in the second column that is closest in meaning. Write the letter of that word on the line.

____ 1. elective  
____ 2. election  
____ 3. lecture  
____ 4. select  
____ 5. selective  

- a. choosy  
- b. optional  
- c. voting  
- d. choose  
- e. speech
Directions: Recall the events from Gary Soto’s short story. Then answer the questions in phrases or sentences.

1. Why does Victor hope Teresa is in the same class he is?

2. How does Victor’s friend, Michael, change his appearance over the summer?

3. How does Victor feel about Michael’s change at first?

4. Why does Victor pretend that he can speak French?

5. How does Teresa respond to Victor’s attempt to speak French?
LITERARY ANALYSIS
For questions 1–3, see page 43 of the Student Edition.

Directions: Answer each question.

4. Connect

What is the strongest connection you made with this story? ____________________________

______________________________________________________________________________

This connection helped me understand the story because _____________________________

______________________________________________________________________________

5. Compare and Contrast

Write M next to the things that only Michael does. Write V next to the things only Victor does. Write B next to the things that both Michael and Victor do.

____ a. scowls all the time  ____ c. pretends he can speak French
____ b. tries to impress other people  ____ d. worries about what others think

6. Identify Plot Stages  Complete the following sentences.

In the exposition, I learned that ________________________________________________

Two things that happen during the rising action are ________________________________

______________________________________________________________________________

The climax of the story happens when ____________________________________________

During the falling action _________________________________________________________

______________________________________________________________________________

The resolution occurs when _________________________________________________________

7. Analyze Plot Development  Mr. Bueller knows that Victor cannot speak French, but he does not say anything. Write X next to the statement that best explains why Mr. Bueller keeps the truth to himself. Then complete the following sentence.

____ a. He is so angry with Victor he cannot speak at this time.
____ b. He is planning to embarrass Victor later in the school year.
____ c. He knows why Victor is faking and sympathizes with Victor.

Mr. Bueller’s decision advances the plot by ________________________________
Grammar in Context

**USE COMPLETE SENTENCES**

Every complete sentence must have a subject and a predicate. The complete subject includes all the words that tell whom or what the sentence is about. The complete predicate includes the verb and all the words that go with it. When a sentence is missing a subject, a predicate, or both, it is a sentence fragment. Notice how the following fragments are revised to make complete sentences.

*Missing Subject:* Talked to Michael at the water fountain.
*Revised:* I talked to Michael at the water fountain.

*Missing Subject and Predicate:* Scowl on his face.
*Revised:* He had a scowl on his face.

**Directions:** Decide whether the following sentence fragments (in bold) are missing a subject, a predicate, or both. Revise each fragment by adding the missing part.

1. We walked into the room. **Sat right near the front.**

2. **Wrote French words on the board.** We tried to repeat them.

3. I acted like I knew French. **Don’t know why.**

4. I wished I hadn’t said anything. **Too late.**

5. **Teresa and the other students.** They must’ve thought I actually knew French.

6. Mr. Bueller didn’t say anything. **Nice guy.**
Reading Fluency

TRACKING ORAL READING RATE AND ACCURACY

Directions: In “Seventh Grade,” Victor tries hard to get Teresa to notice him. In this excerpt from *The Adventures of Tom Sawyer*, Tom tries to attract the attention of a girl in his class. Use this passage with the activity on page 32. Follow the directions on that page.

. . . Now the boy began to draw something on the slate, hiding his work with his left hand. For a time the girl refused to notice, but her human curiosity presently began to manifest itself by hardly perceptible signs. The boy worked on, apparently unconscious. The girl made a sort of noncommittal attempt to see it, but the boy did not betray that he was aware of it. At last she gave in and hesitatingly whispered:

“Let me see it.”

Tom partly uncovered a dismal caricature of a house with two gable ends to it and a corkscrew of smoke issuing from the chimney. Then the girl’s interest began to fasten upon the work and she forgot everything else. When it was finished, she gazed a moment, then whispered:

“It’s nice—make a man.”

The artist erected a man in the front yard, that resembled a derrick. He could have stepped over the house; but the girl was not hypercritical; she was satisfied with the monster, and whispered:

“It’s a beautiful man—now make me coming along.”

Tom drew an hourglass with a full moon and straw limbs to it and armed the spreading fingers with a portentous fan. The girl said:

“It’s ever so nice—I wish I could draw.”

“It’s easy,” whispered Tom, “I’ll learn you.” (219 words)

—Mark Twain, from *The Adventures of Tom Sawyer*
SEVENTH GRADE

Reading Fluency

TRACKING ORAL READING RATE AND ACCURACY

When you read aloud, your goal is to help the listener understand the text. To do this, read the words accurately and with expression. Use a normal speaking rate.

Directions to the Reader:

- Use this page with the passage on page 31. Read the passage in a natural tone of voice to your partner for one minute. He or she will tell you when to start and stop.
- Read the same passage three more times. Your goal is to increase your speed each time, while still reading each word accurately.
- Your partner will calculate your score, which shows how you compare to others at your grade level. Answer the questions below the chart to evaluate your progress.

Directions to the Checker:

- Tell your partner when to begin reading. As your partner reads, follow along. Lightly underline each word your partner skips or mispronounces. Jot down words he or she adds.
- After one minute, say “stop” and circle the last word your partner read. Share the marks you made with your partner.
- To calculate the reading fluency score, subtract the number of errors your partner made from the number of words read in a minute. Count as an error any words your partner left out, added, or mispronounced. If your partner substituted one word for another (home, for example), that substitution counts as an error as well. Put a checkmark in the table to show the reading score.
- Then erase the marks on the passage and tell your partner to begin again.

### Reading Fluency Score Chart

<table>
<thead>
<tr>
<th>Reading 4</th>
<th>Reading 3</th>
<th>Reading 2</th>
<th>Reading 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Words Read Correctly Per Minute</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Directions: Write your answer to the following questions on the back of this sheet.

1. How did reading the passage several times affect your speed and accuracy?
2. Summarize the effect of repeated readings on your understanding of the passage.