*Reading Reconsidered Curriculum Science Fiction Short Stories Fluency Practice Teacher Guide*

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| **Name** | **Pre WCPM** | **Notes**  **Set 1** | **Notes**  **Set 2** | **Notes**  **Set 3** | **Post**  **WCPM** |
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**Fluency Tracker**

Goal: Students achieve 110+ Words Correct Per Minute (WCPM) with 99% accuracy and correct prosody.

Click [here](https://www.cde.state.co.us/sites/default/files/documents/coloradoliteracy/clf/downloads/tools_for_assessing_prosody.pdf) for a prosody rubric you might find helpful.

**Directions:** Practice reading each set of sentences for 2 weeks about 2-3 times per week in a small group. You may choose from 6 different sets depending on the needs of your group. In some cases, you may want to have students use a new set after 1 week of practice. Additional sets may be sent home for practice.

**Materials:**

* + - A copy of the set of sentences
    - 1 ruler per student

**Before Reading:** Set an explicit goal with each student around accuracy, prosody, or rate. **Note:** *Speed alone should not be a goal. The goal is accuracy and expression that get quicker*

**Example Goals:**

* “See if you can read with more expression.”
* “Try to chunk words together and link them into longer phrases.”
* “See if you can make it sound suspenseful.”

**Leading Fluency Practice:**

1) **Teacher Model:** Read aloud modeling expression once or even twice. Read slightly slower than normal but with full expression.

2) **Shared Reading:** Students read. Use [FASE Reading](https://docs.google.com/document/d/1PRZoH3p6r-F64FKQa5HcZbJf3tIFVBRaoiulpnKBZKg/edit?usp=sharing) to read through the passage 1-2 times.

3) **Partner Reads**.

* One student reads and the other student tracks with a ruler for passive decoding.
* Partners alternate sentences through the set and then switch and read again.
* Each student should read all of the sentences 3-4 times.

4) **Circulation and Prompting:** During partner reads, circulate to different pairs listening to students reading, identifying miscues, and providing prompts. See the prompting resource to help you.

5) **Comprehension Check:** Have students complete 1-2 comprehension questions when they are finished reading. You may choose the means of participation (Everybody Writes, Turn and Talk, Cold Call, or Take Hands).

1. End the session with 1-2 students reading aloud a few sentences to celebrate their growth.

**Why repeated readings?**

To develop fluency, readers need to see and hear words to link the pronunciation of the word to its spelling. Once the brain has created a map of the word and its pronunciation, it can recall the word more quickly and this leads to greater fluency over time. In order to develop fluency, students must do lots of decoding where they are seeing and saying the word, it supports their fluency development.

**How do I choose my fluency set?**

Ask yourself, do my students need support with decoding, prosody, or both?

**Narrative sets** provide increased opportunities for expression with voice and tone shifts as well as increased use of dialogue, phrasing and more complex punctuation.

**Knowledge Building sets** have an increased number of adjacent consonant blends and polysyllabic words to support students with weak decoding skills. These sets also contain varied sentence structures to support phrasing.

You may want to expose your students to the knowledge building sets before you reach those lessons in class to set them up for success when reading independently. We recommend waiting to expose students to the narrative sets until after students have read those pages in the text.

**Teacher Note:** One the first day of intervention, you may want to read through directions on student packet page 2. These are also provided below.

**What is fluency?**

Reading fluently means reading words accurately, at a speed that matches normal conversation, and with expression in order to understand the text. Fluent readers pay attention to:

* **Punctuation:** Which punctuation marks appear in the sentence? What clues does punctuation give you about when you should pause or how you should convey emotion?
* **Important words:** Are there any words that require special emphasis or give clues about the emotion of a sentence?
* **Dialogue:** How does the dialogue change what kind of expression you use? How is the person who is speaking feeling? What might they sound like?
* **The tone of the passage:** Are you capturing the intended meaning behind what you are reading? Are you capturing the voice of the narrator in your reading?

**Directions for students:**

1. Write your personal **reading goal** at the top of the page.
2. Listen to the teacher read aloud the set of sentences. Pay attention to when the teacher’s voice pauses or changes.
3. Now your teacher will call on students to read the sentences aloud.
4. Now **reread the set of sentences with your partner**.
   1. Partner 1 (reader) reads the first sentence.
   2. Partner 2 (listener) listens while following along with a ruler.
   3. Let the reader try to decode the words. If they are stuck, the listener can help after the reader has given it a try.
   4. If neither student can read the word, jot it in your ‘Words to Practice’ box.
5. Switch roles for the next sentence and continue alternating through the set of sentences.
6. Reread the set following the above directions 3-4 times.
7. Listen for your teacher’s directions to see which **questions** you will be answering on the back of your sheet.

**Fluency Goals:**

Studies show that when a goal is written down in front of students, they are more likely to attend to it.

To start, establish the goal after you have read aloud. The goal can be based on the content of the day’s reading, the genre or any other component of fluency.

After modeling, you should quickly discuss, “Today we are going to work on . . .” and as students develop, they can branch off into individual goals as you identify and addresses gaps. Students should write the goal at the top of their fluency set in the space provided.

**Benefits of Partner Reading**:

Students get practice as both readers and listeners. When students follow along with a ruler and alternate sentences or sections, they are more likely to attend to the words. In addition, alternating turns creates opportunities for students to take a break, avoid overloading their working memory and limit frustration.

Partner reading creates a performance aspect that is crucial. It ensures students strive towards fluency and gives a purpose to the reading.

We recommend you avoid pointing to the words with a finger as this tends to limit students’ ability to push eyes forward for phrasing.

**Comprehension Questions:**

End every intervention session with 1-2 comprehension questions. Each time students read, we want to ensure students see reading as tied to creating meaning.

Science Fiction Short Stories

Set 1: Lesson 4 275 Total Words

Below are some sentences about the Cold War and the fear of Nuclear weapons to help you better understand the story in “There Will Come Soft Rains.”

1. In August of 1945, the United States dropped two atomic bombs on Japan, at **Hiroshima** and **Nagasaki**, ending World War II.

**Prompting Students:** Use the fewest number of words possible to avoid disrupting the flow of reading.

**Responding to Errors:** Pause student at miscue: Say, “Try again. <Give the rule or unknown sound letter correspondence.> After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**Hiroshima:** Chunk it

* hi-ro-shi-ma
* h-i says /hee/
* s-h-i says /she/

**Nagasaki:** Chunk it

* na-ga-sa-ki
* k-i says /kah/

**destructive:** Chunk it

* de-struc-tive
* d-e says /dih/

**devastating:** Chunk it

* dev-a-stat-ing
* d-e-v says /dev/
* s-t-a-t says /stay/

**radiation:** Chunk it

* ra-di-a-tion
* r-a says /ray/
* t-i-o-n says /shun/

**maneuvered:** Chunk it

* ma-neu-vered
* n-e-u says /new/

**escalated:** Chunk it

* es-ca-lat-ed
* l-a-t says /lay/

**monstrous:** o-u-s says /us/

**detonated:** Chunk it

* det-o-na-ted
* n-a says /nay/

**monopoly:** Chunk it

* mo-nop-o-ly
* n-o-p says /nawp/
* l-y says /lee/

**arsenals:** Chunk it

* ar-sen-als

1. An atomic bomb is a nuclear weapon which derives massive **destructive** force from nuclearreactionsand is capable of **devastating** entire cities by blast, fire, and **radiation**.
2. Scientists worked for decades to understand and harness nuclear technology, and the creation of the atomic bomb was at the cutting edge of scientific **advancement** of the time.
3. Even though the United States and the Soviet Union had been allies during World War II, after the war ended, both nations **maneuvered** to increase their power and influence across the globe.
4. By 1947, the conflict between the U.S. and USSR was known as the Cold War, so named because it never **escalated** into open war between the two powers.
5. The term was first used by writer George Orwell in a 1945 article to refer to what he predicted would be a nuclear stalemate between “two or three **monstrous** super-states, each possessed of a weapon by which millions of people can be wiped out in a few seconds.”
6. The Soviet Union **detonated** its first nuclear weapon in 1949, ending the United States’ **monopoly** on nuclear power.
7. Both governments spent massive amounts of money to increase the quantity and power of their nuclear **arsenals**.
8. Some historians believe that some form of Cold War between the two nations would have arisen whether or not the United States had dropped atomic bombs on Japan, but many see the bombing of Hiroshima and Nagasaki as a turning point in the conflict between two superpowers.

Set 1: Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each intervention session. You can vary the means of participation using a combination of Turn and Talk, Stop and Jot, Cold Call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 1: Lesson 4

Below are some questions about the passage you just read about the Cold War and nuclear anxiety.

1. What country did the United States bomb with nuclear weapons? Which cities?

**Answer:** The U.S. bombed the cities of Hiroshima and Nagasaki in Japan.

1. What are some of the effects of nuclear weapons?

**Answer:** Nuclear weapons cause the destruction of cities, create large fires, and spread radiation.

1. What two nations experienced tension during the Cold War?

**Answer:** The Cold War was between the United States and the Soviet Union/USSR.

1. Why do you think there was tension between these two nations? Find a line in the text that supports your answer.

**Answer:** Answers may vary. Example: The U.S. and the USSR were afraid of the destructive power of each other’s nuclear weapons, like George Orwell writes in sentence 6.

1. What makes a Cold War different from other types of war?

**Answer:** In a Cold War, no actual battles or attacks occur, despite high tensions between the involved nations.

1. Why is the bombing of Hiroshima and Nagasaki significant for the Cold War?

**Answer:**  The bombing of Hiroshima and Nagasaki revealed the power of nuclear weapons to the world. This caused nations like the U.S. and the USSR to worry about what could happen if other nations possessed nuclear weapons.

Science Fiction Short Stories

**Prompting Students:** Use the least number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at error or punctuation mark and say, “Try again.” <Give prompt on phrasing, inflection> or the teacher may choose to model the sentence and have student repeat the sentence mimicking the teacher.

**Text context:** This passage introduces the narrator’s tone and personality.

**Prompts to support prosody:**

**Commas:**

* Give a short pause at each comma
* If a student struggles to read the words within the comma as a phrase, the teacher should model and have the student repeat.

**“I’ve shouted myself hoarse...” (1):**

* Read that again in a scolding tone.
* Read it like me. <teacher models Mrs. Weston’s severe tone>

**“I was with Robbie” (2):**

* Reread that in a nervous voice.
* Read it like me. <teacher models Gloria’s quavering voice>

**“And don’t come back till I call you.” (3):**

* Read that again in a warning tone.
* Read it like me. <teacher models Mrs. Weston’s admonishing tone>

**“Honest and truly, Mamma…” (4):**

* Read that again in a pleading tone.
* Read it like me. <teacher models Gloria’s earnest tone>

**“But Cinderella is his favorite…” (5):**

* Read that again, sounding sympathetic.

Set 2: Lesson 3 236 Total Words

Below is a passage from “Robbie” where Mrs. Weston scolds Gloria and Robbie.

1. Mrs. Weston caught sight of them the minute they rose above the masking tufts of long grass and retired inside the house to wait.   
     
   **“I’ve shouted myself hoarse, Gloria,” she said, severely. “Where were you?”**  
     
   **“I was with Robbie,” quavered Gloria**. “I was telling him Cinderella, and I forgot it was dinner-time.”
2. “Well, it’s a pity Robbie forgot, too.” Then, as if that reminded her of the robot’s presence, she whirled upon him. “You may go, Robbie. She doesn’t need you now.” Then, brutally, **“And don’t come back till I call you.”**   
     
   Robbie turned to go, but hesitated as Gloria cried out in his defense, “Wait, Mamma, you got to let him stay. I didn’t finish Cinderella for him. I said I would tell him Cinderella and I’m not finished.”
3. “Gloria!”  
     
   **“Honest and truly, Mamma, he’ll stay so quiet, you won’t even know he’s here**. He can sit on the chair in the corner, and he won’t say a word, I mean he won’t do anything. Will you, Robbie?”  
     
   Robbie, appealed to, nodded his massive head up and down once.
4. “Gloria, if you don’t stop this as once, you shan’t see Robbie for a whole week.”   
     
   The girl’s eyes fell, **“All right! But Cinderella is his favorite story and I didn’t finish it. – And he likes it so much.”**   
     
   The robot left with a disconsolate step and Gloria choked back a sob.

Set 2 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each intervention session. You can vary the means of participation using a combination of Turn and Talk, Stop and Jot, Cold Call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 2: Lesson 3

Below are some questions from the passage you read from “Robbie.”

1. How would you describe Gloria and Robbie’s relationship based on this passage?

**Answer:**  Answers may vary. Example: Gloria seems to care about Robbie the way she would care about a good friend or a sibling.

1. How do you think Mrs. Weston feels about Robbie? Find an example in the text that supports your answer.

**Answer:**  Mrs. Weston seems annoyed/angered by Robbie’s presence. She doesn’t support Gloria’s friendship with Robbie and tells him that Gloria “doesn’t need him.”

1. Why might Mrs. Weston feel the way she does about Robbie?

**Answer:**  Mrs. Weston does not see Robbie as equal to a human being because he is a robot. She would prefer Gloria spends time with other humans.

1. What does Gloria suggest to Mrs. Weston to get her to allow Robbie to join them for dinner?

**Answer:**  Gloria tells Mrs. Weston that Robbie can sit in the corner and not move or make any sounds while they eat dinner. In other words, he has to act like he doesn’t exist.

1. “Disconsolate,” as seen in section 4, means “unhappy,” “cheerless,” or “without comfort.” Use “disconsolate” in a sentence.

**Answer:**  Answers may vary. Example: Robbie was disconsolate because he could not join Gloria for dinner.

1. Do you think Gloria views Robbie as a robot? Why or why not?

**Answer:** Answers may vary. Example: Gloria treats Robbie like a fellow person rather than a robot. She talks about his likes/dislikes and worries about how he will *feel* if she doesn’t finish telling him his favorite story. She doesn’t treat him like a machine.

**“Sir?”**

“—**until you climb into his skin and walk around in it**.”

Science Fiction Short Stories

Set 3: Lesson 14 309 Total Words

Below are some sentences about Kurt Vonnegut, author of “Harrison Bergeron.”

**Prompting Students:** Use the fewest number of words possible to avoid disrupting the flow of reading.

**Responding to Errors:** Pause student at miscue: Say, “Try again”. <Give the rule or unknown sound letter correspondence.> After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**influential**: Chunk it

* in-flu-en-tial
* t-i-a-l says /shul/

**realistic:** Chunk it

* re-a-lis-tic

**social:** c-i-a-l says /shul/

**satirical:** Chunk it

* sa-tir-i-cal
* t-i-r says /teer/

**frequently:** Chunk it

* fre-quent-ly
* q-u-e-n-t says /kwent/

**civilization:** Chunk it

* civ-i-li-za-tion
* t-i-o-n says /shun/

**prominent:** Chunk it

* prom-i-nent

**architects:** Chunk it

* ar-chi-tects
* c-h-i says /kih/

**dramatically:** Chunk it

* dra-mat-i-cal-ly

**prescription:** Chunk it

* pre-scrip-tion
* t-i-o-n says /shun/

**despairing:** Chunk it

* de-spair-ing
* d-e says /dih/

**journalism:** Chunk it

* jour-nal-i-sm
* j-o-u-r says /jur/

**declarative:** Chunk it

* de-clar-i-tive

**incendiary:** Chunk it

* in-cen-di-ar-y
* c-e-n says /sen/
* d-i says /dee/

**civilians:** Chunk it

* ci-vil-ians

**slaughterhouse:** Chunk it

* slaugh-ter-house
* l-a-u-g-h says /law/

1. Born on November 11, 1922, in Indianapolis, Indiana, Kurt Vonnegut is considered one of the most **influential** American novelists of the 20th century.
2. He blended **realistic** fiction with science fiction and humor, mixing the absurd with pointed **social** commentary.
3. He was known for his **satirical** novels which **frequently** used elements of fantasy and science fiction to **highlight** the horrors and ironies of 20th-century **civilization**.
4. His father, Kurt Sr., was one of the most **prominent architects** in Indianapolis, and his mother was the daughter of a wealthy brewer.
5. However, during the Great Depression, the fortunes of the family changed **dramatically**.
6. The family had to sell their home and take their children out of private schools. Vonnegut’s mother became addicted to alcohol and **prescription** drugs.
7. Kurt Jr.’s lifelong **pessimism** may have had its roots in his parents’ **despairing** response to being blindsided by the Depression.
8. In high school, Vonnegut wrote for the student newspaper, and he continued his interest in **journalism** at Cornell University.
9. Vonnegut would be influenced all his writing life by the simple rules of journalism: Get the facts right, compose straightforward **declarative** sentences, know the audience.
10. He was sent as a prisoner of war to Dresden, Germany. On February 13, 1945, British and American bombers destroyed the city by dropping explosives followed by firebombs, **incendiary** devices intended to cause massive fires.
11. The resulting firestorm turned the city into an inferno that killed up to 60,000 **civilians.**
12. Vonnegut and his fellow POWs survived by accident only because they were housed some 60 feet underground in a former meat locker and **slaughterhouse.**
13. Vonnegut’s job for weeks after the bombing was to gather up and burn the remains of the dead.
14. His experience at Dresden marked him for life and eventually resulted in his literary masterpiece, *Slaughterhouse-Five.*

Set 3 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each intervention session. You can vary the means of participation using a combination of Turn and Talk, Stop and Jot, Cold Call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 3: Lesson 14

Below are some questions from the sentences you just read about the author Kurt Vonnegut.

1. How does the passage describe the genre Kurt Vonnegut’s writing belongs to?

**Answer:**  Kurt Vonnegut wrote realistic fiction mixed with science fiction. He incorporated a lot of humor and social commentary into his work.

1. What may have contributed to the pessimism found in Vonnegut’s work?

**Answer:**  Vonnegut’s previously wealthy family lost their fortunes during the Great Depression. Following this, Vonnegut saw his mother develop addictions to alcohol and prescription drugs. His work reflected the hard times he witnessed during his life.

1. What kind of writing was Vonnegut interested in during his high school and college years?

**Answer:**  Vonnegut was interested in journalism and worked on his high school newspaper.

1. What are the “simple rules of journalism?” What purpose do they serve?

**Answer:**  The simple rules of journalism are “get the facts right, compose straightforward declarative sentences, know the audience.” These rules help writers compose informative and easily understood articles.

1. Where was Vonnegut sent during WWII? What happened while he was there?

**Answer:** Vonnegut was sent as a prisoner of war to Dresden, Germany. Allied forces bombed the city, and Vonnegut survived because he was kept in a slaughterhouse underground. He then was tasked with finding and burning the dead in the aftermath of the bombing.

1. What novel is considered Vonnegut’s masterpiece, and what was it inspired by?

**Answer:**  *Slaughterhouse-Five* is considered Vonnegut’s literary masterpiece. It was inspired by his experiences as a prisoner of war in Dresden.

Science Fiction Short Stories

Set 4: Lesson 12 272 Total Words

Below is a passage from“Flowers for Algernon” where Charlie is given the inkblot test a second time.

1. I was scared to death of those inkblots. I knew he was going to ask me to find the pictures and I knew I wouldn’t be able to. I was thinking to myself, **if only there was some way of knowing what kind of pictures were hidden there.** Maybe there weren’t any pictures at all. Maybe it was just a trick to see if I was dumb enough to look for something that wasn’t there.
2. Just thinking about that made me sore at him.  
     
   “All right, Charlie,” he said, “you seen these cards before, remember?”  
     
   “**Of course I remember.**”  
     
   The way I said it, he knew I was angry, and he looked surprised. “**Yes, of course.** Now I want you to look at this one. What might this be? What do you see on this card? People see all sorts of things in these inkblots. Tell me what it might be for you–what it makes you think of.”
3. I was shocked. That wasn’t what I had expected him to say at all. “**You mean there are no pictures hidden in those inkblots?”**   
     
   He frowned and took off his glasses. “What?”  
     
   “Pictures. Hidden in the inkblots. Last time you told me that everyone could see them and you wanted me to find them too.”
4. He explained to me that the last time he had used almost the exact same words he was using now. I didn’t believe it, and I still have the suspicion that he misled me at the time just for the fun of it. **Unless—I don’t know anymore—could I have been *that* feeble-minded?**

**Prompting Students:** Use the fewest number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at error or punctuation mark and say, “Try again.” <Give prompt on phrasing, inflection> or the teacher may choose to model the sentence and have student repeat the sentence mimicking the teacher.

**Prompts to Support Prosody:**

**Commas:**

* Give a short pause at each comma
* If a student struggles to read the words within the comma as a phrase, the teacher should model and have the student repeat.

**“If only there was some way…” (1):**

* Read that again in a hopeful voice.

**“Of course I remember.” (2):**

* Read that again in an angry tone.
* Read it like me. <teacher models Charlie’s defensive tone>

**“Yes, of course.” (2):**

* Re-read the beginning of this paragraph. Read that line again, keeping in mind the adjective used to describe the doctor.

**“You mean there are no…” (3):**

* Read that again like you’re surprised.
* Read it like me. <teacher models Charlie’s shocked tone>

**“Unless—I don’t know anymore…” (4):**

* Read that line again, pausing at the dashes like you would a comma.

**“…could I have been *that* feeble-minded?” (4):**

* Read that again, emphasizing the italicized word.
* Note: “feeble-minded” = “simple-minded”

Set 4 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each intervention session. You can vary the means of participation using a combination of Turn and Talk, Stop and Jot, Cold Call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 4: Lesson 12

Below are some questions from the passage you read from “Flowers for Algernon.”

1. What is Charlie afraid of happening when he takes the inkblot test?

**Answer:**  Charlie is afraid he will either fail to find pictures “hidden” in the inkblots, or that there are no pictures at all, and the doctor is making him look “dumb” on purpose.

1. Describe Charlie’s voice after the doctor asks him if he remembers the inkblot test. Why does he respond that way?

**Answer:** When Charlie responds (“Of course I remember”), he comes off angry or defensive. He responds that way because he thinks the doctor is going to try and trick him somehow with the inkblot test.

1. What does the doctor actually want Charlie to do during the inkblot test?

**Answer:**  The doctor wants Charlie to look at the inkblots and use his imagination to “find” pictures in the shapes. There aren’t any specific pictures hidden in the ink.

1. Describe Charlie’s voice in section 3 when he says, “You mean there are no pictures hidden in those inkblots?” Why do you think he sounds that way?

**Answer:** In this line, Charlie is shocked. He probably sounds like he is asking for clarification from the doctor to clear up his confusion, because he can’t believe that his understanding of the test was so wrong.

1. Describe how you think Charlie feels in section 4. Explain your answer using evidence from the text.

**Answer:**  In section 4, Charlie is questioning himself and his understanding of the world. He is hesitant to trust the doctor, because if the doctor is telling the truth, that would mean that Charlie had been even more feeble-minded than he knew. Charlie does not know what to believe.

1. What does “feeble-minded” mean? (see section 4) Write a sentence using “feeble-minded.”

**Answer:**  Answers may vary. Possible answers: “Feeble-minded” means “simple-minded,” unintelligent, slow, etc. “Charlie was afraid that he would appear feeble-minded if he did not find pictures in the ink.”

Science Fiction Short Stories

**Prompting Students:** Use the fewest number of words possible to avoid disrupting the flow of reading.

**Responding to Errors:** Pause student at miscue: Say, “Try again”. <Give the rule or unknown sound letter correspondence.> After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**etymology:** Chunk it

* et-y-mo-lo-gy
* g-y says /gee/

**definition:** Chunk it

* def-in-i-tion
* t-i-o-n says /shun/

**foreign:** r-e-i-g-n says /rin/

**unusual:** Chunk it

* un-u-su-al

**alienate:** Chunk it

* al-i-en-ate
* a is a long vowel sound, /ay/

**isolated:** Chunk it

* i-so-la-ted
* i is a long vowel sound, /eye/
* l-a says /lay/

**separate:** Chunk it

* sep-ar-ate
* a-t-e says /it/

**extraterrestrials:** Chunk it

* ex-tra-ter-res-tri-als
* t-r-i says /tree/

**depictions:** Chunk it

* de-pic-tions
* t-i-o-n says /shun/

**utopian:** Chunk it

* u-to-pi-an
* u says /yoo/

**societies:** Chunk it

* so-ci-e-ties
* c-i says /si/

**critiquing:** Chunk it

* cri-tiqu-ing
* i-q-u says /eek/

**evolved:** e says /ee/ or /ih/

**alternative:** Chunk it

* al-ter-na-tive

**conquer:** q-u-e-r says /ker/

**cinema:** c-i says /sih/

**recognizable:** Chunk it

* rec-og-niz-a-ble

Set 5: Lesson 20 261 Total Words

Below are some sentences about aliens in science fiction to help give context to Ursula K. Le Guin’s short story “Mazes.”

1. While most people know aliens as beings from outer space, the **etymology** of the word “alien” has a long history prior to that **definition**.
2. The word “alien” comes from the Latin word *alienus* meaning **foreign,** strange, or belonging to another.
3. In English, the meaning of the word has shifted over time.
4. Beginning in the 15th century, an “alien” was someone living in a different country from where they were born.
5. In the 1670s, the word alien became used to describe something different or **unusual.**
6. The related verb, **alienate**, means to cause someone to feel **isolated** or **separate**.
7. The first recorded use of the term to mean “not of this Earth” was in 1920, and it became widely used to describe **extraterrestrials** or beings from other planets in the 1950s.
8. In science fiction, early **depictions** of beings from other planets typically resembled humans.
9. Some writers used the idea of aliens to create **utopian societies, critiquing** life on Earth by presenting a more peaceful and **evolved alternative** on another planet.
10. In the nineteenth century, however, writers began to imagine aliens attacking Earth.
11. In “War of the Worlds” by H.G. Wells, aliens from Mars invade England and attempt to **conquer** the human race.
12. By the twentieth century, aliens were extremely popular in science fiction and continue to feature in **literature, cinema,** and TV shows.
13. Other popular alien characters, such as E.T. the **Extra-Terrestrial**, remain a **recognizable** part of pop culture and challenge the idea that aliens are a threat to humanity.

Set 5 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each intervention session. You can vary the means of participation using a combination of Turn and Talk, Stop and Jot, Cold Call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 5: Lesson 20

Below are some questions from the sentences you just read about aliens in science fiction.

1. From what language does the word “alien” originate? What was its original meaning?

**Answer:**  The word “alien” comes from the Latin word *alienus*. It meant “foreign” or “strange.”

1. What had the term “alien” come to mean between the 15th and 17th centuries?

**Answer:** By the 15th century, “alien” referred to a person living in a country other than the one they were born in. By the 17th century, it was being used to refer to something unusual or strange.

1. What does it mean for something to be “extraterrestrial?”

**Answer:**  If something is “extraterrestrial,” that means it comes from a planet other than Earth.

1. What is a “utopian society”? What point do authors often want to make when writing about utopias?

**Answer:**  A utopian society is a society that is advanced, peaceful, and near-perfect. When authors write about utopias, they often want to highlight parts of our own society that they think should be changed or improved.

1. What kind of aliens were featured in H.G. Wells’ novel *War of the Worlds*?

**Answer:**  In *War of the Worlds,* the aliens were aggressive invaders who wanted to take over Earth and conquer humanity.

1. What makes characters like E.T. different from aliens like the ones H.G. Wells wrote about?

**Answer:**  E.T. is a friendly alien who does not want to harm people or the Earth. He challenges H. G. Wells’ idea that all aliens are dangerous.

To Kill a Mockingbird

Science Fiction Short Sto

Science Fiction Short Stories

Set 6: Lesson 16 294 Total Words

Below is a passage from “Harrison Bergeron,” in which Harrison interrupts a TV broadcast.

1. Clanking, clownish, and huge, Harrison stood in the center of the studio. The knob of the uprooted studio door was still in his hand. Ballerinas, technicians, musicians, and announcers cowered on their knees before him, expecting to die.   
     
   “I am the Emperor!” cried Harrison. “**Do you hear? I am the Emperor! Everybody must do what I say at once!”** He stamped his foot and the studio shook.
2. “Even as I stand here –” he bellowed, “crippled, hobbled, sickened—I am a greater ruler than any man who ever lived! **Now watch me become what I *can* become!**”  
     
   Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds.   
     
   Harrison’s scrap-iron handicaps crashed to the floor. Harrison thrust his thumbs under the bar of the padlock that secured his head harness. The bar snapped like celery. Harrison smashed his headphones and spectacles against the wall.
3. He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.  
     
   “I shall now select my Empress!” he said, looking down on the cowering people. “**Let the first woman who dares rise to her feet claim her mate and her throne!**”  
     
   A moment passed, and then a ballerina arose, swaying like a willow.
4. Harrison plucked the mental handicap from her ear, snapped off her physical handicaps with marvelous delicacy. Last of all, he removed her mask.   
     
   She was blindingly beautiful.   
     
   “Now,” said Harrison, taking her hand, “**shall we show the people the meaning of the word dance? Music!**” he commanded.  
     
   The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. “Play your best,” he told them, “and I’ll make you barons and dukes and earls.”

**Prompting Students:** Use the fewest number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at decoding error or punctuation mark and say, “Try again”. <Give prompt on phrasing, inflection>

**Prompts to Support Prosody:**

**Comma:**

* Give a short pause at the comma.
* If a student struggles to read the words within the comma as a phrase, teacher should model and have student repeat.

**Em-Dash:**

* Give a short pause at em-dashes like you would a comma.
* If a student struggles to pause at em-dashes, teacher should model and have student repeat.

**“Do you hear? …” (1):**

* Read that again in a dominating voice.
* Read that again like a command.

**“Now watch me become…” (2):**

* Read that again, emphasizing the italicized word.
* Read that again in a proud tone.

**“Let the first woman who dares…” (3):**

* Read that again like you’re challenging someone.

**“shall we show the people…” (4):**

* Read it like me. <teacher models the change in tone from the initial question to the subsequent command>

Set 6 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each intervention session. You can vary the means of participation using a combination of Turn and Talk, Stop and Jot, Cold Call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 6: Lesson 16

Below are some questions from the passage you read from “Harrison Bergeron.”

1. Describe how Harrison seems to move before removing the handicap devices. Find a place in the text that supports your response.

**Answer:** Before removing the handicap devices, Harrison moves in a slow, ungraceful way. He also probably makes a lot of noise. We know this because the author describes him as “Clanking, clownish, and huge.”

1. What kind of behavior does Harrison use to intimidate the people at the TV studio?

**Answer:**  Harrison uses aggressive body language such as stomping to intimidate. He also raises his voice into a “bellow” and issues harsh commands.

1. What do you think the purpose of the handicap devices is?

**Answer:**  Answers may vary. Example: The handicap devices prevent people from using their talents and skills to their fullest.

1. Describe Harrison’s voice when he asks for a woman to stand up and take the throne with him.

**Answer:** Harrison’s request for a woman to stand up and become his empress is a strong command, but not unkind. He is offering a challenge.

1. Why do you think Harrison wants to show the audience “the meaning of the word dance?”

**Answer:** Harrison wants to show the audience what they have been prevented from experiencing due to their handicap devices. By dancing without the devices, he will show them the true extent of people’s abilities to move and enjoy life.

1. Harrison offers to make people into royalty, like dukes and earls. What does he ask for in return?

**Answer:**  Harrison offers to make people into royalty if they “play their best.” He wants them to show their best efforts, unhindered by the handicap devices.