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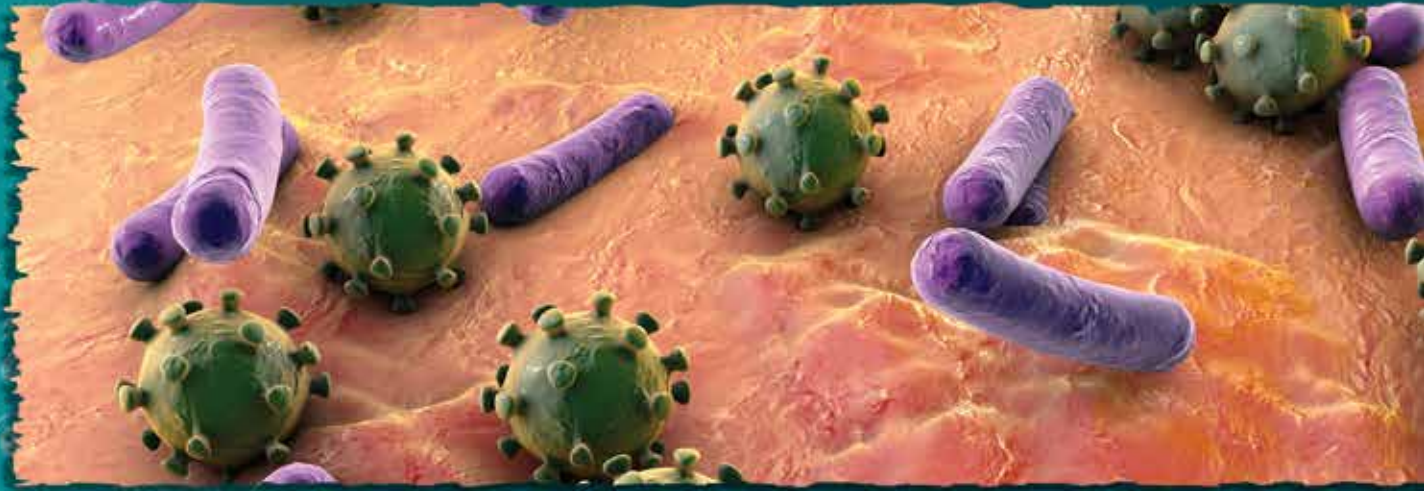


SHELL  
EDUCATION

# Leveled Texts

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## For Fifth Grade



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# What Is Differentiation?

Over the past few years, classrooms have evolved into diverse pools of learners. Gifted students, English language learners, special-needs students, high achievers, underachievers, and average students all come together to learn from one teacher. The teacher is expected to meet their diverse needs in one classroom. It brings back memories of the one-room schoolhouse during early American history. Not too long ago, lessons were designed to be one size fits all. It was thought that students in the same grade learned in similar ways. Today, teachers know that viewpoint to be faulty. Students have different learning styles, come from different cultures, experience a variety of emotions, and have varied interests. For each subject, they also differ in academic readiness. At times, the challenges teachers face can be overwhelming, as they struggle to figure out how to create learning environments that address the differences they find in their students.

What is differentiation? Carol Ann Tomlinson (2014, 1) describes the challenge of differentiation as reaching out to “students who span the spectrum of learning readiness, personal interests, and culturally shaped ways of seeing and speaking about and experiencing the world.” Differentiation can be carried out by any teacher who keeps the learners at the forefront of his or her instruction. The effective teacher asks, “What am I going to do to shape instruction to meet the needs of all my learners?” One method or methodology will not reach all students.

Differentiation encompasses what is taught, how it is taught, and the products students create to show what they have learned. When differentiating curriculum, teachers become the organizers of learning opportunities within the classroom environment. These categories are often referred to as content, process, and product.

- **Content:** Differentiating the content means to put more depth into the curriculum through organizing the curriculum concepts and structure of knowledge.
- **Process:** Differentiating the process requires the use of varied instructional techniques and materials to enhance the learning of students.
- **Product:** When products are differentiated, cognitive development and the students’ abilities to express themselves improve.

Teachers should differentiate content, process, and products according to students’ characteristics. These characteristics include students’ readiness, learning styles, and interests.

- **Readiness:** If a learning experience aligns closely with students’ previous skills and understanding of a topic, they will learn better.
- **Learning styles:** Teachers should create assignments that allow students to complete work according to their personal preferences and styles.
- **Interests:** If a topic sparks excitement in the learners, then students will become involved in learning and better remember what is taught.

# How to Use This Product

## Readability Chart



Title of the Text	Circle	Square	Triangle
Excerpt from <i>Black Beauty</i>	3.9	5.6	7.0
Excerpt from <i>Peter Pan</i>	3.6	5.6	7.1
Fearless Stunt People!	3.9	5.8	7.3
Outlaws of the Wild West	3.9	5.6	7.4
ER Doctor	3.9	5.8	7.3
The Night Skies	3.9	5.9	7.6
Amusement Parks	3.9	5.8	7.6
Basketball Angles	3.9	5.7	7.3
Grandpa's Birthday Present	3.6	5.3	7.0
At the Aquarium	3.9	5.2	7.4
The Milky Way	3.9	5.6	7.2
DNA	3.9	5.8	7.4
Mixtures and Solutions	3.9	5.7	7.2
The Four Spheres of Earth	3.9	5.7	7.4
Conservation of Energy	3.9	5.6	7.1
Mayas, Incas, and Aztecs	3.9	5.6	7.1
The Renaissance	3.9	5.5	7.1
Causes of the Revolution	3.9	5.6	7.2
Pioneer Trails	3.9	5.6	7.3
Industrial Revolution	3.9	5.7	7.3

## Correlation to standards

The Every Student Succeeds Act (ESSA) mandates that all states adopt challenging academic standards that help students meet the goal of college and career readiness. While many states already adopted academic standards prior to ESSA, the act continues to hold states accountable for detailed and comprehensive standards.

Shell Education is committed to producing educational materials that are research and standards based. In this effort, all products are correlated to the academic standards of the 50 states, the District of Columbia, and the Department of Defense Dependent Schools. Shell Education uses the Mid-continent Research for Education and Learning (McREL) Compendium to create standards correlations. Each year, McREL analyzes state standards and revises the compendium. By following this procedure, they are able to produce a general compilation of national standards. A correlation report customized for your state can be printed directly from the following website: [www.tcmpub.com/administrators/correlations/](http://www.tcmpub.com/administrators/correlations/).

# How to Use This Product *(cont.)*

## Components of the Product



## The Leveled Texts

- There are 20 topics in this book. Each topic is leveled to three different reading levels. The images and fonts used for each level within a topic are the same.
- Behind each page number, you'll see a shape. These shapes indicate the reading levels of each piece so that you can make sure students are working with the correct texts. The reading levels fall into the ranges indicated below. See the chart on page 8 for the specific level of each text.



Levels  
3.6-3.9



Levels  
5.2-5.9



Levels  
7.0-7.6

## Comprehension Questions

- Each level of the texts includes a comprehension question. Like the texts, the comprehension questions were leveled by an expert. They are written to allow all students to be successful within a whole-class discussion. The questions are closely linked so that teachers can ask multiple questions on the topics and all students will be able to participate in the conversations about the texts. The below-grade-level students might focus on the facts, while the above-grade-level students can delve deeper into the meanings of the texts.



# Excerpt from *Black Beauty*

By Anna Sewell

## My Breaking In

I was now growing handsome. My coat had grown fine and soft, and was bright black. I had one white foot and a pretty white star on my forehead. I was thought very handsome, but my master would not sell me until I was four years old. He said lads should not work like men, and colts should not work like horses until they were quite grown up.

When I was four years old, Squire Gordon came to look at me. He examined my eyes, my mouth, and my legs. He felt them all down, and then I had to walk and trot and gallop before him. He seemed to like me, and said, “When he has been well broken in, he will do very well.” My master said he would break me in himself, as he should not like me to be frightened or hurt. And he lost no time about it, for the next day he began.

Not everyone may know what breaking in is, so I will describe it. It means to teach a horse to wear a saddle and bridle, and to carry on his back a man, woman, or child; to go just the way they wish, and to go quietly. So you see, this breaking in is a great thing.

I, of course, had long been used to a halter and a headstall. I was also used to being led about in the fields and lanes quietly. But now, I was to have a bit and bridle! My master gave me some oats as usual. After a good deal of coaxing, he got the bit into my mouth and the bridle fixed. But it was a nasty thing! Those who have never had a bit in their mouths cannot think how bad it feels. It is a great piece of cold hard steel as thick as a man’s finger. It is pushed into one’s mouth, between one’s teeth, and over one’s tongue. The ends come out at the corner of your mouth and are held fast there by straps over your head, under your throat, round your nose, and under your chin. There is no way in the world you can get rid of the nasty hard thing. It is very bad—yes, very bad! At least I thought so, but I knew my mother always wore one when she went out. All horses did when they were grown up. And so, with the nice oats, and with my master’s pats, kind words, and gentle ways, I got to wear my bit and bridle.



Next came the saddle, but that was not half so bad. My master put it on my back very gently while old Daniel held my head. He then made the girths fast under my body, patting and talking to me all the time. Then I had a few oats, then a little leading about. He did this every day until I began to look for the oats and the saddle. At length one morning, my master got on my back and rode me round the meadow on the soft grass. It certainly did feel strange! But I must say I felt rather proud to carry my master. As he continued to ride me a little every day, I soon became accustomed to it.

The next unpleasant business was putting on the iron shoes. That too was very hard at first. My master went with me to the smith's forge, to see that I was not hurt or got any fright. The blacksmith took my feet in his hand, one after the other, and cut away some of the hoof. It did not pain me, so I stood still on three legs until he had done them all. Then, he took a piece of iron the shape of my foot and clapped it on. Then, he drove some nails through the shoe quite into my hoof, so that the shoe was firmly on. My feet felt very stiff and heavy, but in time, I got used to it.

And so, in time, I got used to everything and could do my work as well as my mother.

**Think About It!**  
What steps did Black Beauty have to take to be "broken in"?





# Excerpt from *Black Beauty*

By Anna Sewell

## My Breaking In

I was now beginning to grow handsome; my coat had grown fine and soft, and was bright black. I had one white foot and a pretty white star on my forehead. I was thought very handsome, but my master would not sell me until I was four years old because he said lads ought not to work like men, and colts ought not to work like horses until they were quite grown up.

When I was four years old, Squire Gordon came to look at me. He examined my eyes, my mouth, and my legs; he felt them all down; and then I had to walk and trot and gallop before him. He seemed to like me, and said, “When he has been well broken in, he will do very well.” My master said he would break me in himself, as he should not like me to be frightened or hurt. He lost no time about it, for the next day he began.

Because not everyone may know what breaking in is, I will describe it. It means to teach a horse to wear a saddle and bridle, and to carry on his back a man, woman, or child; to go just the way they wish, and to go quietly. So you understand, this breaking in is a thing of great importance.

I had, of course, long been used to a halter and a headstall, and to be led about in the fields and lanes quietly, but now I was to have a bit and bridle. My master gave me some oats as usual, and after a good deal of coaxing, he got the bit into my mouth and the bridle fixed, but it was a nasty thing! Those who have never had a bit in their mouths cannot think how terrible it feels—a great piece of cold, hard steel as thick as a man’s finger to be pushed into one’s mouth, between one’s teeth, and over one’s tongue. The ends come out at the corner of your mouth and are held fast there by straps over your head, under your throat, round your nose, and under your chin. There is no way in the world you can get rid of the nasty hard thing; it is very bad—yes, very bad—at least I thought so. But I knew my mother always wore one when she went out, and all horses did when they were grown up. And so, with the nice oats and with my master’s pats, kind words, and gentle ways, I got to wear my bit and bridle.



Next came the saddle, but that was not half so bad; my master placed it on my back very gently, while old Daniel held my head. He then made the girths fast under my body, patting and talking to me all the time; then I had a few oats, then a little leading about. This he did every day until I began to look for the oats and the saddle. At length, one morning, my master got on my back and rode me round the meadow on the soft grass. It certainly did feel strange, but I must say I felt rather proud to carry my master, and as he continued to ride me a little every day, I soon became accustomed to it.

The next unpleasant business was putting on the iron shoes; that too was quite difficult at first. My master went with me to the blacksmith's forge, to see that I was not hurt or frightened. The blacksmith took my feet in his hand, one after the other, and cut away some of the hoof. It did not pain me, so I stood still on three legs until he had done them all. Then he took a piece of iron the shape of my foot, clapped it on, and drove some nails through the shoe quite into my hoof, so that the shoe was firmly on. My feet felt very stiff and heavy, but in time I got used to it.

And so, in time, I got used to everything and could do my work as well as my mother.

**Think About It!**  
Describe Black Beauty's personality.



# Excerpt from *Black Beauty*

By Anna Sewell

## My Breaking In

I was now beginning to grow handsome; my coat had grown downy and soft and was bright black. I had one white foot and an appealing white star on my forehead and was thought very attractive. But my master rejected selling me until I was four years old because he said lads ought not to labor like men, and colts ought not to labor like horses until they were quite grown up.

When I was four years old, Squire Gordon came to investigate me. He examined my eyes, my mouth, and my legs as he felt them all down; and then I was required to walk, trot, and gallop before him. He seemed to admire me and said, “When he has been adequately broken in, he will do splendidly.” My master said he would break me in himself, as he should like to avoid me being frightened or hurt. He lost no time about it, for the next day he began.

Because not everyone may know what breaking in is, I will describe it. It means to train a horse to wear a saddle and bridle, and to transport on his back a man, woman, or child; to travel just the way they desire, and to go unassumingly. So you understand, this breaking in is a thing of great importance.

I had, of course, long been conditioned to a halter and a headstall, and to be led about in the fields and lanes quietly, but now I was to have a bit and bridle. My master gave me some oats as usual, and after a good deal of persuading, he got the bit into my mouth, and the bridle fixed, but it was a nauseating thing! Those who have never experienced a bit in their mouths cannot imagine how appalling it feels—a great piece of cold, hard steel as thick as a man’s finger to be pushed into one’s mouth, between one’s teeth, and over one’s tongue. The ends come out at the corner of your mouth and are held fast there by straps over your head, under your throat, round your nose, and under your chin. There is no way in the world you can be liberated of the horrible hard thing; it is very terrible—yes, very terrible—at least I thought so. But I knew my mother always wore one when she went out, and all horses did when they were grown up. And so, with the delicious oats, and with my master’s caresses, compassionate words, and gentle ways, I got to wear my bit and bridle.



Next came the saddle, but that was not half so bad; my master positioned it on my back very delicately, while old Daniel cradled my head. He then made the girths fast under my body, patting and talking to me all the time; then I had a few oats, then a little leading about. This he did every day till I began to anticipate the oats and the saddle. At length, one morning, my master climbed upon my back and rode me around the meadow on the soft grass. It certainly did feel peculiar, but I must say I felt rather delighted to carry my master, and as he continued to ride me a little every day, I soon became accustomed to it.

The next unpleasant business was putting on the iron shoes; that too was quite difficult at first. My master accompanied me to the blacksmith's forge, to see that I was not injured or frightened. The blacksmith took my feet in his hand, one after the other, and cut away some of the hoof. It did not cause me any discomfort, so I stood motionless on three legs till he had completed them all. Then he took a piece of iron the shape of my foot, clapped it on, and drove some nails through the shoe quite into my hoof, so that the shoe was firmly on. My feet felt very rigid and heavy, but in time, I became familiar with it after a few moments. So, in time, I became accustomed to everything and could accomplish my work as well as my mother.

### Think About It!

How would the story change if Black Beauty had not been willing and eager?





# Strategies for Using the Leveled Texts *(cont.)*

## Below-Grade-Level Students *(cont.)*

### Frontloading Vocabulary and Content

As an alternative to the Vocabulary Scavenger Hunt, teachers can frontload, or pre-teach, vocabulary or content in a text prior to reading. This can be a useful tool for all students, especially below-grade-level students, who struggle with on-demand reading and comprehension tasks. Activate students' prior knowledge by asking:

- What do you know about the word/topic . . .
- All these words are about the text you are going to read. Based on these words, what do you think the text will be about?

The words below can be used during frontloading discussions before reading a text. (Note: Some words are not found in all levels but can be used to focus students' attention toward the theme and main idea of the text they will read.)

Text	Words, Themes, and Content
Excerpt from <i>Black Beauty</i>	breaking in, colt, master, bridle, saddle, blacksmith
Excerpt from <i>Peter Pan</i>	lagoon, vain resistance, imitate, elated, hunting-ground
Fearless Stunt People!	stunt, hand-eye coordination, specialize, exhilarating
Outlaws of the Wild West	outlaw, Civil War, criminal, self-defense, unintentional, association, harboring, household name
ER Doctor	symptoms, seizure, complications, unconscious, specialist, stitches, surgery, asthma
The Night Skies	planetarium, atmosphere, proportional, model, solar system, diameter
Amusement Parks	perimeter, attractions, carriage, steel, aluminum, fiberglass
Basketball Angles	angles, acute, obtuse, right angle, line segments, rays, perpendicular
Grandpa's Birthday Present	allowance, discount, afford, bargain, sale
At the Aquarium	aquarium, enclosure, volume, rectangular prism, formula
The Milky Way	galaxy, Milky Way, spiral, elliptical, barred, spiral, gravity, nucleus, mass, orbit
DNA	DNA, cell, genes, proteins, nucleotides, chromosomes
Mixtures and Solutions	mixture, solution, heterogeneous, homogeneous, suspension
The Four Spheres of Earth	sphere, geo-, hydro-, atmo-, tropo-, strato-, meso-, thermo-
Conservation of Energy	conservation, potential, kinetic, energy
Mayas, Incas, and Aztecs	native, enriched, fertilizer, empire, stucco, temple
The Renaissance	renaissance, middle class, culture, merchant, rebirth, patrons
Causes of the Revolution	revolution, colonist, tax, boycott, repeal, economy, liberty, parliament
Pioneer Trails	pioneer, livestock, prairie, trails, mines
Industrial Revolution	industrial revolution, civil war, textile, assembly line, inventions

# Strategies for Using the Leveled Texts *(cont.)*

## On-Grade-Level Students

### Student-Directed Learning

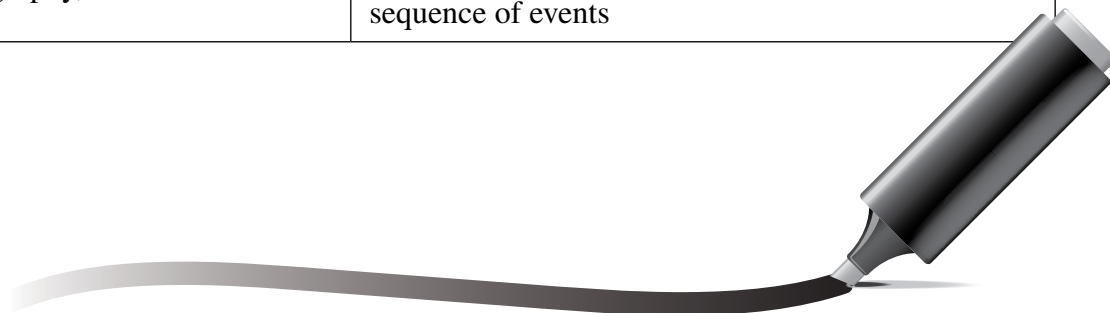
Because they are academically on grade level, student-directed learning activities can serve as a way to build independence and challenge this population of students toward further success. Remember to use the texts in this book as jump starts so that students will be interested in finding out more about the topics. On-grade-level students may enjoy any of the following activities:

- Write your own questions, exchange them with others, and grade each other's responses.
- Review the text and teach the topic to another group of students.
- Read other texts about the topic to further expand your knowledge.
- Create an illustrated timeline or presentation on the topic to present to the class.
- Create your own story similar to the plot in the passage read.
- Lead a discussion group around the leveled question that accompanies the text.
- Research topics from the text in depth and write a new text based on the information.
- Extend the plot of the story or write a new ending to the text.

### Highlight It!

Teach students to parse out information based on the genre while they are reading. Use the chart below and a highlighter to focus students on genre-specific text features.

Genre	What do I highlight?
fiction—historical fiction, realistic fiction, literature	characters setting theme/moral problem solution
nonfiction—biography, autobiography, informational	leading/main idea sentence important information sequence of events



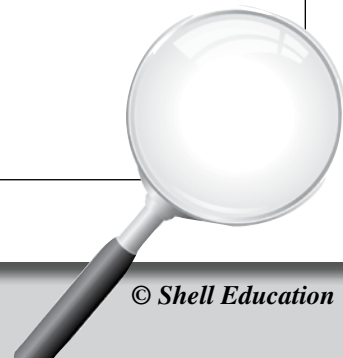
# Strategies for Using the Leveled Texts *(cont.)*

## On-Grade-Level Students *(cont.)*

### Detective Work

Teach students to be analytical, like detectives. Direct students' attention to text features such as titles, illustrations, and subheadings by asking students to cover the text and only look at the text features. They can use the chart below to organize analytical thinking about text features prior to reading the text.

Name of Text:		
Text Feature	Why do you think this feature was included?	What can this feature tell you about what the text might be about?
title, subtitle, and headings		
pictures, images, and captions		
diagrams and maps		





# Strategies for Using the Leveled Texts *(cont.)*

## Above-Grade-Level Students *(cont.)*

### Tiered Assignments

Teachers can differentiate lessons by using tiered assignments or extension activities. These assignments are designed to have varied levels of depth, complexity, and abstractness. All students work toward one concept or outcome, but the lesson is tiered to allow for different levels of readiness and performance levels. As students work, they build on and extend their prior knowledge and understanding. Guidelines for writing tiered lessons include the following:

1. Pick the skill, concept, or generalization that needs to be learned.
2. Assess the students using classroom discussions, quizzes, tests, or journal entries.
3. Think of an on-grade level activity that teaches this skill, concept, or generalization.
4. Take another look at the activity from Step 3. Modify this activity to meet the needs of the below-grade-level and above-grade-level learners. Add complexity and depth for the above-grade-level learners. Add vocabulary support and concrete examples for the below-grade-level students.

### Extension Activities Ideas

Extension activities can be used to extend the reading beyond the passages in this book. These suggested activities will help get you started. (Note: All the passages do not have extension activities.)

1. Based on what you know about Peter Pan, create a Venn diagram to compare the character to yourself. Make sure to include at least five points for each section of the diagram.
2. If you could interview an emergency room doctor what questions would you ask? Construct a list of at least 10 questions.
3. Imagine you are building your own amusement park. Make a blueprint for the park layout. Be sure to include measurements and labels on your blueprint.
4. Imagine you are the boy in the text, “Grandpa’s Birthday Present.” You want to buy a bike for \$203.97. Calculate how long it will take you to save the money needed for the bike using only your allowance money.
5. Complete a science experiment in which you test the mixing ability of different liquids. Would chalk react the same in soda, juice, and milk? Be sure to make a prediction before completing the science experiment.
6. Conduct research about the spheres of Earth and make a model. Make sure your model has labels and detailed captions.
7. There have been many revolutions throughout world history. Research a revolution that took place in another country and present this information to your class.
8. Imagine you were a pioneer on the Oregon Trail. Write a journal detailing your travels across the country. Include who you are traveling with, the conditions, and what obstacles you face on your way.

# Strategies for Using the Leveled Texts *(cont.)*

## English Language Learners *(cont.)*

### 4. Practice Concepts and Language Objectives *(cont.)*

**Have a short debate**—Make a controversial statement such as, “Water animals don’t need much space.” After reading a text in this book, have students think about the question and take positions based on their points of view. As students present their ideas, you or a student can act as the moderator.

**Interview**—Students may interview a member of their family or a neighbor to obtain information regarding a topic from the texts in this book. For example: How is your life similar to the lives of the Mayas, Incas, and Aztecs?

- 5. Evaluation and Alternative Assessments**—Evaluation should be used to inform instruction. Students must have opportunities to show their understandings of concepts in different ways and not only through standard assessments. Use both formative and summative assessments to ensure that you are effectively meeting your content and language objectives. Formative assessment is used to plan effective lessons for particular groups of students. Summative assessment is used to find out how much the students have learned. Other authentic assessments that show day-to-day progress are: text retelling, teacher rating scales, student self-evaluations, cloze statements, holistic scoring of writing samples, performance assessments, and portfolios. Periodically assessing student learning will help you ensure that students continue to receive the correct levels of texts.
- 6. Home/School Connection**—The home/school connection is an important component in the learning process for English language learners. Parents are the first teachers, and they establish expectations for their children. These expectations help shape the behavior of their children. By asking parents to be active participants in the education of their children, students get double doses of support and encouragement. As a result, families become partners in the education of their children and chances for success in your classroom increase.

You can send home copies of the texts in this series for parents to read with their children. You can even send multiple levels to meet the needs of your second-language parents as well as your students. In this way, you are sharing what you are covering in the classroom with your whole second language community.