

## Developmental Series Sample

**Objective 1:** The student will demonstrate a basic understanding of culturally diverse written texts.

### Knowledge and Skills Statement

**(6) Reading/word identification/vocabulary development.** The student uses a variety of strategies to read unfamiliar words and to build vocabulary.

### Student Expectation

**9, 10, 11 (B)** The student is expected to rely on context to determine meanings of words and phrases such as figurative language, multiple-meaning words, and technical vocabulary.

## ACTIVITY 1 Context Commuter (context clues)

### Materials

*Context Commuter* example sheet transparency

For each pair of students:

*Context Commuter* game board

*Context Commuter* game tokens—2

*Context Commuter* sentence cards

*Context Commuter* answer cards

Die

### Procedure

Explain to students that expanding their personal vocabularies is a lifelong process and that they continually encounter new words and expressions both in speech and in print. When they do, they can examine the context, or words surrounding the unknown word or expression, to discern the meaning. Gradually, or sometimes immediately, they can tell what the word or expression means, and this process—not the dictionary—is the way they naturally learn most of the words they will know and use as adults. Being aware of this process and consciously using it can be a great tool for developing vocabulary and reading comprehension, and it is a tool that can be used any time or place one is reading, even when a dictionary may not be available.

In this game, students are required to answer two types of questions. One type asks students to use the context of a sentence or sentences to figure out a vocabulary word's definition. The other type asks students to figure out which words in the text surrounding a vocabulary word help students to figure out the meaning of the word. To introduce these skills, display the *Context Commuter* example sheet transparency on the overhead projector, and work the questions together. In the first example, the words "would have to carry but never use" are



clues that "superfluous" means unnecessary. In the second example, the word "crushed" is a clue that "pulverized" means broke into smaller particles.

Pair students, and distribute materials. Students in each pair shuffle the *Context Commuter* sentence cards and place them faceup in a stack beside the *Context Commuter* game board. They place their *Context Commuter* game tokens on the space marked "START." They hold their *Context Commuter* answer cards in their hands.

Player A draws the top sentence card and places it faceup between himself or herself and Player B. Player A then reads the card aloud. Individually, each player decides on an answer and places his or her chosen answer card (A, B, or C) facedown on the game board. After both players have laid down their answer cards, they flip their answer cards to reveal their answers and then flip the sentence card to reveal the correct answer. Each player who has answered correctly rolls the die one time, advances the number of spaces shown on the die, and follows the directions, if any, in the space (s)he lands on. If a player lands on a "take an extra turn" space, that player reads the next card on the stack aloud, individually answers it, and then follows the same procedures as before. If a player lands on a "lose a turn" space, his or her opponent draws the next card, individually answers it, and proceeds as directed. Each player who answers incorrectly stays on the same space and does not roll the die. If either player answers a sentence card correctly, the card is placed in a discard pile. If neither player answers a sentence card correctly, it is placed at the bottom of the sentence card pile to be drawn again later.

In either case, Player B draws the next card and reads it aloud, and players follow the same procedures. Play continues in this manner until one player wins by reaching the "FINISH" space or until all cards have been used. In the latter case, the player who has advanced closer to the "FINISH" space is the winner.

### **Enrichment**

Players reshuffle the sentence cards. Working together, players work the cards again, though differently. For cards that ask students to identify definition-rich context, students provide a definition for the underlined word. For cards that ask for definitions, students identify words and phrases that help define the italicized word or expression. Students write their definitions and context clues on paper. When students finish, ask volunteers to share their answers with the class.



## Context Commuter Example Sheet

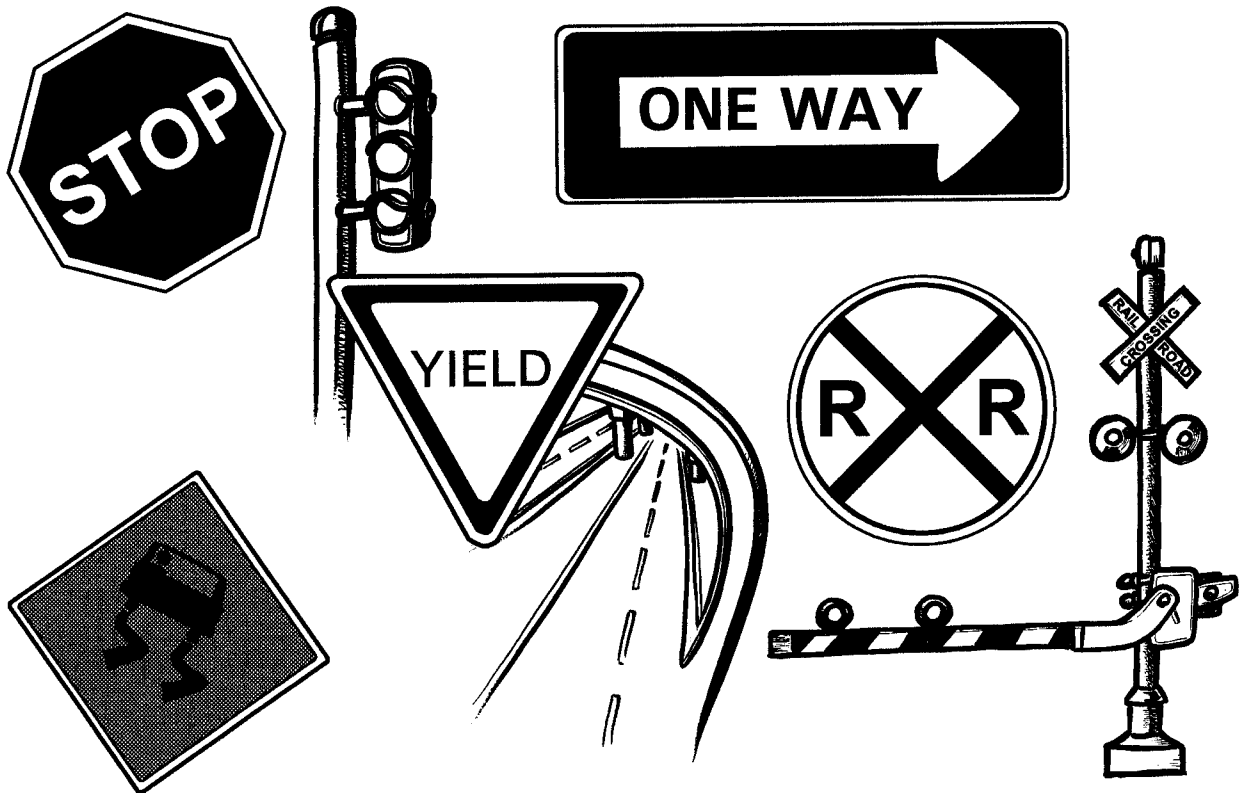
**Directions:** In each sentence, underline the context clues that help define the italicized word. Then write the definition of the italicized word on the line.

1. After his first backpacking adventure, Milton knew better than to pack any *superfluous* equipment that he would have to carry but never use.

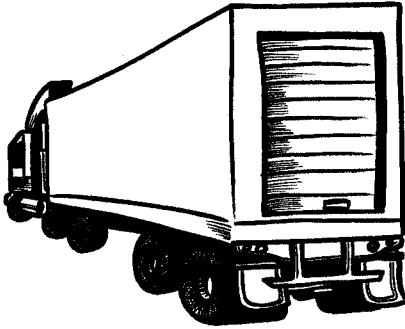
*Superfluous* means \_\_\_\_\_.

2. The recipe called for the caraway seeds to be crushed, so Megan *pulverized* them with a mortar and pestle.

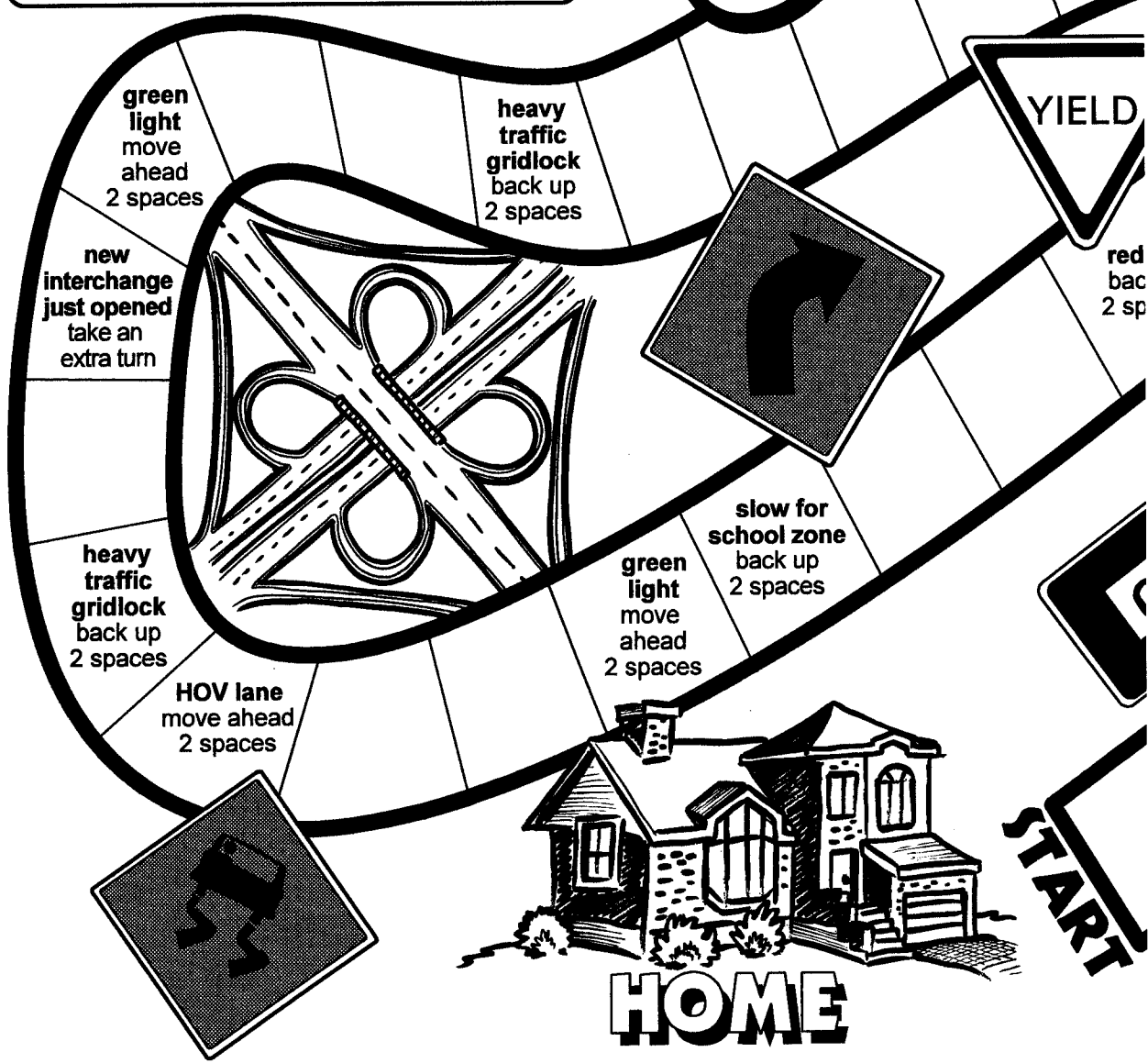
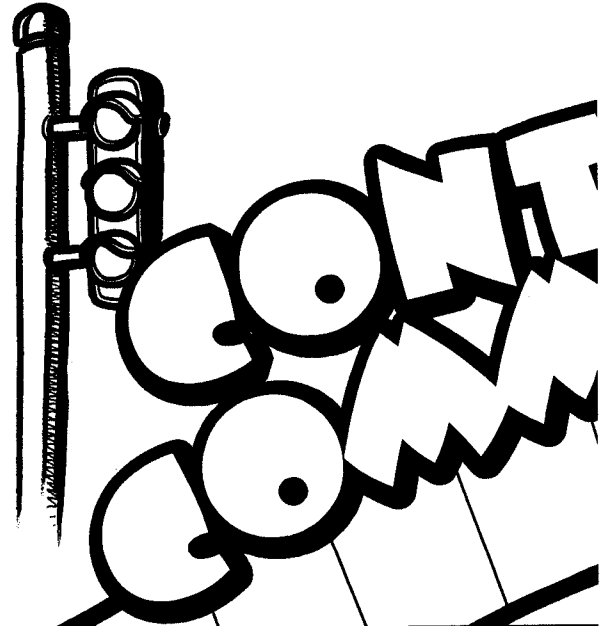
*Pulverized* means \_\_\_\_\_.



# PLAYER A



# ANSWERS



# EXIT RUTER

## WORK



## FINISH

red light  
back up  
2 spaces

green light  
move  
ahead  
2 spaces

new  
interchange  
just opened  
take an  
extra turn

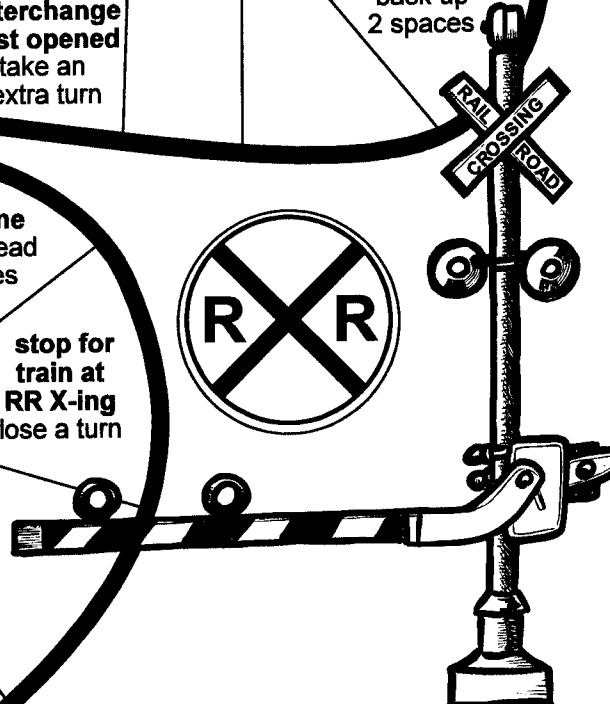
construction  
detour  
back up  
2 spaces

light  
back up  
2 spaces

green  
light  
move  
ahead  
2 spaces

HOV lane  
move ahead  
2 spaces

stop for  
train at  
RR X-ing  
lose a turn

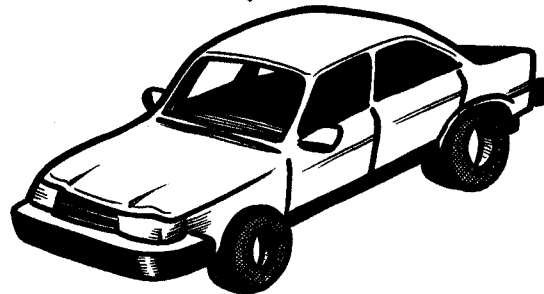


ONE WAY

HOV lane  
move ahead  
2 spaces

construction  
detour  
back up  
2 spaces

# PLAYER B



# ANSWERS



## Context Commuter (sentence cards)

**CONTEXT  
COMMUTER**



Martin Luther King Jr. stands among the great orators of U.S. history. His speeches firmly but gently challenged injustice and moved the country to begin changing its ways of thinking and doing.

Which words help the reader to understand what *orators* means?

- A. *stands, history*
- B. *injustice, ways of thinking and doing*
- C. *speeches, challenged, moved*

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**CONTEXT  
COMMUTER**



The costume, adorned with colorful embroidered flowers and sparkling sequins, made a stunning impression on the audience.

*Adorned* means —

- A. *loved.*
- B. *decorated.*
- C. *tarnished.*

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**CONTEXT  
COMMUTER**



Celia loves to get a good fire going in the fireplace, wrap a potato in foil, and bury it to bake in the hot embers that have piled up under the flaming logs.

Which words help the reader to understand what *embers* means?

- A. *hot, piled up under the flaming logs*
- B. *wrap a potato in foil*
- C. *loves to get*

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**CONTEXT  
COMMUTER**



After the court fined the company millions of dollars for deceiving customers by making fraudulent claims about its products, the company's board of directors hired new management to bring honesty and respect back to the company.

Which words help the reader to understand what *fraudulent* means?

- A. *deceiving customers*
- B. *millions of dollars*
- C. *to bring*

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**CONTEXT  
COMMUTER**



A military officer's rank insignia is usually worn on the shoulder, sleeve, or collar of the uniform.

*Insignia* means —

- A. *a rip or a tear.*
- B. *an emblem or a mark of authority.*
- C. *a large machine used by soldiers.*

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**CONTEXT  
COMMUTER**



After eight months of research in the field, Orson returned to working in his office, where he could go over his field notes, tabulate his data, and see what conclusions he could draw from his research.

To *tabulate* means to —

- A. *organize information in a systematic way.*
- B. *discard or throw away.*
- C. *make difficult for others to understand.*

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*Read the selection. When you are finished, you will be asked to rely on context to determine the meanings of words.*

### Grandfather Clock

- 1 "What'll it be?" the waitress asked. I straightened up on my barstool at the lunch counter. I had the eerie feeling as I sat there that the year could have been 1953, that clean-cut soldiers in uniform had sat at this counter and ordered chicken-fried steaks after returning from the Korean War. They had probably ordered from the same menu. Nothing in the restaurant appeared to have changed in fifty years.
  
- 2 "I'll have the pot roast," I answered. Had my father ever sat at this counter and ordered pot roast? I couldn't be certain.
  
- 3 I pulled the old photograph out of my pocket one more time. It was the oldest photograph I owned; the black-and-white picture was really shades of brown. My mother—I assumed she was my mother—stared back out of it at me. She was well dressed and had an aristocratic look complemented by the ornate furnishings behind her, which included an elaborately carved grandfather clock. In her arms, she held a baby; I assumed it was I. I have always assumed that, for as long as I can remember having the picture, which is as long as I can remember anything. The picture was with me in the orphanage, pinned to the wall beside my bed, and I have always assumed it was my mother and I.

My notes about  
what I am reading



- 4 "Sir?" I glanced up at the waitress when she spoke to me. "Your pot roast is ready."
- 5 I slid the picture back into my jacket pocket as the waitress set the huge serving of pot roast in front of me. It smelled like what I have always imagined a home-cooked meal must smell like. I have never really known for sure, but as I dug into the roast, I could pretend.
- 6 Pretending that I was eating an old-fashioned, home-cooked meal was the only consolation I could give myself for this dismal trip to my hometown. I had come back to find the orphanage, to open its records, to search its file cabinets for any kind of clue to my origins. I had hoped to learn the name of my mother and perhaps her parents' names, maybe even my father's name. However, when I found the orphanage, it was a burnt-out husk of a building, all its files and furnishings reduced to ash and rubble. I had scooped up a handful of it and felt the gray powder crumble between my fingers.
- 7 The pot roast could tell me more of my origins than the orphanage's ruins could.
- 8 A gentleman sat down beside me at the lunch counter with an empty stool between us and ordered hot tea. He had that sort of refined, upper-class British accent that is a pleasure to hear. I did not stare at him, of course, but I have always been a people watcher; the orphanage taught me to size people up at a glance and to find clues in their behavior. The profile I put together for the gentleman ran like this: white hair, in his mid-sixties, at ease in a gray silk suit, must be wealthy, from an upper-class English family, the epitome of a distinguished gentleman. I would not have been surprised if he had worn white gloves. Having sized him up, I turned my attention back to my pot roast.
- 9 Now, usually people cannot tell that I am looking them over, but the distinguished gentleman seemed aware of it. I became aware that he was looking me over in the same way, discerning clues from my slightest gesture, from the way I sat, from my clothing, from my pot roast.





- 10 "Have you come to town seeking antiquities?" he asked me. He was off base as to why I was there, but it still bothered me that he had spotted me as being from out of town. I wanted to throw him off.
- 11 "What makes you think that I am from out of town?"
- 12 He took a sip of tea. "Oh, nothing. You just look like a visitor, that's all."
- 13 *I looked like a visitor?* What did that mean? "I grew up here."
- 14 "Really? Then you have family to visit."
- 15 I grunted noncommittally.
- 16 "Grown weary of them so quickly?"
- 17 "I don't have family."
- 18 He nodded knowingly. "Ah, that's why I thought you were seeking antiques. You just look as if you are on a quest."
- 19 I flagged down the waitress and asked for a piece of apple pie à la mode. I ate the pie in silence while the distinguished gentleman finished his tea and settled his bill. He stopped briefly on his way out, leaning close to me to hold out a business card.
- 20 "Well," he said softly, "if you do decide to look at antiques, this is the finest establishment." He set the card on the counter and left.





22 I surmised that the old man was Mr. Haversham, trying to drum up business. Why else would someone go into a restaurant by himself and order one cup of tea? I shook my head.

23 I hadn't touched the card when I was standing up to leave, but the waitress said, "Hey, don't forget your card," so I took it obediently and left the restaurant.

24 The afternoon was rainy, and I had nothing to do since the orphanage had burned down. I considered going back to the hotel, but on a whim, I decided that I might as well browse at the antiques store.

25 To my surprise, the distinguished gentleman was nowhere in sight when I entered Haversham's Antiques. The smell of "old" wafted to my nose as I stepped in from the rain. The dim sunlight reflected off the crystal goblets and serving sets in the window. A brass bell's knell pierced the silence along with the door's slamming shut, and I could hear some movement from the back of the shop. A blond-haired man in his late twenties slowly emerged from a curtained doorway.

26 "May I help you?" he asked gently.

27 "Yes," I replied, "is Marcus Haversham around?"

28 The young man nodded. "I'm Marc Haversham."

29 "Oh, um, I meant Marcus Haversham Senior."



30 It was his turn to look puzzled. "I'm the only Marcus Haversham."

31 "Oh, well, I must be confused. An elderly gentleman gave me your card, and I thought he was you. I'm really just here to browse."

32 Marc shrugged. "Suit yourself. Let me know if I can answer any questions for you."

33 "Sure." I turned to examine the closest antique, feigning great interest just to get out of the conversation. It was a lovely wooden desk with elaborate carvings. I ran my hand along the cool wood, wondering what tales it would tell if it could. Would it tell me of the workshop it had been built in, or the home where it had sat, or perhaps the forest where the tree it was made from had grown?

34 My reverie was broken by the chime of a grandfather clock behind me. I turned around and gasped. I knew that clock. I had gazed at it thousands of times, but I had never heard it chime, not that I could recall anyway. It was the clock in my picture. No, I thought, that was ridiculous. I pulled out the photograph and began comparing details. Every single one of them matched. It really was the same clock.

35 "Hey," I called to the proprietor, "I've got a question."

36 Marc walked over. "Yes? What can I help you with?"

37 "Where did you get this grandfather clock?"

38 Marc nodded. "I think I picked it up at a local estate sale."

39 "Did you get anything else at that sale?"

40 "Hmm, let me think." Marc wrinkled his brow and went digging through a chest of books. At last, he pulled out several items and placed them on the carved desk. He said, "I think I got these at the same estate sale."



- 41 One item was a family Bible, complete with baptism, marriage, and funeral dates for a score of people. The earliest date was 1870.
- 42 Another item was a picture album, the old-fashioned kind. I noticed that the names in the captions matched the records in the family Bible. As I thumbed through the album, my eyes fell on a picture of two young women, probably sisters, sitting at a piano. One of them was the woman in my picture, the one I assumed was my mother. The caption read simply, "Sylvia and Elvira at the piano." In hopes of finding out which sister was which, I kept looking.
- 43 That was when I noticed the really odd thing about this picture album. There were many family portraits; that was not odd, but in some of them I recognized someone other than my mother. Standing behind her and her sister in one of the family portraits was a white-haired old gentleman in a gray silk suit. He looked extremely distinguished.
- 44 When I pulled out my checkbook to pay for all the items I was purchasing—everything Marc Haversham identified as coming from the estate sale—the business card fell on the counter, and I read the words with a grin: *We have just what you are looking for.*

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(Questions 1-2 of 6)

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|---|---|
| <p>1 What words from paragraph 3 help the reader to understand the meaning of the word <i>ornate</i>?</p> <p>A <i>shades of brown</i></p> <p>B <i>behind her</i></p> <p>C <i>elaborately carved</i></p> <p>D <i>in her arms</i></p> | <p>2 In paragraph 6, the word <i>consolation</i> means —</p> <p>A comfort in a time of sadness.</p> <p>B disappointment.</p> <p>C hope for the future.</p> <p>D information about the past.</p> |
|---|---|

