Genre: MYSTERY

Whose Song Is It, Anyway?

The Mixed-Up Guitar Case

**TEACHER’S GUIDE**

**Skills and Strategies**

**Anchor Comprehension Strategies**
- Draw conclusions
- Make predictions

**Genre Study**
- Recognize genre features
- Analyze genre texts
- Make text-to-text genre connections

**Tier Two Vocabulary**
- See book’s glossary

**Word Study**
- Heterographs

**Fluency**
- Read with inflection/tone: pitch

**Writing**
- Writer’s tools: Oxymoron
- Write a mystery using writing-process steps

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**Unit at a Glance**

| Day 1  | Prepare to Read |
| Day 2  | Read “Whose Song Is It, Anyway?”* |
| Day 3  | Read “The Mixed-Up Guitar Case”* |
| Day 4  | Reread “The Mixed-Up Guitar Case”** |
| Day 5  | Literature Circle Discussion/Reinforce Skills* |
| Days 6–15 | Write a mystery using the writing-process steps on page 10 |

*While you are meeting with small groups, other students can:
- read independently from your classroom library
- reflect on their learning in reading response journals
- engage in literacy workstations
Day 1

Prepare to Read

Build Genre Background

• Write the word **genre** on chart paper. **Ask:** Who can explain what the word **genre** means? Allow responses. **Say:** The word **genre** means “a kind of something.” For example, classical and rap are two genres, or kinds, of music. Each musical genre has its own special characteristics that set it apart from all other musical genres. Similarly, each literary genre has its own unique characteristics. As readers, we identify and think about the genre to help us comprehend. Recognizing the genre helps us anticipate what the text will contain or what we will learn. As writers, we use our knowledge of genre to help us develop and organize our ideas.

• **Ask:** Who can name some literary genres? Let’s make a list. Allow responses. Post the list on the classroom wall as an anchor chart.

• Draw a concept web on chart paper or the chalkboard. Write **Mystery** in the center circle of the web.

• **Say:** Mystery is one example of a literary genre. Think of any mysteries you know. How would you define what a mystery is?

• **Turn and Talk.** Ask students to turn and talk to a classmate and jot down any features of a mystery they can think of. Then bring students together and ask them to share their ideas. Record them on the group web. Reinforce the concept that all mysteries have certain common features.

Introduce the Book

• Distribute a copy of the book to each student. Read the title aloud. Ask students to tell what they see on the cover and table of contents.

• Ask students to turn to pages 2–3. **Say:** This week we are going to read mysteries that will help us learn about this genre. First we’re going to focus on this genre as readers. Then we’re going to study mysteries from a writer’s perspective. Our goal this week is to really understand this genre.

• Ask a student to read aloud the text on pages 2–3 while others follow along. Invite a different student to read the web on page 3.

• Point to your Mystery web on chart paper. **Say:** Let’s compare our initial ideas about mysteries with what we just read. What new features of this genre did you learn? Allow responses. Add new information to the class web.

• Post this chart in your classroom during your mystery unit. **Say:** As we read mysteries this week, we will come back to this anchor chart. We will look for how these features appear in each mystery we read.

• Ask students to turn to pages 5–7. **Say:** The stories in this book feature a teenage detective and her dad. Sam Snow is only one of many kid sleuths, or detectives, authors have created in the last hundred years. Read pages 5–7 to learn about the characters featured in this book as well as other popular kid detectives.

• Have a student read aloud the character descriptions and background on youth sleuths while others follow along.

• **Say:** After authors of some detective series died, other authors continued to write mysteries using the characters those authors created. What can you infer, or tell, from this? Allow responses. Prompt students to understand that the detectives were so appealing and popular to their readers that new writers stepped forward to continue the series.

Introduce the Tools for Readers and Writers: Oxymoron

• Read aloud “Oxymoron” on page 4.

• **Say:** Many writers use oxymorons. These seemingly contradictory word pairs can make readers laugh, think, or gasp—but they always command attention. The mysteries in this book have several examples of oxymorons. Let’s practice identifying oxymorons so we can recognize them in the mysteries we read.

• Distribute BLM 1 (Oxymoron). Read aloud sentence 1 with students.

• **Model Identifying Oxymoron.** The first sentence refers to a situation as a fine mess. A mess is an unpleasant or confused situation, with mixed-up, dirty, or untidy elements. Something fine is excellent or refined, and we admire it. Putting the two together creates a contradiction. The oxymoron emphasizes the extreme nature of the mess in a humorous way.

• Ask students to work with a partner or in small groups to identify the examples of oxymorons in the remaining sentences and write three sentences using oxymorons.

• Bring the groups together to share their findings. Point out that although each oxymoron expresses a contradiction, not all contradictions we read in stories and articles are oxymorons. Only opposites that together manage to express a truth can be called oxymorons.

• Ask the groups to read one of the sentences they wrote. Use the examples to build students’ understanding of how and why writers use oxymorons. Remind them that an author can use oxymorons to create humor or drama. Most of all, oxymorons make us think about the author’s ideas.
**Day 2**

**Before Reading**

**Introduce “Whose Song Is It, Anyway?”**

- Reread the Mystery anchor chart or the web on page 3 to review the features of a mystery.
- Ask students to turn to page 8. **Ask: Based on the title and illustrations, what do you predict this mystery might be about? Allow responses.**
- Invite students to scan the text and look for the boldfaced words (cue, queue, serge, surge).

**Say:** As you read, pay attention to these words. If you don’t know what they mean, try to use clues in the surrounding text to help you define them. We’ll come back to these words after we read.

**Set a Purpose for Reading**

- Ask students to read the mystery, focusing on the genre elements they noted on their anchor chart. They should also look for examples of oxymorons and think about how the author’s use of oxymorons helps them identify ideas the author wants to emphasize with humor, drama, or irony.

**Read “Whose Song Is It, Anyway?”**

- Place students in groups based on their reading levels. Ask them to read the mystery silently, whisper-read, or read with a partner.
- Confer briefly with individual students to monitor their use of fix-up strategies and their understanding of the text.

**Management Tip**

Ask students to place self-stick notes in the margins where they notice examples of oxymorons or features of the genre.

**After Reading**

**Build Comprehension: Draw Conclusions**

- Lead a student discussion using the “Analyze the Characters and Plot” and “Focus on Comprehension” questions on page 16. Then, use the following steps to provide explicit modeling of how to draw conclusions about a mystery.

**Explain:** We draw a conclusion when we make a decision or form an opinion based on three or more clues and our own experiences. For a conclusion to be reasonable, it should be based on facts and details we know to be true. Remember, though, that sometimes the author includes a red herring, or false lead, that can cause readers to draw a wrong conclusion. Read
Day 2 (cont.)

- Distribute copies of BLM 2 (Draw Conclusions) and/or draw a chart like the one below.

<table>
<thead>
<tr>
<th>Story Clues</th>
<th>What I Know</th>
<th>My Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eubie Snow identifies Rhonda as “the lady with the velvet voice.” Madame Olivia’s grandmother has all Rhonda’s records.</td>
<td>Rhonda Redmond was a famous professional singer many years ago.</td>
<td>Rhonda Redmond was a famous professional singer many years ago.</td>
</tr>
<tr>
<td>Madame Olivia’s grandmother is sitting close to Sam’s father. He identifies her as “the lady with the velvet voice.”</td>
<td>Grandmothers love their grandchildren and are proud and protective of them.</td>
<td>Madame Olivia’s grandmother took the tape to keep her granddaughter from getting in trouble about the song.</td>
</tr>
</tbody>
</table>

- **Model:** In “Whose Song Is It, Anyway?” we read that a tall, stately older woman named Rhonda is seated next to Sam’s father. He identifies her as “the lady with the velvet voice.” I know that Eubie Snow used to manage professional musicians. A little later, Madame Olivia’s grandmother says that she has all Rhonda’s records. I can put these details together and conclude that Rhonda was a professional singer who enjoyed fame many years ago. This conclusion is reasonable because it is based on facts and makes sense.

- **Guide Practice.** Work with students to draw other conclusions about the story’s characters or plot. Help them identify facts and details that point strongly toward a logical conclusion. Discuss any conclusions in the mystery that turn out to be false, or red herrings. How do these increase suspense in the story? Ask students to think about how Sam’s conclusions are based on observable facts and her past experiences. Point out how she analyzes details to solve the mystery.

- **Guide Practice.** Use the Power Tool Flip Chart to help you develop other Find It! questions.

- **Focus on Vocabulary: Heterographs**

  - **Explain/Model.** Read aloud “Heterographs” on page 4. Say: Heterographs sound alike but have different spellings and meanings. As a result, they are easy to confuse. For example, the words **their, there, and they’re** are heterographs many writers misuse. Readers need to analyze the way heterographs are used to make sure they know which word and meaning the author intends.

  - **Practice.** Ask students to think of heterographs they already know, such as **piece/peace, sew/so, made/maid, pane/pain,** and **vane/vain/vein.** List the words on the board.

  - **Say:** Let’s find the boldfaced words in this mystery. What can you do if you don’t know what these words mean? Allow responses. Say: You may be able to determine their meaning by searching for clues in the text around the word. If the text does not offer useful clues, check in the glossary or a dictionary.

  - **Ask students to work with a partner to complete the “Focus on Words” activity on page 17 using BLM 3 (Focus on Heterographs).** Explain that they should read the sentences around the boldfaced word to find clues to its meaning, state the word’s meaning in their own words, and identify clues they found in the text.

- **Transfer Through Oral Language.** Ask groups of students to share their findings. Then challenge individual students to write two lines of dialogue or a short description that uses each pair of heterographs correctly. As students read their sentences, ask other students to listen carefully, identify the heterographs, and explain the meaning of each.

- **Ask students to save their work in their genre studies folders to continue on Days 3 and 4.**
Before Reading

Introduce “The Mixed-Up Guitar Case”
- Ask students to turn to page 18. Say: This mystery is written in a different format from the other mystery we read. Notice the notes in the margins. First, we will read to understand the mystery, focusing on details and events that provide clues and allow us (and Sam) to draw conclusions about the characters and their actions. Tomorrow, we will read this mystery like a writer and think about how the notes in the margins can help us write our own mysteries.
- Say: Let’s look at the title and illustrations of this mystery. What do you predict it might be about?
- Ask students to scan the text and look for the boldfaced words (canvas, canvass, callous, callus). Ask: What do you notice about these words? Why do you think they appear in boldfaced type? (The words are heterographs.)
- Say: As you read, try to figure out the meanings of these words. Look for words in the text that give clues to each boldfaced word’s meaning. After we read, we will talk about how you used context clues provided by the author.

Set a Purpose for Reading
- Ask students to read the mystery, focusing on how the author provides clues that help (and sometimes mislead) readers when they try to figure out the mystery. Encourage students to notice the author’s use of oxymorons.

Read “The Mixed-Up Guitar Case”
- Place students in groups based on their reading levels. Ask them to read the mystery silently, whisper-read, or read with a partner.
- Confer briefly with individual students to monitor their use of fix-up strategies and their understanding of the text.

After Reading

Build Comprehension: Draw Conclusions
- Say: Yesterday we drew conclusions about the characters and actions in “Whose Song Is It, Anyway?” Clues and details in the story helped us decide what the characters were like and who had a motive to commit a crime. This story also has clues to help us solve the mystery. What clues can you find? What conclusions can you draw? Record responses on a whole-group chart like the one below.
- Discuss Drawing Conclusions Across Texts. Lead a discussion using the following questions: How are the characters in “The Mixed-Up Guitar Case” different from those in “Whose Song Is It, Anyway?” How do the settings of the stories differ?
Case” similar to those in “Whose Song Is It, Anyway?” How does knowing musicians and music well help the detective solve both mysteries? How are the solutions to the mysteries different in the two stories? How are they similar? Where has the author used oxymoron in the mysteries? How do these examples of oxymoron add humor or interest to the stories?

<table>
<thead>
<tr>
<th>Story Clues</th>
<th>What I Know</th>
<th>My Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raymond is backstage with the guitar before the auction begins. No one else is there. He loves his old guitar.</td>
<td>People who are emotionally attached to an object can have a hard time letting it go.</td>
<td>Raymond will be a prime suspect.</td>
</tr>
<tr>
<td>Julian plays Raymond’s guitar before the auction. Julian is Raymond’s son. Julian plays the guitar often and well. The fake guitar has a new string.</td>
<td>Sons like to make their fathers happy. Julian would know how much his dad loved his old guitar. Guitar strings break when a guitar is used often.</td>
<td>Julian probably switched the guitar so his dad could keep his old one.</td>
</tr>
</tbody>
</table>

Practice Text Comprehension Strategies for ELA Assessment

- Use the Comprehension Question Card to practice answering text-dependent questions.
- **Say:** Today we will learn how to answer Look Closer! questions. The answer to a Look Closer! question is in the book. You have to look in more than one place, though. You find the different parts of the answer. Then you put the parts together to answer the question.
- **Model.** Read the second Look Closer! question. **Say:** This question asks me to identify a cause and effect. I know because it has the clue word why. Now I need to look for other information to find in the book. What information do you think will help me? Allow responses. **Say:** Yes, I’m looking for the reason the auctioneer wants people to bid generously. On page 19, I read that Raymond has donated his guitar to the auction, so it is a charitable event to raise money. The auctioneer says that the money raised at the auction will help children experience music. Helping children is a worthy cause, so people should give generously. I have found the answer in the book. I looked in several sentences to find the answer.
- **Guide Practice.** Use the Power Tool Flip Chart to help you develop other Look Closer! questions.

Focus on Vocabulary: Heterographs

- Ask students to work with a partner to complete the “Focus on Words” activity on page 29 using BLM 3. Have groups of students share their findings.
- **Transfer Through Oral Language.** Invite pairs of students to act out the scene in which each target word is used. They should make up their own dialogue using the word and add gestures and facial expressions to portray the feelings and behavior of the characters.

Reflect and Review

- **Turn and Talk.** Ask partners or small groups to discuss the following questions and report their ideas to the whole group. **Which suspect is the red herring in this story? How do you know?** **Why do you think the author put the “wacko fan” in the story?** **Think of a time when you solved a puzzling mystery or question. Explain the steps you took.**

Fluency: Read with Inflection/Tone: Pitch

- You may wish to have students reread the mystery with a partner during independent reading time, focusing on using pitch to change the inflection or tone of their voices to fit the content of the story. Ask students whether their voices would rise or fall at the ends of statements, questions, and exclamations. Then have them take turns reading aloud the first page of the story using appropriate pitch for each kind of sentence.
Day 4

Before Reading

Set a Purpose for Rereading

- Have students turn to page 18. Say: Until now, we have been thinking about mysteries from the perspective of the reader. Learning the features of mysteries has helped us be critical readers. Now we are going to put on a different hat. We are going to reread “The Mixed-Up Guitar Case” and think like writers. We’re going to pay attention to the annotations in the margins. These annotations will help us understand what the author did and why she did it.

Reread “The Mixed-Up Guitar Case”

- Place students in groups based on their reading levels. Ask them to reread the mystery silently or whisper-read.
- Confer briefly with individual students to monitor their use of fix-up strategies and their understanding of the text and annotations.

After Reading

Analyze the Mentor Text

- Explain to students that the text they have just read is a mentor text. A mentor text is a text that teaches. This text is designed to help them understand what writers do to write a mystery and why they do it.
- Read and discuss each mentor annotation with students. Encourage them to comment on the writer’s style, ways of giving clues and building suspense, and use of literary techniques such as oxymoron.

Practice Text Comprehension Strategies for ELA Assessment

- Use the Comprehension Question Card with small groups of students to practice answering text-dependent questions.
- Say: Today I will help you learn how to answer Prove It! questions. The answer to a Prove It! question is not stated in the book. You have to look for clues and evidence to prove the answer.
- Model. Read the first Prove It! question. Say: I will show you how I answer a Prove It! question. This question asks me to make an inference. I know because it asks, “How do you know this?” Now I need to look for other important information in the question. What information do you think will help me? Allow responses. Say. Yes, I need to find out what Sam does as she looks at the guitar. On page 21, I read that Sam was studying the guitar. There was something about it, something she hadn’t noticed before. These clues suggest that Sam thinks there is something wrong with the guitar.

Guide Practice. Use the Power Tool Flip Chart to help you develop other Prove It! questions.

Analyze the Writer’s Craft

- Ask students to turn to page 30. Explain: Over the next few days, you will have the opportunity to write your own mysteries. First, let’s think about how the author wrote “The Mixed-Up Guitar Case.” When she developed this mystery, she followed certain steps. You can follow these same steps to write your own mysteries.
- Read steps 1 and 2. Say: The first thing you’ll do is decide on a detective for your mystery. This character’s age, personality, and interests become the center of your story. Then you will develop other characters, including suspects, to go with your main character. In the mysteries we read, the detective is an observant teenage girl who loves music. Her father has a music connection that places them at music-related events. Other characters have something to do with the music profession that gives them motive. What should our detective be like? What characters would fit with this detective? Allow responses. Write down students’ ideas on chart paper.
- Read steps 4 and 5. Say: Before you’re ready to write, you will also need to think of clues you can provide and the detective skills your hero or heroine will have. “The Mixed-Up Guitar Case” includes clues such as small differences between the guitar being auctioned and Raymond’s real guitar. Sam uses her observation and analysis skills to determine that the guitar is not genuine. In our mystery, we need to include clues and opportunities for our detective to use his or her skills. Choose a detective, other characters, a setting, and plot the class has brainstormed, and work as a group to list possible clues and detective skills.

Build Comprehension: Make Predictions

- Explain: Mystery writers plant clues, or important details, about the characters and their activities. By noticing these details and thinking logically about what they might mean, readers can predict what might happen. In “Whose Song Is It, Anyway?” Madame Olivia’s grandmother is a devoted fan of Rhonda Redmond. Since she is sitting right in front of Rhonda and can hear
Day 4 (cont.)

the singer’s complaint, we can predict that the grandmother is connected somehow to the “theft” of Rhonda’s song.

• Model: In “The Mixed-Up Guitar Case,” an excited woman bids recklessly on Raymond’s guitar. The author describes her as a loud, enthusiastic fan who sat in the front row at all Raymond’s concerts. We can predict that she will make the highest bid for the guitar and will insist she must have it. This will increase suspense and tension about what has happened to the real guitar.

• Guide Practice. Invite students to work in small groups to identify details in “Whose Song Is It, Anyway?” and “The Mixed-Up Guitar Case” that make it possible for readers to make predictions. Ask each group to share and explain how the details provide clues about (or distractions from) the solution to the mystery.

Reflect and Review

• Ask and discuss the following questions.

  How is thinking about a mystery as a reader different from thinking about a mystery as a writer? How is it similar?
  What new words have you added to your vocabulary this week? Which is your favorite?
  Which of Sam Snow’s skills do you admire most? Why?
  How can you use heterographs and oxymorons as a writer?

Fluency: Read with Inflection/Tone: Pitch

• You may wish to have students reread the mystery with a partner during independent reading time, focusing on changing pitch to reveal the changes in a character’s emotions. Ask partners to discuss how Raymond’s emotions change from page 24 through page 26. Then invite them to read aloud the dialogue on those pages, taking different parts and using pitch to show anger, upset, and sadness.

Day 5

Analyze & Synthesize

Practice Text Comprehension Strategies for ELA Assessment

• Use the Comprehension Question Card with small groups of students to practice answering text-dependent questions.

• Say: Today I will help you learn how to answer Take It Apart! questions. To figure out the answer to a Take It Apart! question, you must think like the author.

• Model. Read the first Take It Apart! question.

Say: This question asks me to think about the text structure. I know because it asks, “What text structure . . .?” Now I need to look for other important information in the question. What information do you think will help me? Allow responses. Say: Yes, I need to reread the section on bidding for the guitar on page 20. I see the words began and then, which indicate a sequence of events. Finding clue words and thinking about the actions helped me figure out the answer.

• Guide Practice. Use the Power Tool Flip Chart to help you develop other Take It Apart! questions.

Summarize & Make Connections Across Texts

• Engage students in a discussion about the two mysteries in this book. Invite a different student to summarize each mystery. Encourage other students to add their ideas and details.

• Ask students to turn to the inside back cover of the book. Say: Good readers think about how literary works are related. We know, for example, that both of these mysteries share certain features. They both feature the same teenage detective with sharp skills of observation and analysis. They both have more than one character who is a suspect. What else do they have in common? Allow responses. Say: Today we will think about the story elements in both mysteries, how they are the same and different, and what we can learn from them.

• Ask students to work individually or in small groups to complete BLM 4 (Make Connections Across Texts).

• Class Discussion or Literature Circles. Facilitate a whole-class discussion or keep students in their small groups for a literature circle discussion. If you choose to conduct literature circles, share the rules for good discussion below. Each group should discuss and be prepared to share its ideas about the following prompts.

  Which suspects in the two books are most alike, and how are they alike?
  Do you share any of Sam Snow’s sleuthing abilities or interests? Which ones?
  Which story ending, or solution, did you enjoy more? Why?

• Tell students that at the end of their discussion, you will ask them to share the important text-to-text, text-to-world, and text-to-self connections they have made.
Day 5 (cont.)

- While each small group of students discusses the book, confer with individual or small groups of students. You may wish to revisit elements of the genre, take running records, or model fluent reading skills.

**Directions:** Use the chart to compare and contrast the two Sam Snow mysteries.

<table>
<thead>
<tr>
<th></th>
<th>Whose Song Is It, Anyway?</th>
<th>The Mixed-Up Guitar Case</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Main Character(s)</strong></td>
<td>Sam Snow, Eubie Snow, Rhonda Redmond, Madame Olivia’s grandmother</td>
<td>Sam Snow, Eubie Snow, Raymond Maxwell, Julian Maxwell</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td>Theater where concerts are performed after a concert one night</td>
<td>An auction house as a benefit auction of music memorabilia is taking place</td>
</tr>
<tr>
<td><strong>Crime/Puzzling Event</strong></td>
<td>Madame Olivia’s hit song stole its melody from a song by Rhonda Redmond</td>
<td>Raymond Maxwell’s 1970 electric guitar is taken and replaced with a fake</td>
</tr>
<tr>
<td><strong>“Red Herring”</strong></td>
<td>Rhonda may be lying about the song and her tape of it in order to get money from Madame Olivia</td>
<td>Raymond may have switched the guitars in order to keep the old guitar he loves</td>
</tr>
<tr>
<td><strong>Solution</strong></td>
<td>Olivia heard the tune as a girl when her grandmother hummed it from memory, and it “stuck” in her head. Her grandmother stole the tape to keep Olivia out of trouble.</td>
<td>Julian knew how much his dad loved the old guitar and switched guitars to keep the old guitar for his dad.</td>
</tr>
</tbody>
</table>

**Rules for Good Discussion**

- Pay attention to the person who is talking and do not interrupt him or her.
- Think about what others are saying so you can respond and add to their ideas.
- Allow and encourage everyone in the group to speak.
- Be respectful of everyone’s ideas.

**Reinforce Skills**

If time permits, choose from the following activities to reinforce vocabulary and fluency.

**Reinforce Vocabulary: Pick of the Pair**

- Pair students and have them write each word from the book’s glossary on an index card. Partners mix their cards and place them facedown in a stack. Then they take turns drawing a card.
- The partner who draws a card makes up a sentence that gives clues to the word’s meaning without using the word. For example, “Did you have to stand in a long ___ to buy tickets for the concert?” (queue) The other partner says the word that correctly completes the sentence and spells the word aloud.

- Partners alternate turns until all the cards have been used. Then they mix the cards and repeat the activity.

**Reread for Fluency: Oral Reading Performance**

- Discuss the events in the stories that build suspense or cause strong emotions.
- **Say:** At certain times, suspense grows and excitement increases. For example, in “The Mixed-Up Guitar Case,” Julian tries to pull his hand away from Sam. Then the auctioneer calls them into a back room. Different characters show strong emotions in each story. In “Whose Song Is It, Anyway?” Rhonda Redmond is angry about the stolen song and then broken-hearted about the missing tape. When you read the mysteries aloud, you can demonstrate your understanding of the increasing suspense and deepening emotion through your expression. This helps your listeners better understand the characters and plot.

- Invite individual students to read a section of one of the mysteries with expression that shows understanding of character emotions and building suspense.

- Encourage students to have fun with their readings and to make them as dramatic as possible.

- As a whole class, discuss each reader’s interpretation. Think about alternate ways to interpret emotions and express suspense.

**Review Writer’s Tools: Oxymoron**

- Ask students to look for examples of oxymorons in titles from your classroom library or the school’s library. Each student should select one title at his or her independent reading level. Ask students to read pages specifically to find an example of an oxymoron.

- Invite students to share their examples with the class. Encourage students to discuss how the oxymorons add to the humor or drama of a scene. Point out that not all students will have found examples in the books they chose. Oxymoron is not a tool all writers use all of the time.
Days 6–15

Write a Mystery

• Use the suggested daily schedule to guide students through the writing-process steps. Allow approximately 45 to 60 minutes per day. As students work independently, circulate around the room and monitor student progress. Confer with individual students to discuss their ideas and help them move forward. Use the explicit mini-lessons, conferring strategies, and assessment rubrics in Using Genre Models to Teach Writing for additional support.

• Before students begin planning their mysteries, pass out copies of BLM 5 (Mystery Checklist). Review the characteristics and conventions of writing that will be assessed. Tell students that they will use this checklist when they complete their drafts.

• This daily plan incorporates the generally accepted six traits of writing as they pertain to mysteries.

Days 6–7: Plan

• Ask students to use BLM 6 (Mystery Planning Guide) to brainstorm the characters, setting, plot, clues, and detective skills for their stories.

• Encourage students to refer to the “Features of a Mystery” web on page 3 and to the steps in “The Writer’s Craft” on pages 30–31 of the book.

• Confer with individual students and focus on their ideas. Did students identify their detective and the mystery to be solved? Did they consider what clues they will provide to help solve the mystery?

Days 8–9: Draft

• Tell students that they will be using their completed Planning Guides to begin drafting their mysteries.

• Say: Remember that when writers draft their ideas, they focus on getting their ideas on paper. They can cross things out. They can make mistakes in spelling. What’s important is to focus on developing your characters, setting, and plot. You will have an opportunity to make corrections and improvements later.

• Confer with students as they complete their drafts. Use the Mystery Checklist to draw students’ attention to characteristics of the mystery genre that they may have overlooked. Focus on how students have organized their ideas and the voice of the writer. Did students introduce the detective and other important characters at the beginning of the story? Did they set up a mystery, provide clues, and then show how the detective solved the mystery? Does suspense build in the story? Does the mystery have a strong voice? Will the voice keep readers interested?

• Pair students for peer conferencing.

Days 10–11: Edit and Revise

• Based on your observations of students’ writing, select appropriate mini-lessons from Using Genre Models to Teach Writing.

• Remind students to use the Mystery Checklist as they edit and revise their mysteries independently.

• Confer with students focusing on sentence fluency, word choice, and conventions. Did students include both long and short sentences? Do the sentences read smoothly? Have students used interesting words and phrases? Did they use examples of oxymorons? Did they use appropriate spelling, punctuation, and grammar?

• You may want students to continue their editing and revision at home.

Days 12–13: Create Final Draft and Illustrations

• Ask students to rewrite or type a final draft of their mysteries.

• Invite students to illustrate their final drafts with one or more drawings that depict specific characters, clues, or events in their mysteries.

• Confer with students about their publishing plans and deadlines.

Days 14–15: Publish and Share

• Explain: Authors work long and hard to develop their works. You have worked very hard. And one of the great joys of writing is when you can share it with others. Authors do this in many ways. They publish their books so that people can buy them. They make their work available on the Internet. They hold readings. We can share our writing, too.

• Use one or more of the ideas below for sharing students’ work:

Make a class display of students’ completed mysteries.

Hold a class reading in which students can read their mysteries to one another and/or to parents.

Create a binder of all the mysteries and loan it to the library so that other students can read them.

Create a binder of all the mysteries for your classroom library.

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Oxymoron

**Directions:** Read each sentence. Underline each example of oxymoron.

1. “This is a fine mess we’re in,” Ollie complained to Stan.

2. Lucia thought the documentary about making cars was incredibly dull.

3. My brother refers to the lack of ice cream in the house as a “minor crisis.”

4. Ms. Renwick is the second student teacher we have had in class this year.

5. Jerome sanded the board smooth with a piece of steel wool.

6. I have trouble throwing out old games, toys, and other valuable junk.

7. That new song by the Techno Geeks is wickedly good!

**Directions:** Choose three oxymorons from the list, or make up your own oxymorons. Use the oxymorons in original sentences.

- act naturally
- cold sweat
- real phony
- random order
- bad luck
- peaceful protest
- science fiction
- terribly nice

8. _______________________________________________________________

9. _______________________________________________________________

10. _______________________________________________________________
**Draw Conclusions**

**Directions:** Use the charts below to draw conclusions about the two mysteries.

<table>
<thead>
<tr>
<th>Whose Song Is It, Anyway?</th>
<th>Story Clues</th>
<th>What I Know</th>
<th>My Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>The Mixed-Up Guitar Case</th>
<th>Story Clues</th>
<th>What I Know</th>
<th>My Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

Two Sam Snow Mysteries

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Focus on Heterographs

Directions: Reread each mystery. For each heterograph listed below, write its part of speech and definition. Then record the text words that helped you choose the correct heterograph.

<table>
<thead>
<tr>
<th>Page</th>
<th>Word</th>
<th>Part of Speech</th>
<th>Definition</th>
<th>Text Words That Helped You Choose the Correct Heterograph</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>cue</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>9</td>
<td>queue</td>
<td></td>
<td></td>
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<td>11</td>
<td>serge</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>11</td>
<td>surge</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>24</td>
<td>canvass</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>canvas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>callous</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>callus</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
# Make Connections Across Texts

**Directions:** Use the chart to compare and contrast the two Sam Snow mysteries.

<table>
<thead>
<tr>
<th></th>
<th>Whose Song Is It, Anyway?</th>
<th>The Mixed-Up Guitar Case</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Main Character(s)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Crime/ Puzzling Event</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>“Red Herring”</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Solution</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Mystery Checklist

Features of the Genre Checklist

1. My mystery story has a strong lead. [ ] [ ]
2. My mystery story is told in first or third person. [ ] [ ]
3. My mystery revolves around solving a crime. [ ] [ ]
4. I included a detective character to solve the crime. [ ] [ ]
5. The detective uses analytic skills to solve the crime. [ ] [ ]
6. I included a feeling of suspense throughout my mystery. [ ] [ ]
7. I tell the problem at the beginning of the mystery story. [ ] [ ]
8. I have 3 to 5 main events in my mystery story. [ ] [ ]
9. My mystery story has a solution to the problem. [ ] [ ]
10. I use figurative language in my mystery story. [ ] [ ]
11. I revealed the culprit to the crime at the end of my mystery. [ ] [ ]

Quality Writing Checklist

I looked for and corrected . . .

• run-on sentences [ ] [ ]
• sentence fragments [ ] [ ]
• subject/verb agreement [ ] [ ]
• correct verb tense [ ] [ ]
• punctuation [ ] [ ]
• capitalization [ ] [ ]
• spelling [ ] [ ]
• indented paragraphs [ ] [ ]
Mystery Planning Guide

Directions: Use the steps below to plan your own mystery.

1. Decide on a detective.

2. Brainstorm other characters.

<table>
<thead>
<tr>
<th>Characters</th>
<th>Description, Traits</th>
<th>Suspect? Yes or No</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

3. Brainstorm setting and plot.

<table>
<thead>
<tr>
<th>Setting</th>
<th></th>
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</table>

<table>
<thead>
<tr>
<th>Problem</th>
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</table>

<table>
<thead>
<tr>
<th>Solution</th>
<th></th>
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</thead>
<tbody>
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</tbody>
</table>

4. Brainstorm clues.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

5. Brainstorm detective skills.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________