

BCSCR

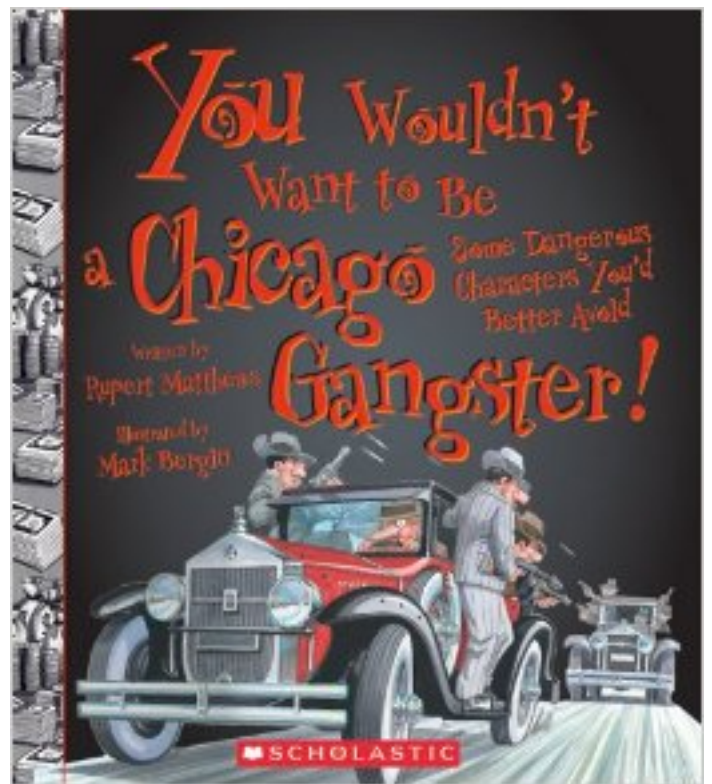


Building Communities that  
Support Children's Reading

Arizona

**You Wouldn't Want to  
Be a Chicago Gangster!  
Some Dangerous  
Characters You'd Better  
Avoid**

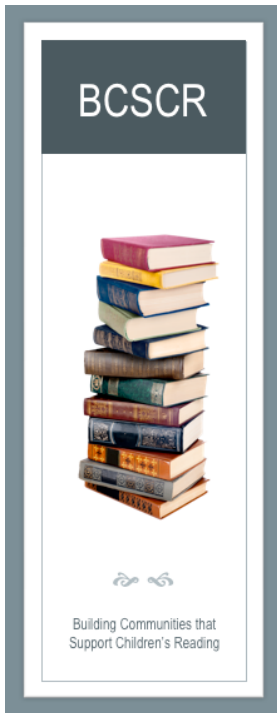
By: Rupert Matthews  
RL 5.3



**6<sup>th</sup> Grade – Informational Book**

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The book sets with the BCSCR program are designed with differentiation in mind. First of all, the fiction and informational books have been paired to compliment each other and chosen for low, average, and high readers that exist in classrooms. Next, the books have been put into two major themes: “Blast into the Past, and Exciting Excursion” to help with thematic units. Finally, the activities are scaffolded and address multiple learning styles and preferences while addressing the standards that each state in the program requires.

Please contact the curriculum specialists that created these units if you have any content questions or comments.

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<b>4th</b>	<b>Blast into the Past - Fiction</b>	<b>Blast into the Past - Informational</b>
3.2	Oh Say, I Can't See	George Washington's Teeth
3.9	The Whipping Boy	Bullies are a Pain in the Brain
5.1	Traitors Gate	Sir Cumference and the Isle of Immetter
<b>5th</b>		
4.5	Number the Stars	Candy Bomber
5.3	Bull Run	You Wouldn't Want to Be a Nurse in the Am. Civil War
5.6	Julie of the Wolves	Alaska
<b>6th</b>		
4.7	Al Capone Does My Shirts	You Wouldn't Want to Be a Chicago Gangster
5.3	Snow Treasure	War Dogs
6.2	Door in the Wall	Castles

<b>4th</b>	<b>Exciting Excursions - Fiction</b>	<b>Exciting Excursions - Informational</b>
3.3	97 Ways to Train a Dragon	Sir Cumference and Great Knight of Angleland
3.9	Because of Winn Dixie	What's for Dinner
4.7	From MUF of Mrs. BEF	Turn of the Century
<b>5th</b>		
4.4	The 13th Floor	Sea Queens
4.9	Jeremy Thatcher, Dragon Hatcher	Sir Cumference and Dragon of Pi
5.3	The Cay	Ouch
<b>6th</b>		
5	Mr. Tuckett	Get the Scoop on Animal Poop
5.3	The True Confessions of CD	26 Women who Changed the World
6.8	The 21 Balloons	Sir Cumference and the Vikings Map



# Contents

- + Synopsis of book and Arizona standards addressed
- + Vocabulary list
- + Notepad
- + High level questions
- + Introduction to Choice board
- + Book Specific Choice board
- + Choice Board Template
- + Introduction to RAFT
- + Book specific RAFT
- + RAFT Rubric
- + RAFT Template
- + Book Specific College & Career Readiness
- + Writing rubrics



# Synopsis

## You Wouldn't Want to Be a Chicago Gangster!

Get ready ...you're an undercover cop about to experience the darker side of Chicago. A life of dirty deals and dirtier crooks awaits you as a 1920's gangster. Keep your cool. If you panic and reveal your true identity, you'll be in big trouble. Stay away from thugs "packing heat." These ruthless gangsters are armed and very dangerous. Step on it! As a wheelman, you'll have to drive a getaway car at top speed. Don't get too comfy. Some gangsters lead a life of luxury. Don't forget that their money has been stolen from honest folks.

## Arizona's College and Career Ready Standards

These are the main Arizona English Language Arts Standards addressed by the activities in this module.

- 6.RI.2 - Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- 6.RI.3 - Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
- 6.RI.4 - Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
- 6.RI.7 - Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
  
- 6.W.1 - Write arguments to support claims with clear reasons and relevant evidence.
- 6.W.2 - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content
- 6.W.3- Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- 6.W.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 6.W.7 - Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- 6.W.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research.



# Vocabulary

## You Wouldn't Want to Be a Chicago Gangster!

**Notorious** - well known or famous especially for something bad

**Ruthless** – having no pity : cruel or merciless

**Earshot** - the distance within which someone's voice can be heard

**Crucial**- extremely important

**Prohibition** - the period of time from 1920 to 1933 in the U.S. when it was illegal to make or sell alcohol

**Rival** - a person or thing that tries to defeat or be more successful than another

**Resemblance** - something that makes one person or thing like another

**Roulette** - a game in which a small ball is dropped onto a numbered wheel that is spinning and players bet on which numbered section the ball will rest in

**Speakeasy** - a place where alcoholic drinks were sold illegally in the U.S. during the 1920s

**Export** - to send a product to be sold in another country

**Gangster** - a member of a group of violent criminals

Name: \_\_\_\_\_



# Notepad

## You Wouldn't Want to Be a Chicago Gangster

**Chapter**

**Notes**

Introduction	
Looking For Work	
Into The Gang	
Numbers Racket	
The Gambling Den	
Spying in the Speakeasy	
Due North	

The Wheelman	
Running the Protection Racket	
Packing Heat	
Money Laundering	
The Boss	
Final Reckoning	

# High Level Questions



## You Wouldn't Want to Be a Chicago Gangster!

These questions can be used to differentiate and scaffold instruction as a basis for class discussions, small group work, and/or extended individual writing assignments.

1. How would you adapt to becoming an undercover detective?
2. How would you justify working in the gambling den in Chicago?
3. Why do you think people turned to a life of crime in the 1920's in Chicago?
4. Compare the tactics the gangs use today to the Sinister Scare Tactics used in the book on page 20.
5. Can you predict the outcome if the undercover detective had been caught?
6. Why do you think people wanted to impress the big boss?
7. Suppose you were The Big Boss. Can you propose a plan for him to leave the gang and stay alive?
8. What motivates a person to go into dangerous professions?
9. What 5 questions would you ask the author of this book?
10. What explanation can you give about the emotions the undercover detective has on pages 18 and 19?





# Using Choice Boards

Choice boards give students the opportunity to participate in multiple tasks that allow them to practice skills they've learned in class or to demonstrate and extend their understanding of concepts. From the board, students either choose or are assigned tasks to complete. Individual tasks address the grade level specific Arizona Standards and also learning style modalities.

To scaffold the activities for struggling readers, teachers can modify the tasks using the blank template provided or give more details for performance criteria. Some teachers like to assign point values for the different tasks.

In order to support teachers, the choice boards developed for BSCBR are coded for specific Arizona Reading Standards for Information.

# Choice Board



## You Wouldn't Want to Be a Chicago Gangster!

<p>With others, create and perform a play covering a section of the book.</p> <p style="text-align: right;">6.RI.2</p>	<p>Complete Picture! Picture! graphic organizer.</p> <p style="text-align: right;">6.RI.3</p>	<p>Research Al Capone and then create a 2-minute movie about an aspect of his life. Share with the class.</p> <p style="text-align: right;">6.RI.7</p>
<p>Summarize what you can learn about the types of technology available in 1925.</p> <p style="text-align: right;">6.RI.2</p>	<p>List the different writing elements in this book and write a paragraph explaining why you think the author chose to use them.</p> <p style="text-align: right;">6.RI.3</p>	<p>Create a matching game using 5 of the Handy Hints and your own illustrations.</p> <p style="text-align: right;">6.RI.7</p>
<p>Make an audio recording summarizing the important ideas in the book.</p> <p style="text-align: right;">6.RI.2</p>	<p>Create a poster highlighting details about why NOT to be a gangster.</p> <p style="text-align: right;">RI.6.3</p>	<p>Choose one of the cartoons to recreate adding yourself in it. Then add a caption.</p> <p style="text-align: right;">6.RI.7</p>

# Picture! Picture!

## What Questions Are You Hiding?



Look at the pictures on pages 28 & 29. Think about what you see and don't see. Write questions that can be answered JUST from the pictures! Then write questions that CAN'T be answered from the pictures but need the text on those pages to answer.

1. \_\_\_\_\_ ?

2. What if \_\_\_\_\_ ?

3. \_\_\_\_\_ ?

4. How come \_\_\_\_\_ ?

5 \_\_\_\_\_ ?

1. \_\_\_\_\_ ?

2. How is \_\_\_\_\_ ?

3. \_\_\_\_\_ ?

4. What are all the ways \_\_\_\_\_ ?

5 \_\_\_\_\_ ?

Which questions were easier to write and why?

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# Choice Board

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# Using a RAFT Matrix

A RAFT matrix enhances students' comprehension of novels they're reading and information they're learning. It also provides a fun way to encourage student writing. RAFT is an acronym for *role*, *audience*, *format*, and *topic*:

- **Role.** The role is the person or people the student becomes for this project. Sometimes students take on the role of a book character, historical figure, or contemporary personality, such as Peyton Manning, and at other times, they are themselves.
- **Audience.** The audience is the person or people who will read or view this project. They may include students, teachers, parents, or community members, as well as simulated audiences, such as book characters and historical personalities.
- **Format.** The format is the genre or activity that students create. It might be a letter, brochure, cartoon, journal, poster, essay, newspaper article, speech, or digital scrapbook.
- **Topic.** The topic pertains to the book. It may be an issue related to the book, an essential question, or something of personal interest.

RAFT is an effective way to differentiate instruction by providing tiered activities. The BSCSR RAFT matrices are scaffolded and can be adjusted according to students' achievement levels, English proficiency, and interests.

# RAFT Matrix



## You Wouldn't Want to Be a Chicago Gangster!

Role	Audience	Format	Topic
Tony	You	Conversation	Why I want you to go undercover
Gangster	Gambling Workers	Instructions	How to make the games so people don't win too much
Speakeasy	Entertainers	Warning Letter	Keep your mouth shut
Undercover Character	Tony	Letter	My trip to Canada

# RAFT Matrix Rubric



**STUDENT NAME:** \_\_\_\_\_ **NOVEL:** \_\_\_\_\_

**Accuracy** 5 4 3 2 1  
Information is accurate and supported with specific details from the novel.

Comments:

**Role** 5 4 3 2 1  
The writing is credible in the role assigned.

Comments:

**Format** 5 4 3 2 1  
The proper format was used.

Comments:

**Conventions** 5 4 3 2 1  
The writing had no errors in grammar, punctuation, capitalization, or spelling.

Comments:

**Creativity** 5 4 3 2 1  
Writing shows imagination and originality.

Comments:

Assessment Guide  
5 = Above and Beyond  
4 = Meeting Standard  
3 = Working to Standard  
2 = Developing  
1 = Incomplete

# RAFT Matrix

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Role	Audience	Format	Topic



# College & Career Readiness



## You Wouldn't Want to Be a Chicago Gangster!

College and career readiness refers to the content knowledge, skills, and habits that students must possess to be successful in postsecondary education or training that leads to a sustaining career. The extensions and enrichment topics in this section compliment the topic of this book and provides educators choices of technology-based career information and a range of extracurricular and enrichment opportunities to nurture interests and a sense of place in our world.

### **Kid friendly writing rubrics and checklists Grades 3-6**

<http://allwritewithme.com/for-teachers/kid-friendly-writing-rubrics-checklists/>

### **Background on the 1920's**

<https://kidskonnnect.com/history/roaring-twenties/>

<http://www.american-historama.org/1913-1928-ww1-prohibition-era/roaring-twenties.htm>

### **Background on the Chicago Mafia**

<http://www.american-historama.org/1929-1945-depression-ww2-era/chicago-mafia.htm>

<http://themobmuseum.org/plan-your-visit/faqs/>

### **Video**

<https://www.youtube.com/watch?v=T0mJ4hmGt7I> (Kid's Video Book About Chicago)

# Becoming a Police Officer

There's more to being a police officer than carrying a gun, driving a squad car and handcuffing criminals. It's an eye-opening experience that'll give you an inside look at all different walks of life, from different races and beliefs to different societal classes and educational backgrounds.

Don't be fooled, it's not all doughnuts and car chases. It's a demanding job, both physically and emotionally. You'll witness things you've never seen before, scary things. And you may find yourself in life-threatening situations. But if you're intrigued by the risks and you'd like protect people by enforcing city laws, then policing might be the career for you.

## Education

Becoming a cop isn't just about acing gym class. In fact, the more education you have the better. For policing, you absolutely must have a high school diploma or equivalent. While college isn't required in every city or county, having an associate's or bachelor's degree in a criminal justice field would give you a huge advantage. But keep in mind that most police departments do require some college.

## Qualifications

Every city and county has different entrance qualifications, so you should check the website of your local police department for specific details. Here's some of the requirements you'll be looking at. You must:

- Be of legal age
- A citizen of your country
- Have no felony convictions
- Have 20/20 vision
- Have a valid driver's license

## Job Training

Most big cities have their own training facilities. But smaller police departments send their recruits to a police training academy. That's where you'll learn the nitty-gritty: the criminal justice system and law, communications, investigation procedures, defense strategies, and driving and gun use training. Police training lasts around 12 to 14 weeks.

# Stiff Competition

Here's the downside. Law enforcement is a competitive field. And sadly, even if you meet the education and entrance requirements, there's no guarantee you'll be accepted into the police training academy. There are just more hopefuls than jobs available. But don't be discouraged. If you don't make it, you can always try again another time.

## On the Job

But let's look on the bright side. Assume you've made it through the training and you're in—gun, uniform and all. Here's the kind of day-to-day responsibilities you'll be looking at:

- You'll be assigned an area where you'll patrol the streets for law breakers.
- You'll respond to calls about robberies, domestic disputes, car accidents, hit-and-runs, shootings, kidnappings, suicides, etc.
- You'll collect evidence, serve arrest warrants and keep detailed notes. Documentation is a HUGE part of your job. Hope you're not afraid of a little paperwork.
- You'll work strange hours and possibly weekends. After all, "safety doesn't take a holiday."

## Promotions and Salary

One great thing about being a police officer is the chance to advance. You can eventually become a sergeant, lieutenant, detective, etc. If there's an area you particularly like, you can apply for a "special unit." This means you can work specifically on homicides, robberies, bomb squad and more.

Now for the good part: according to salary.com, the average annual salary in the US is about \$50,000. If you factor in all the benefits, it's more like \$70,000. And with promotions, it only goes up from there.

# Where in the World?



# Research Simulation Task Rubric

Construct Measured	Score Point 3	Score Point 2	Score Point 1	Score Point 0
<b>Reading Comprehension of Key Ideas and Details</b>	The student response demonstrates <b>full comprehension</b> of ideas stated explicitly and inferentially by providing an <b>accurate</b> analysis and supporting the analysis with <b>effective</b> textual evidence.	The student response demonstrates <b>comprehension</b> of ideas stated explicitly and/or inferentially by providing a <b>mostly accurate</b> analysis and supporting the analysis with <b>adequate</b> textual evidence.	The student response demonstrates <b>limited comprehension</b> of ideas by providing a <b>minimally accurate</b> analysis and supporting the analysis with <b>limited</b> textual evidence.	The student response demonstrates <b>no comprehension</b> of ideas by providing <b>inaccurate or no</b> analysis and <b>little to no</b> textual evidence.
<b>Writing Written Expression</b>	<p>The student response</p> <ul style="list-style-type: none"> <li>addresses the prompt and provides <b>effective</b> development of the topic that is <b>consistently appropriate</b> to the task by using <b>clear</b> reasoning and <b>relevant, text-based</b> evidence;</li> <li>demonstrates <b>effective</b> coherence, clarity, and cohesion appropriate to the task;</li> <li>uses language <b>effectively</b> to clarify ideas, attending to the norms and conventions of the discipline.</li> </ul>	<p>The student response</p> <ul style="list-style-type: none"> <li>addresses the prompt and provides <b>some</b> development of the topic that is <b>generally appropriate</b> to the task by using reasoning and <b>relevant, text-based</b> evidence;</li> <li>demonstrates coherence, clarity, and cohesion appropriate to the task;</li> <li>uses language to clarify ideas, attending to the norms and conventions of the discipline.</li> </ul>	<p>The student response</p> <ul style="list-style-type: none"> <li>addresses the prompt and provides <b>minimal</b> development of the topic that is <b>limited in its appropriateness</b> to the task by using <b>limited</b> reasoning and <b>text-based</b> evidence; <i>or</i></li> <li>is a developed, text-based response with <b>little or no awareness</b> of the prompt;</li> <li>demonstrates <b>limited</b> coherence, clarity, and/or cohesion appropriate to the task;</li> <li>uses language that demonstrates <b>limited</b> awareness of the norms of the discipline.</li> </ul>	<p>The student response</p> <ul style="list-style-type: none"> <li>is <b>undeveloped</b> and/or <b>inappropriate</b> to the task;</li> <li><b>lacks</b> coherence, clarity, and cohesion;</li> <li>uses language that demonstrates <b>no clear awareness</b> of the norms of the discipline.</li> </ul>
<b>Writing Knowledge of Language and Conventions</b>	The student response to the prompt demonstrates <b>full command</b> of the conventions of standard English at an appropriate level of complexity. There may be a <b>few minor errors</b> in mechanics, grammar, and usage, but <b>meaning is clear</b> .	The student response to the prompt demonstrates <b>some command</b> of the conventions of standard English at an appropriate level of complexity. There <b>may</b> be errors in mechanics, grammar, and usage that <b>occasionally impede understanding</b> , but the <b>meaning is generally clear</b> .	The student response to the prompt demonstrates <b>limited command</b> of the conventions of standard English at an appropriate level of complexity. There <b>may</b> be errors in mechanics, grammar, and usage that <b>often impede understanding</b> .	The student response to the prompt demonstrates <b>no command</b> of the conventions of standard English. <b>Frequent and varied errors</b> in mechanics, grammar, and usage <b>impede understanding</b> .

# Narrative Task Rubric

Construct Measured	Score Point 3	Score Point 2	Score Point 1	Score Point 0
<b>Writing Written Expression</b>	<p>The student response</p> <ul style="list-style-type: none"> <li>• <b>is effectively</b> developed with narrative elements and is <b>consistently appropriate</b> to the task;</li> <li>• demonstrates <b>effective</b> coherence, clarity, and cohesion appropriate to the task;</li> <li>• uses language <b>effectively</b> to clarify ideas, attending to the norms and conventions of the discipline.</li> </ul>	<p>The student response</p> <ul style="list-style-type: none"> <li>• is developed with <b>some</b> narrative elements and is <b>generally appropriate</b> to the task;</li> <li>• demonstrates coherence, clarity, and cohesion appropriate to the task;</li> <li>• uses language to clarify ideas, attending to the norms and conventions of the discipline.</li> </ul>	<p>The student response</p> <ul style="list-style-type: none"> <li>• is <b>minimally</b> developed with <b>few</b> narrative elements and is <b>limited in its appropriateness</b> to the task;</li> <li>• demonstrates <b>limited</b> coherence, clarity, and/or cohesion appropriate to the task;</li> <li>• uses language that demonstrates <b>limited</b> awareness of the norms of the discipline.</li> </ul>	<p>The student response</p> <ul style="list-style-type: none"> <li>• is <b>undeveloped</b> and/or <b>inappropriate</b> to the task;</li> <li>• <b>lacks</b> coherence, clarity, and cohesion;</li> <li>• use of language demonstrates <b>no clear awareness</b> of the norms of the discipline.</li> </ul>
<b>Writing Knowledge of Language and Conventions</b>	<p>The student response to the prompt demonstrates <b>full command</b> of the conventions of standard English at an appropriate level of complexity. There may be a <b>few minor errors</b> in mechanics, grammar, and usage, but <b>meaning is clear</b>.</p>	<p>The student response to the prompt demonstrates <b>some command</b> of the conventions of standard English at an appropriate level of complexity. There <b>may</b> be errors in mechanics, grammar, and usage that <b>occasionally impede understanding</b>, but the <b>meaning is generally clear</b>.</p>	<p>The student response to the prompt demonstrates <b>limited command</b> of the conventions of standard English at an appropriate level of complexity. There <b>may</b> be errors in mechanics, grammar, and usage that <b>often impede understanding</b>.</p>	<p>The student response to the prompt demonstrates <b>no command</b> of the conventions of standard English. <b>Frequent and varied errors</b> in mechanics, grammar, and usage <b>impede understanding</b>.</p>