

# CKLA Quests

“These immersive, project-based units heighten student engagement through collaboration, competition, self-expression and unforgettable sensory experiences. Though rooted in activities that reinforce grade-level skills, Quests also connect learning to creativity and a sense of play.”

<https://mclass.amplify.com/ckla/#/content/quests>  
(Must have Amplify credentials to access)

“During 3rd, 4th and 5th grade Core Quests, students read complex literary and informational texts and are repeatedly called upon to find evidence and use it appropriately. They also routinely write opinion pieces, informative essays and narratives, adjusting their style according to task and audience. Each Quest immerses students in new content and challenges, and provides teachers ample flexibility for differentiated instruction.”



### Vikings

**Grade 3:** Students sail from Scandinavia to North America, learning about Vikings and the civilizations with which they traded. Back in Scandinavia, students build a town and, with the knowledge they've acquired, decide what is most important to Norse society.

[View The Quest](#)



### Eureka!

**Grade 4:** Eureka! Student Inventor casts students as contestants on a bizarre and exciting reality TV show. Guided by animated judges, including Thomas Edison and George Washington Carver, students learn about the process of invention through close reading, analytical writing, oral presentations and hands-on experiments.

[View The Quest](#)



### A Midsummer Night's Dream

**Grade 5:** Created in partnership with the Folger Shakespeare Library, the Quest immerses the class in the magic, chaos, and humor of Shakespeare's great comedy. Students interact with the play through close reading, creative writing, acting, directing, and performance analysis, all while developing a strong set of tools to understand and interpret complex texts.

[View The Quest](#)

# Grade 3

## Far From Home: A Viking's Journey



# Grade 3 Quest


In *Far From Home*, students take the roles of Vikings who have set sail with Leif Erikson to create the first Norse settlement in North America. But the class gets homesick and ventures back to Scandinavia. On the way, students meet numerous characters and learn about Viking society and traders, who tell them about other civilizations Vikings have reached or with whom they've traded. At the end of the Quest, the students land safely back in Scandinavia. There they build a town and, with the knowledge they've acquired over their journey, decide what is most important to Norse society.

The Quest is composed of five lessons. In each lesson, the class lands in a new place where there was a Viking settlement in history, starting with Vinland, stopping at Greenland, Iceland, and England, and then arriving home in Scandinavia. Each lesson should last roughly 45 minutes. Students will engage in a mix of writing, listening, and physical activities, while you, the teacher, read and guide them through the Quest.

# Far From Home: Vikings Quest website

<https://apps.learning.amplify.com/vikings/#/home>

WHERE YOU LEFT OFF



Lesson 1 VINLAND

Lesson 2 GREENLAND

Lesson 3 ICELAND

Lesson 4 ENGLAND

Lesson 5 SCANDINAVIA

WHERE YOU LEFT OFF

TITLE

INTRODUCTION

LEIF ERIKSON GREETING

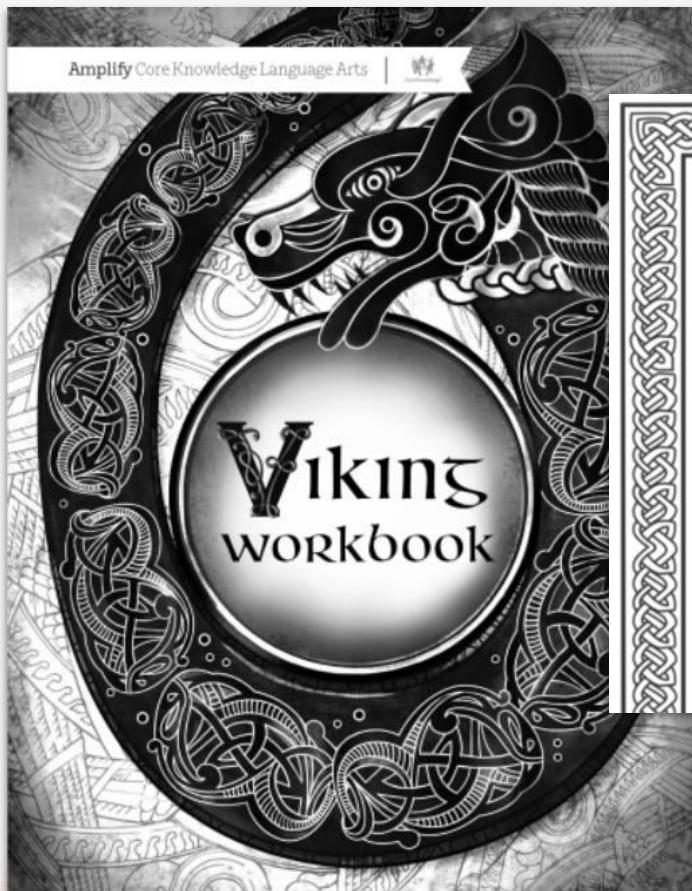
RESOURCE COLLECTION

LONGSHIP BUILDING

REVIEW

VOCAB  
Norse

# Student Workbook



## DRAW A LONGSHIP

Go back to page four and read Leif's description of a longship.  
Use what he described to draw one in the space below.

## VOCABULARY

What does *Norsefolk* mean? \_\_\_\_\_  
\_\_\_\_\_

What does *journey* mean? \_\_\_\_\_  
\_\_\_\_\_

What does *settlement* mean? \_\_\_\_\_  
\_\_\_\_\_

What does *resources* mean? \_\_\_\_\_  
\_\_\_\_\_

What does *timber* mean? \_\_\_\_\_  
\_\_\_\_\_

## BIG QUESTIONS

Who is Erik the Red? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What does Erik the Red say is honorable for Vikings? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What does Thorvald think about the Valhalla story? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# Standards

**RL**

**RL.3.3**

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL.3.4**

Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

**RL.3.7**

Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)

**RI**

**RI.3.1**

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RI.3.3**

Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

**RI.3.7**

Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

**RI.3.9**

Compare and contrast the most important points and key details presented in two texts on the same topic.

**W**

**W.3.4**

With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.3.8**

Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

**W.3.10**

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**SL**

**SL.3.1**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL.3.1.A**

Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL.3.1.B**

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL.3.1.C**

Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL.3.1.D**

Explain their own ideas and understanding in light of the discussion.

# Grade 4

Eureka!  
Student Inventor





# Grade 4 Quest

In Eureka! Student Inventor, students are contestants on the bizarre and exciting reality TV game show of the same name—a show in danger of cancellation because of a few . . . unfortunate . . . incidents last season.

Students are divided into teams (labs) and complete activities and challenges both in groups and individually. Guided by puppet inventor-judges—Jacques Cousteau, Hedy Lamarr, Thomas Edison, and George Washington Carver—and a host (you, the teacher), contestants learn about the process of invention through examples and experiments.



In the Eureka! Student Inventor Quest, students read a range of texts about inventors, inventions, and the process of creation, eventually becoming inventors themselves. As well as texts, students analyze objects and situations in the world around them, identifying problems and creating evidence-based solutions, observing and communicating (through writing and speaking), and persuading others of their opinions. They practice informative and opinion writing, close reading, speaking and listening, and working in teams with defined roles and agreed-upon rules.

# Inventor's Notebook

## EDISON'S INVENTION EVIDENCE

**Invention:** \_\_\_\_\_

1. What this invention does:

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2. What came before this invention:

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3. How did this invention change things? Give two examples and include quotes from the article as evidence:

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4. Imagine the world if this invention had never existed. Describe one situation in modern life that would be very different.

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### RESEARCH WEDGE CHALLENGE: LETTER TO MR. EDISON

Type a letter to Thomas Edison extolling the virtues of the light bulb.

Your letter should be about two paragraphs long. That means you might not have time to cover all the arguments and evidence you gathered earlier, so choose your material judiciously. Think about the story of the light bulb you want to tell. As you develop your letter, you may also want to think about information you learned about Mr. Edison's personality and life from his inventor card.

# Student Reader

## Introduction

Welcome to the *Eureka! Files*.

As a contestant on *Eureka! Student Inventor* you are entitled to one (1) copy of the *Eureka! Files*. Guard it carefully. We've seen what inventing without any reading can look like and it's not pretty. You will need to refer to these articles throughout the Quest. You will not be able to complete the Wheel of Invention without them.

In this collection you will find:

- A carefully preserved transcript from an episode from last season that the network would just as soon forget
- Uncensored, frank articles about your judges
- Notes from experienced inventors
- Information about inventions
- Challenging vocabulary is in bold and defined in the glossary at the back.

These documents are only the beginning—remember that you can earn bonus points for reading and creating inventor cards for additional inventors. There are no rules against extra research in this Quest.

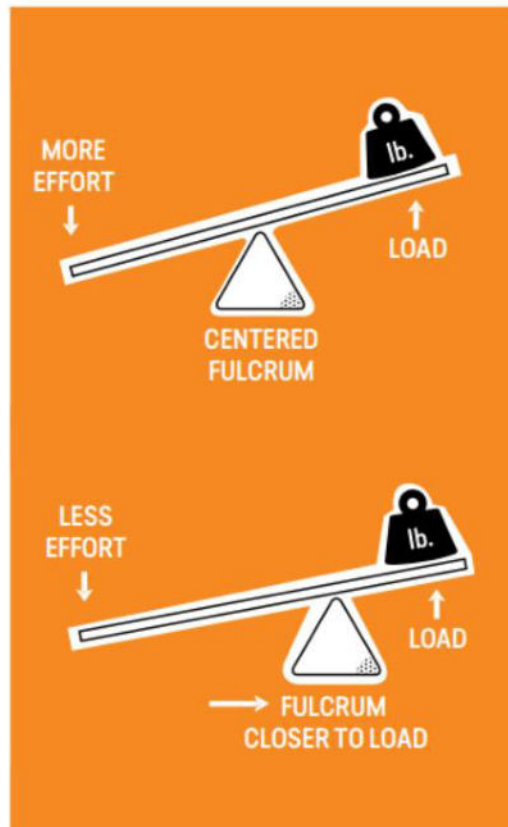
Good luck, contestants!

## The Lever

We don't know who made the first lever. But the ancient Greek scientist Archimedes figured out the math of how levers work. He once said, "Give me a place to stand, and I shall move the earth." He meant that with a big enough lever (and it would have to be really big), one person could lift up our whole planet.

A lever consists of a beam and a *fulcrum*, which is the hinge or support that the beam rests on. The object lifted by the lever is called the *load*. The work that you put in to operate the lever is called the *effort*. Like all the simple machines, the lever provides a mechanical advantage. It allows you to do more with less effort. The size of the mechanical advantage depends on the location of the fulcrum. The closer the fulcrum is to the load, the easier it is to lift the load by pushing down on the other side of the lever. A playground seesaw is one example of a lever.

Now, suppose Professor Carver hears that Mr. Edison is interested in planting a garden. The professor is thrilled to share his passion for agriculture with his friend. He brings Mr. Edison a gift to help him get started: a two-hundred-pound bag of **manure**. Mr. Edison isn't around, so Professor Carver decides to leave the bag on Mr. Edison's dressing room coffee table. Perhaps the bag is too heavy for the professor to lift onto the table. But if he manages to get it onto one end of a lever beam, he can push down on the other end to lift the manure, and then just slide it onto the coffee table. The closer the fulcrum is to the bag of manure, the easier it will be for Professor Carver to lift the bag. Let's hope Mr. Edison enjoys his gift!



# Standards

## Reading

During the Quest, students read informational texts, pulling evidence and details to support arguments. Reading activities are concentrated in the first half of this unit, and students will continue to refer back to the material in the Eureka! Files reader throughout the Quest. Students will read biographical articles about eight inventors, detailed histories of important inventions, and scientific explanations of simple machines.

## Speaking & Listening

The Quest particularly emphasizes the Speaking & Listening strand of the CCSS. Audio and video components, as well as teacher-read texts, give students opportunities to practice listening. Comprehension and collaboration standards are developed throughout, as students establish rules for group work and then spend ten days working together in their labs on building, reading, and pre-writing activities. Students also give oral presentations and demonstrate how and what they have learned from their peers' presentations.

## Writing

Throughout the Quest, students consistently practice informative and opinion writing. In addition to working on developing arguments and using support, the writing challenges lend themselves to adaptation and addition. You can focus on additional language standards by adding requirements to the challenge. If you have extra time, you can also take advantage of the emphasis on building collaboration skills and introduce a round of peer editing to one or more of the writing challenges.

[Full alignment chart here](#)

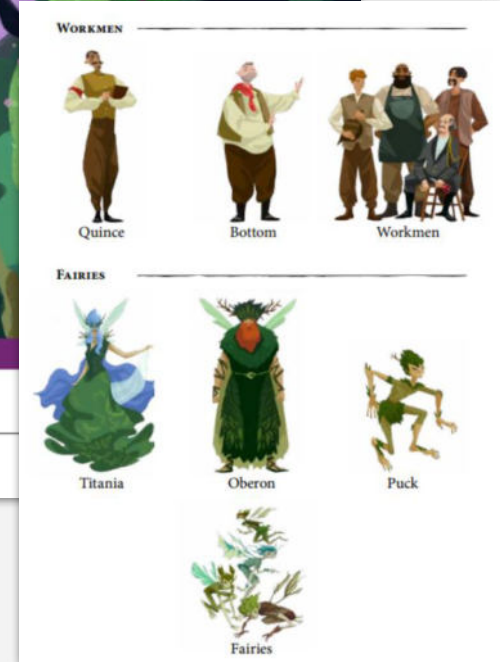
# Grade 5

A Midsummer  
Night's Dream

A Midsummer  
Night's  
Dream

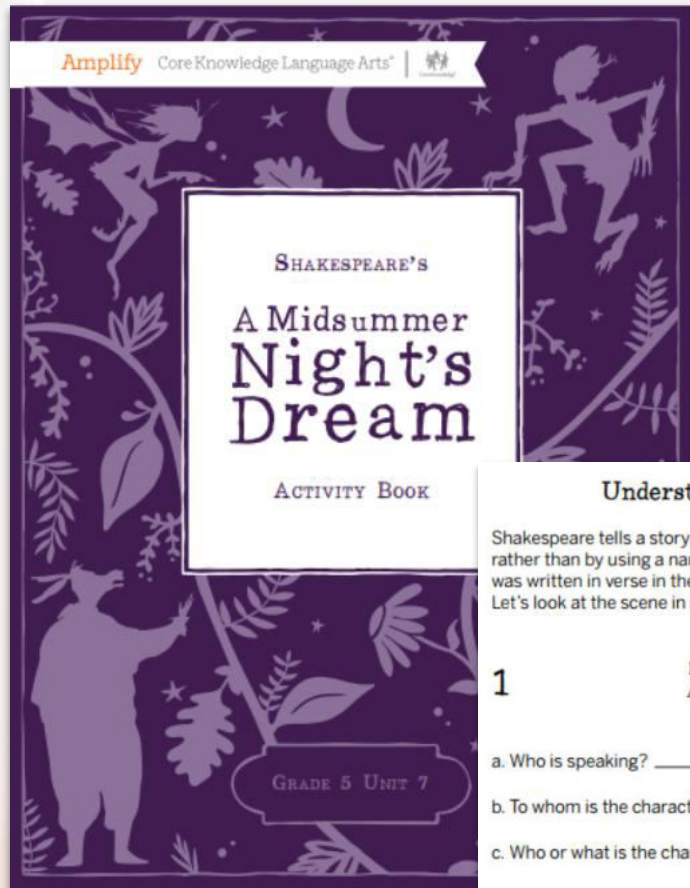
# Grade 5 Quest

The A Midsummer Night's Dream unit is an immersive Quest incorporating fifteen 90-minute ELA lessons. The Quest treats Shakespeare's comedy A Midsummer Night's Dream as both literature and a living text for interpretation and performance. Over the course of the Quest students will read, write, act, direct, design, and watch A Midsummer Night's Dream.



Students are asked to think about scenes through the frames of character action (what a character wants, what stands in his or her way, what he or she will do to achieve it) and character traits (what a character's actions tell us about him or her, what adjectives we would use to describe this character) while exploring Shakespeare's brilliant language. Students engage in close reading, creative writing, and theater activities to enhance their understanding of the play and engage their imaginations, as well as their skills in reading, writing, speaking, and listening.

# Activity Book



Character	What does the character want?	What is preventing the character from getting it?
Hermia		
Lysander		

## Writing: Dear Course Smoother

Read this letter and respond with a one-to-two-paragraph letter to Hermia. What clues from the text help you think about how Egeus might react if Hermia runs away? Use these details to support your advice.

Dear Course Smoother,

My father is driving me crazy! I'm in love with a really nice, good guy, Lysander. We're ready to get married. But my father has decided I should marry another guy, Demetrius. There's nothing wrong with Demetrius, but I don't love him and he won't leave me alone. And then if I don't do what my father wants, he'll kill me. Literally! That's the law! I don't want that.

Lysander thinks we should run away together and get married far away, where the law does not apply. Should I take the risk and run away with Lysander or stay and make my father happy?

Longing for Lysander and Fearing Father,

Hermia

## Understanding Shakespeare's Language

Shakespeare tells a story, but he does it through characters speaking and doing things rather than by using a narrator. His characters speak modern English—but because it was written in verse in the sixteenth century, it looks a bit different from writing today. Let's look at the scene in small segments, using a series of key questions.

- 1 Full of vexation come I, with complaint  
Against my child, my daughter Hermia.
- a. Who is speaking? \_\_\_\_\_
- b. To whom is the character speaking? \_\_\_\_\_
- c. Who or what is the character speaking about? \_\_\_\_\_

# Student Reader

## Summary 1.2



QUINCE



BOTTOM



WORKMEN

After a wedding in Athens at this time, instead of a rock band or a DJ, groups would perform songs, dances, or short plays. If the performers did a good job, wealthy brides and grooms would offer them money as a reward.

While Hermia and Lysander are planning their escape, a group of six workmen gather to plan the play they will offer at the evening entertainment after Theseus and Hippolyta's wedding. Peter Quince, a carpenter, is the leader of the group, and Nick Bottom, the **weaver**, is their excitable star actor. The other actors in their club are workmen named Flute, Snug, Snout and Starveling.

## Act 1 Scene 2

**QUINCE.** Answer as I call you. Nick Bottom, the weaver.

**BOTTOM.** Ready. Name what part I am for, and proceed.

**QUINCE.** You, Nick Bottom, are set down for Pyramus.

**BOTTOM.** What is Pyramus, a lover, or a **tyrant**?

**QUINCE.** A lover, that kills himself most **gallant** for love.

**BOTTOM.** That will ask some tears in the performing of it.

If I do it, let the audience look to their eyes; I will move storms. To the rest: yet my chief humor is for a tyrant. I could play a part to **tear a cat in**,

**tyrant, n.** harsh ruler

**gallant, adv.** in a noble way

**tear a cat in, v.** shout and behave wildly



# Standards

## Reading

The reading in this unit takes two forms, both included in the Reader: summaries of Shakespeare’s text and excerpts from the plays. The excerpts are Shakespeare’s language, with cuts incorporated, and, occasionally, single-word substitutions for particularly challenging vocabulary.

Core vocabulary is bolded on first appearance in the reading. ... In a few cases, we have opted to keep the definition out of student-facing materials in order to give students the opportunity to practice defining words in context as part of a key questions exercise.

## Speaking & Listening

Because *A Midsummer Night’s Dream* was created to be performed, this Quest pairs reading and writing with theatrical activities. These games, rehearsals, and performances provide another set of tools to help students explore and take ownership of Shakespeare’s text. While these activities are not designed to teach acting or directing—and should not be presented to students as such—students will also improve their speaking and listening skills and their public-presentation confidence through these exercises.

## Writing

The writing assignments in this unit ... ask students to use both creative and analytical skills to reflect on character. In a recurring activity, students take on the role of “Dear Course Smoother,” an advice columnist assigned to respond to characters facing sticky situations. Later in the unit, students write from the perspective of the characters or of artists working on a production of the play. Writing assignments should encourage students to support their ideas with evidence from the text and to express their creative ideas clearly.

[Full alignment chart here](#)