

**Unit 8**  
**Treasure Island**  
**Digital Components**

**GRADE 4**

Core Knowledge Language Arts®



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## Treasure Island

### Digital Components

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PARTIAL WORLD MAP



Spanish Main  
England  
Scotland

# CORE CONNECTIONS TIMELINE

**790–1100**  
Vikings rule the seas

**1400s–1600s**  
The Age of Exploration

800

900

1000

1100

1200

1300

1400

1500

1600

1700

1800

1900

**1492**  
Christopher Columbus arrives in New World

**1607**  
Jamestown settled

**1620**  
Pilgrims land at Plymouth

**1754**  
French and Indian War begins

**1775-1776**  
Revolutionary War begins

[Empty box]

[Empty box]

[Empty box]

CORE CONNECTIONS SCHOONER DIAGRAM



PURPOSE FOR READING

**Read to learn how this adventure story begins and to gather information about the narrator, setting, and characters.**

## CHARACTER CHART

Chapter(s)	Character	Key Details
	Billy Bones (Captain)	
	Black Dog	
	Jim Hawkins	
	Dr. Livesey	
	Pew	
	Squire Trelawney	
	Long John Silver (Barbecue)	
	Captain Smollett	
	Ben Gunn	
	George Merry	

PURPOSE FOR READING

**Read to understand what happens when the pirates search the inn and how Jim joins forces with the doctor and the squire to plan a treasure-hunting voyage.**

**SUBJECT-TO BE VERB AGREEMENT POSTER**

**Subject-to be Verb Agreement**

*To be* verbs are linking verbs that link, or connect, the subject to the predicate without showing action.

**Subject**

**Agreement in the Present Tense**

**Example**

**Singular**

I

am

I **am** hungry.

you

are

You **are** excited.

he, she, it,  
Jim Hawkins, the girl, treasure

is

She **is** tired.  
It **is** cute.  
The treasure **is** hidden.

**Plural**

we

are

We **are** helpful.

you

are

You **are** noisy.

they, coins, magistrates

are

The coins **are** gold.

**Modal Auxiliary Verbs**

A modal auxiliary verb:

- is a helping verb and cannot stand alone
- never changes form—you do not need to add –s for the third-person singular subject
- is followed by a verb, which also does not change in form

She **can speak** French.

It **will rain** tomorrow.

**Modal Auxiliary Verbs Used to Express Ability**

*Present*

*Past*

can	I <b>can</b> read long chapter books.	could	I <b>could</b> read three years ago.
cannot/can't	I <b>can't</b> speak German.	could not/couldn't	Last summer, I <b>couldn't</b> swim.

**Modal Auxiliary Verbs Used to Express Possibility**

*High Possibility*



*Impossibility*

<p><i>High Possibility</i></p> <p><i>Impossibility</i></p>	will	It <b>will</b> rain tomorrow.
	may	It <b>may</b> rain tomorrow.
	might	It <b>might</b> rain tomorrow.
	will not/won't	It <b>won't</b> rain tomorrow.

## Features of an Adventure Story

<b>Character(s)</b>	a memorable hero
<b>Setting(s)</b>	faraway, often imagined place
<b>Plot</b>	fast-paced action dangerous elements mystery or quest
<b>Theme</b>	relates to characteristics demonstrated by characters in the story, such as bravery, trustworthiness, loyalty, etc. common in many adventure stories

## WRITING PROMPT

Imagine a character gets lost in a remote, isolated area like the jungle, desert, mountains, forest, tundra, or on an island. You may also choose a specific place for the setting of your story. Write a one- to two-page story in which you show how the character survives.

Use the following questions to guide your thinking and writing:

- What is the setting like?
- What challenges must the character overcome? What kinds of problems must the character solve?
- What traits and values, or characteristics, does the character display? What thoughts and feelings does the character have?
- What elements of danger are present?
- What people or animals does the character meet?
- Does the character return home?
- How does the story end?

PURPOSE FOR READING

**Read carefully to explain how the use of figurative language helps tell the story.**

## CHARACTER SKETCH POSTER

Quotations from Text	Inferences
“the old seaman with the sabre cut on his cheek” (2)	Billy is easily recognizable and has lived a dangerous life.
“I remember the old seaman plodding to the inn door, dragging an enormous sea chest behind him.” (2)	Billy is a mysterious old sailor.
“tall, nut-brown man with gnarled hands and black, broken nails” (2)	Billy seems frightening and rough.
“‘Tell me when I’ve worked through that,’ he said, looking fierce.” (3)	Billy frightens and intimidates Jim and his father.
“He took me aside one day and promised me a penny on the first of every month if I would keep my eyes peeled for a seafaring man with one leg.” (3)	This suggests Billy is in danger and is hiding out.
“The old seaman’s stories about blood-thirsty pirates, ferocious storms at sea, and wild deeds on the Spanish Main terrified our guests.” (3)	Billy’s stories scare his listeners and suggest he has led a dangerous, mysterious life.

PURPOSE FOR READING

**Read to learn more about the upcoming voyage and Long John Silver's character.**

## Relative Pronouns

A **relative pronoun** refers to or replaces a noun or a pronoun and joins sections of a sentence together.

### People

### Things/Ideas

who

that

whom

which

whose

whose

PURPOSE FOR READING

**Read closely to understand how the use of figurative and descriptive language helps create a memorable plot and interesting characters.**

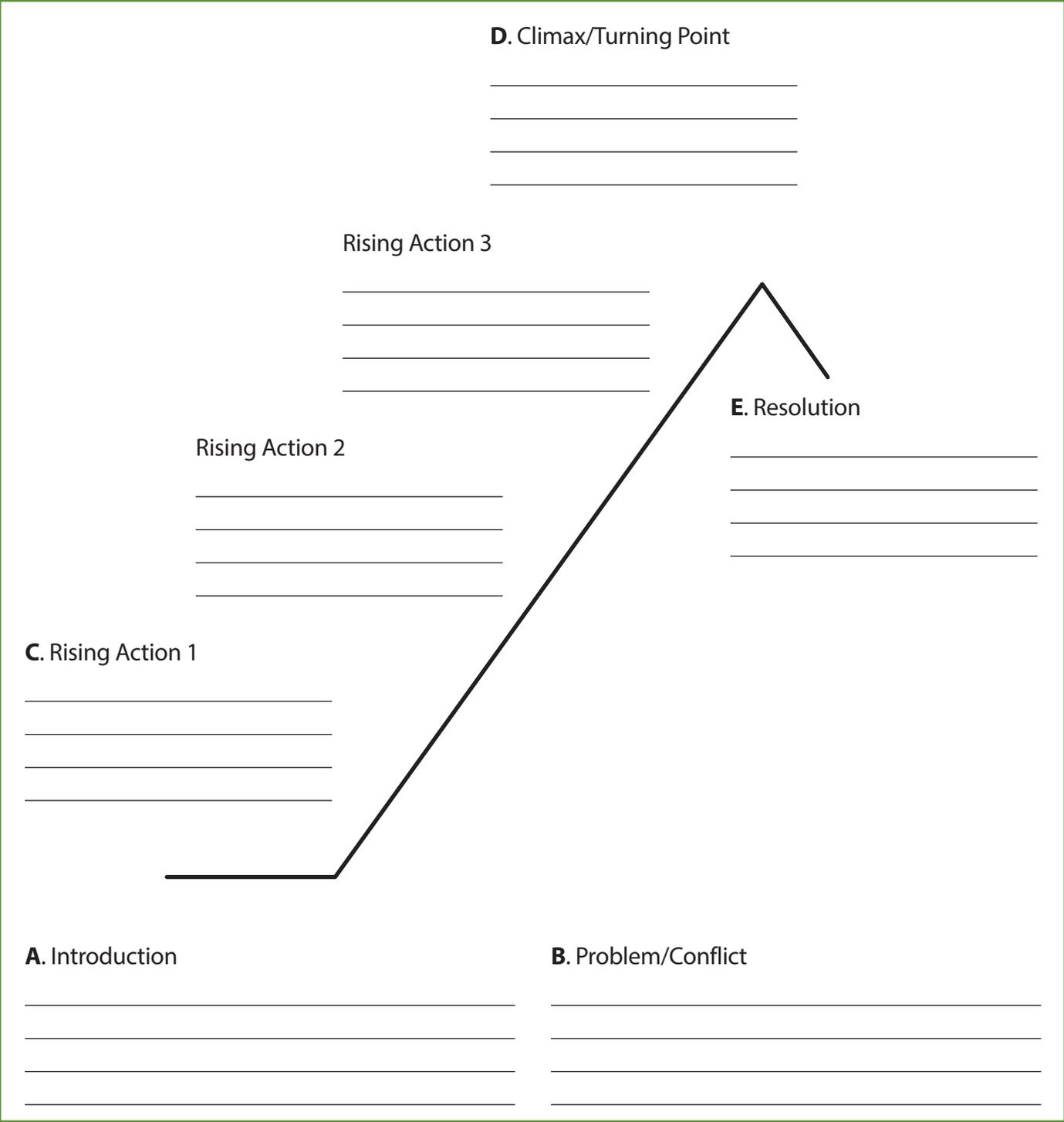
PURPOSE FOR READING

**Read to find out what Jim overhears while hiding in the apple barrel on the ship.**

PURPOSE FOR READING

**Read closely to examine the use of language and literary devices to understand how the events in this chapter impact the plot of the story.**

SHAPE OF A STORY CHART



PURPOSE FOR READING

**Read to learn what happens once Jim Hawkins arrives on Treasure Island.**

Squire Trelawney, Dr. Livesey, and the other gentlemen have asked me to record the story of Treasure Island, keeping nothing back but the bearings because there is still treasure there. Therefore, I take up my pen and go back to the time when my family ran the Admiral Benbow Inn, and the old seaman with the sabre cut on his cheek came to stay with us.

## ADVENTURE STORY RUBRIC

	<b>Exemplary</b>	<b>Strong</b>	<b>Developing</b>	<b>Beginning</b>
<b>Introduction</b>	The main characters are memorable and clearly described	The main characters are described but may need more detail	The main characters are described but details are unclear	The main characters are not described
	The setting is creative and clearly described	The setting is described but may need more detail	The setting is described but details are unclear	The setting is not described
	The hook grabs the reader's attention effectively	The hook grabs the reader's attention somewhat effectively	The hook does not grab the reader's attention	A hook is not included
<b>Body</b>	The story has a clear, interesting problem or conflict	The story has a clear problem or conflict	The story has a problem or conflict, but it is unclear	The story does not have a problem or conflict
	The story includes at least three effective Rising Action events	The story includes three Rising Action events that are somewhat effective	The story includes fewer than three Rising Action events that are either effective or somewhat effective	The story does not include Rising Action events
	The story proceeds in a suspenseful, logical sequence	The story proceeds in a logical sequence	The story proceeds in a somewhat logical sequence	The story does not proceed in a logical sequence
	The story has a clear, interesting climax or turning point	The story has a clear climax or turning point	The story has a climax or turning point, but it is unclear	The story does not have a climax or turning point
<b>Conclusion</b>	The conflict is resolved clearly and creatively	The conflict is clearly resolved	The conflict is not clearly resolved	The conflict is not resolved
<b>Language</b>	The story uses figurative language effectively	The story uses figurative language somewhat effectively	The story uses figurative language but not effectively	The story does not use figurative language
	The story incorporates several instances of dialogue that sound natural and further the plot line	The story includes some dialogue, but it does not contribute to the plot development	The story only includes dialogue once	The story does not include any dialogue
	The author shows rather than tells effectively	The author shows rather than tells somewhat effectively	The author shows rather than tells but not effectively	The author does not show rather than tell
	The story develops the characters creatively and effectively	The story develops the characters effectively	The story develops characters somewhat effectively	The story does not develop the characters

*You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.*

PURPOSE FOR READING

**Read to learn what happens next as tension grows between Captain Smollett's men and John Silver's pirates.**

PURPOSE FOR READING

**Read to understand how Jim thwarts the pirates' plan to sail away on the *Hispaniola* and what happens when Jim discovers Long John Silver and his gang have taken over the stockade.**

PURPOSE FOR READING

**Read to find out what Silver does to keep himself in control and out of harm's way.**

## Coordinating Conjunctions

A **coordinating conjunction** is a word that joins together words, phrases, or clauses of equal importance.

and

so

but

yet

PURPOSE FOR READING

**Read carefully to explain how the use of figurative language and literary devices helps tell what happens next in the story.**

PURPOSE FOR READING

**Read to discover if the treasure is found and how the story ends.**

PURPOSE FOR READING

**Read to closely examine the use of language and literary devices to understand how the story reaches its climax and resolution.**

## ADVENTURE STORY EDITING CHECKLIST

### Editing Checklist

After checking for each type of edit, place a check here.

#### Meaning (It sounds right when I read it aloud.)

- All my sentences have a subject and predicate.
- I included all the words I wanted to write.
- I removed repeated words or information.
- I have checked the lengths of my sentences and have split run-on sentences into two.
- I have used strong verbs and figurative language where possible.

#### Format

- All my paragraphs are indented.
- I have a title on the front.

#### Capitals

- I began each sentence with a capital letter.
- I used capital letters for all proper nouns.

#### Spelling

- I have checked the spelling for any words I was unsure of or my teacher marked.

#### Punctuation

- I read my writing aloud to check for commas at pauses and to check for periods, question marks, and exclamation points at the end of my sentences.
- I used commas and quotation marks in places where they belong.

## Recommended Resources for *Treasure Island*

### For Students

#### Adventure Stories

*Fish Finelli: Seagulls Don't Eat Pickles*, by E.S. Farber (Chronicle Books, 2014) ISBN: 978-1452128535

*Kidnapped*, by Robert Louis Stevenson (Waldman, 2008) ISBN: 978-1603400398

*Lilly and the Pirates*, by Phyllis Root (Boyd's Mills Press, 2010) ISBN: 978-1590785836

*Pirates Past Noon*, by Mary Pope Osborne (Random House Books for Young Readers, 1994) ISBN: 978-0679824251

*Robinson Crusoe (Core Classics Series)*, by Daniel Defoe (Core Knowledge Foundation, 2001) ISBN: 978-1890517021

*Swiss Family Robinson*, by Johann David Wyss (Waldman, 2008) ISBN: 978-1603400305

*The Ship of Lost Souls*, by Rachelle Delaney (Grosset and Dunlap, 2012) ISBN: 978-0448457772

*Treasure Island (Core Classics Series)*, by Robert Louis Stevenson (Core Knowledge Foundation, 1997) ISBN: 978-1890517045

#### Pirates

*Hook* (1991). Steven Spielberg. Rated PG.

*Lives of the Pirates: Swashbucklers, Scoundrels (Neighbors Beware!)*, by Kathleen Krull (HMH Books, 2013) ISBN: 978-0544104952

*Peter Pan* (1953). Disney. Rated G.

*Pirate*, by Richard Platt (DK Eyewitness Books, 2007) ISBN: 978-0756630058

Pirate 101 Online Game  
<https://www.pirate101.com/>

*Pirateology*, by Captain William Lubber (Candlewick, 2006) ISBN: 978-0763631437

*Pirates*, by Peter Chrisp (Kingfisher, 2014) ISBN: 978-0753471319

*Pirates: Magic Tree House Research Guide*, by Mary Pope Osborne (Random House Books for Young Readers, 2001) ISBN: 978-0375802997

St. Augustine Pirate and Treasure Museum: Glossary of Pirate Terms and Phrases  
<http://www.thepiratemuseum.com/images/stories/pdf/glossary22112.pdf>

*The Princess Bride* (1987). MGM/Fox. Rob Reiner, dir. Rated PG.

*Treasure Island* (1950). Disney. Byron Haskin, dir. Rated PG.

*What if You Met a Pirate?*, by Jan Adkins (Roaring Brook Press, 2006) ISBN: 978-1596431829

#### Ships and Nautical Terms

Boat Safe Kids  
<http://www.boatsafe.com/kids/index.htm>

Mystic Seaport: The Museum of America and the Sea  
<http://www.mysticseaport.org/>

Nautical Terms and Phrases: Their Meanings and Origins  
<http://www.history.navy.mil/trivia/trivia03.htm>

The Mariner's Museum  
<http://www.marinersmuseum.org/>

### For Teachers

#### Adventure Stories

*Kidnapped*, by Robert Louis Stevenson (Bantam, 1982) ISBN: 978-0553212600

*Robinson Crusoe*, by Daniel Defoe (W.W. Norton & Company, 1993) ISBN: 978-0393964523

*Treasure Island*, by Robert Louis Stevenson (Sterling, 2004) ISBN: 978-1402714573

#### Pirates

“Blackbeard and the Mutineers” scene from *Pirates of the Caribbean: On Stranger Tides* (2011). Disney. Gore Verbinski, dir. Rated PG-13  
<http://video.disney.com/watch/blackbeard-and-the-mutineers-4be3870d84403a0e1266b068>

Blackbeard's Queen Anne's Revenge, 1718  
<http://www.qaronline.org/History.aspx>

*Captain Phillips* movie trailer (2013). Sony Pictures. Paul Greengrass, dir. Rated PG-13.  
<http://oscar.go.com/nominees/best-picture/captain-phillips>

Historic Bath: Blackbeard the Pirate  
<http://www.nchistoricsites.org/bath/blackbeard.htm>

History of Somali Pirates  
<http://us.piratestorm.com/somalia-pirates>

Live Piracy Map

<http://www.icc-ccs.org/piracy-reporting-centre/live-piracy-map>

“Somali Pirates Continue High-Seas Attacks” NBC. (April 18, 2009)

<http://www.nbcnews.com/video/nightly-news/30281749#30281749>

St. Augustine Pirate and Treasure Museum: Pirates! A Curriculum-Based Educational Adventure in Pirate and Florida History

<http://www.thepiratemuseum.com/images/stories/pdf/curriculum.pdf>

*Under the Black Flag: The Romance and the Reality of Life Among the Pirates*, by David Cordingly (Random House Trade Paperbacks, 2006) ISBN: 978-0812977226

### Treasure Island

Robert Louis Stevenson

<http://www.robert-louis-stevenson.org/novels/7-treasure-island>

“Stevenson’s Inspiration? Blackbeard the Pirate and Treasure Island” by Sarah Degnan Moje (June 17, 2013)

<http://www.brighteducation.com/middle-school-english-lessons/127970-blackbeard-the-pirate-and->

[treasure-island/?cid=parse\\_ly\\_rec](http://www.brighteducation.com/middle-school-english-lessons/127970-blackbeard-the-pirate-and-treasure-island/?cid=parse_ly_rec)

“Stevenson’s ‘Treasure Island’: Still A Vast Delight”, by Jonathan Yardley (*The Washington Post*; April 17, 2006)

<http://www.washingtonpost.com/wp-dyn/content/article/2006/04/16/AR2006041601023.html>

Teacher’s Guide to The Core Classics Edition of Robert Louis Stevenson’s Treasure Island

[http://www.coreknowledge.org/mimik/mimik\\_uploads/documents/65/CCTI.pdf](http://www.coreknowledge.org/mimik/mimik_uploads/documents/65/CCTI.pdf) The Project Gutenberg EBook of Treasure Island, by Robert Louis Stevenson

<http://www.gutenberg.org/ebooks/120>

*Treasure Island* with Charlton Heston. (1990, DVD 2011). Not Rated.

University Libraries Rare Books and Special Collections: Robert Louis Stevenson, 1850-1894

<http://library.sc.edu/spcoll/britlit/rls/rls.html>



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