Welcome to ReadyGEN!

We are honored to be partnering with you to create ReadyGEN—a curriculum built to address the ELA Common Core Standards, the Publisher’s Criteria, and New York City’s Literacy requirements.

As we enter the final stages of development, we want to ensure your timely access to instructional resources for planning and implementation. You will note that a number of your classroom materials are in a pre-publication format. For this first delivery you will find:

- Unit 1 Text Collection, Sleuth, and Reader’s and Writer’s Journal in a single student book titled *Start of the Year Student Materials*

- Unit 1 Teacher’s Guide

In combination with the trade books you received, these materials provide what you need to start your journey with ReadyGEN. A materials delivery schedule can be found at [PearsonSchool.com/NYCRGBGEN](http://PearsonSchool.com/NYCRGBGEN). This site will also be your resource for advance postings of instructional materials and professional development information.

The phased ReadyGEN delivery offers you the unique opportunity to provide feedback on the prepublication materials to ensure the very best fit for NYC classrooms. Your feedback will be collected through December 2013 and will be incorporated prior to delivery of finalized Teacher’s Guides and Scaffolded Strategies Handbooks for each ReadyGEN teacher.

We are privileged to have this opportunity to collaborate with the great city of New York, and we look forward to working with you to set your students on the path to reading and writing success.

Sincerely,
The ReadyGEN Team
Greetings, fellow teachers!

I am very excited for you as you launch ReadyGEN in your classroom. Of all the interesting components represented in ReadyGEN, text-based approaches to comprehension are the ones that I am optimistic will bring a revitalized approach to reading instruction to your classroom. Based on the Common Core State Standards, we have designed instructional practices that will guide your students to more effective use of close reading of texts, which in turn will lead them to a deeper understanding of text meaning, author’s intent, perspective, and related comprehension goals. I am interested in how your students advance through oral, written, and listening skills as you use ReadyGEN to scaffold their learning. I encourage you to enjoy the leap forward with your students as they progress in reading skills and understandings with ReadyGEN.

Sincerely,

Sharon Vaughn
University of Texas

Welcome to ReadyGEN!

We are very excited to bring you the opportunity to enjoy the integration of the reading and writing experience: a hallmark of the Common Core State Standards. The rich selection of literature in ReadyGEN combines with a strong foundation of knowledge learning in a wide range of subject areas to make this program a true standout for students and teachers alike. The program’s creators have taken great care with the choice of texts, always paying close attention to the science and social studies standards that are crucial to students’ success. The synergy between reading and writing is powerful—it speaks to the real-world lifestyles of 21st-century children while preparing them for college and their future careers.

This first unit creates a warm and inviting space for students to do their most rigorous work in both literary and informational texts, and to develop the writing skills that will guide them along the staircase of complexity! We are so glad to welcome you and your students as partners in this, the wonderful world of ReadyGEN.

Pam Allyn
Executive Director and Founder, LitLife and LitWorld
What Excites Me About CCSS, Knowledge, and ReadyGEN

What excites me about the Common Core State Standards is that knowledge is at the core. Acquiring knowledge and the skills to do this independently are the keys to success in our digital-global age.

What excites me about the digital-global age is the increased knowledge about words. Words are the labels for concepts, and concepts are the foundation of knowledge. The digital revolution has resulted in an increase in the amount of and access to knowledge; this has also increased our knowledge about words.

What excites me about ReadyGEN is that this is the first program to use the rich knowledge about words from the digital-global age to ensure that students attain the vast knowledge about the world that defines the 21st century. The rich, complex texts that are the instructional foundation of this program provide systems for understanding both how words work in complex texts and which of the words in these complex texts unlock the knowledge of critical content domains.

Elfrieda H. Hiebert
TextProject and University of California, Santa Cruz

ReadyGEN is an exciting, engaging experience for kids.

ReadyGEN provides an exciting, engaging experience for children. The program features challenging but interesting selections, and rigorous yet motivating activities. ReadyGEN has everything you need to get this generation of readers and writers ready to meet the challenge presented by the Common Core.

P. David Pearson
University of California, Berkeley
UNIT 1

Depending on Each Other

[Image of children recycling]

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Go to PearsonSchool.com/NYCRreadyGEN for the Curriculum Updates.
• End of Unit Assessment
• Routines
• Text Complexity Rubrics

www.PearsonSchool.com/NYCRreadyGEN
**Path to Common Core Success**

**Dig Deeply into Complex Text**

**Big Ideas**
- Interdependence

**Enduring Understandings**
- **Readers** understand how a character’s actions are influenced by the settings and sequence of events described in a text.
- **Writers** understand that a writer’s techniques help readers get to know characters, their experiences, and their responses to situations.
- **Learners** understand that people change in relation to their surroundings.

**“Knows” and “Dos”**

**ESSENTIAL QUESTIONS**
How do characters’ responses and reactions affect the text?

How do **writers** use dialogue and details to develop characters and their experiences?

**MODULE GOALS**

**Readers** will determine a theme of a text by comparing and contrasting how characters, settings, or events in a story are impacted by a challenge.

**Writers** will use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events that show the responses of characters to challenging situations.

**Learners** will demonstrate an understanding of how people change in relation to their surroundings.

4  Depending on Each Other • Unit 1 Module A
Depending on Each Other

Text Set

**ANCHOR TEXT**

Night of the Spadefoot Toads
610L Literary Text

**SUPPORTING TEXTS**

“Shells” from Every Living Thing
870L Literary Text

Hatchet
1020L Literary Text

**SLEUTH**

“Fishy Business”
“Welcome to the Neighborhood?”

PERFORMANCE-BASED WRITING ASSESSMENT

**MAKING A DIFFERENCE**

Students will write a narrative short story or drama with a clear beginning, middle, and end about a character that demonstrates a commitment to the environment.

**TARGET STANDARDS**

Common Core Learning Standard W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
ReadyGEN provides systems for understanding both how words work in complex texts and also which of the words in these complex texts unlock the knowledge of critical content domains.

**TEXT-BASED VOCABULARY**
Generally, these are Tier III words that are important for understanding concepts within a text. These words are addressed during focused reading instruction.
- Words needed to comprehend the text
- Words from other disciplines
- Words that are part of a word family or semantic network
- Words central to unlocking the enduring understanding of the text

**WORDS IN CONTEXT**
Generally, these are Tier II words, which are sophisticated or unusual words for known concepts. These words are taught in context during close reading and often reinforced after.
- Words requiring more explanation in order for text to be understood
- Words supported by the text for meaning
- Words that are less abstract

For Spanish cognates, see the Scaffolding Strategies Handbook.

Tier I vocabulary instruction is available in Pearson’s ReadyGEN Phonics Kit or Word Analysis Kit.
ANCHOR TEXT  *Night of the Spadefoot Toads*

**TEXT-BASED VOCABULARY**
- claimed
- experiment
- guffaws
- cycled
- species
- sleeted
- ecosystems
- biomes
- lush
- wry
- baffled
- haunches
- deflated
- skirts
- marvel
- vernal
- agitated
- extinct
- careens
- straggle
- welling
- dwindled
- feebly
- inherited
- illegal
- sinister
- murky
- strides
- gestures
- pleading
- interfere
- lurches
- clenches
- trudges
- swoop
- treading
- skitter
- wheedle

**WORDS IN CONTEXT**
- whipsnakes
- sidewinders
- horned toads
- chuckwalla
- lizards
- shed
- wash
- wolfs
- parotid glands
- amphibians
- curriculum
- lean-to
- crustaceans
- herpetologist
- scrawl
- hasp
- peepers
- spadefoot toads
- waders
- sprouting
- query
- surveying
- construction
- tripod
- particular
- rummages
- document (v)
- antifreeze
- Antarctic skuas
- Adélie penguins
- insignia
- canopy
- fairy shrimp
- fingernail clams
- caddisfly larvae
- receiver
- mouthpiece

**SUPPORTING TEXT  “Shells” from Every Living Thing**

**TEXT-BASED VOCABULARY**
- dully
- fiercely
- prejudiced
- peering
- shrugged
- assured
- craned
- stupefied
- tank

**WORDS IN CONTEXT**
- condominium
- residents
- talc
- hermit
- dramatic

**SUPPORTING TEXT  Hatchet**

**TEXT-BASED VOCABULARY**
- gestures
- wincing
- ignite
- exasperation
- depression
- gratified
- registered
- painstaking

**WORDS IN CONTEXT**
- straining
- gingerly
- tinder
- kindling
- haunches
**UNIT 1 • MODULE A • PLANNER**

**Suggested Common Core Lesson Plan**

**READING**
30–40 minutes
- First Read of the Lesson
- Second Read of the Lesson
- Focused Reading Instruction
- Independent Reading Practice
- Reading Wrap-Up

**SMALL GROUP**
30–40 minutes
- Strategic Support
- Extensions

**INDEPENDENT READING**
- Daily

**WRITING**
30–40 minutes
- Narrative Writing
- Independent Writing Practice
- Writing Wrap-Up

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**LESSON 1**
Teacher's Guide, pp. 10–17
READ Trade Book pp. 1–11
Night of the Spadefoot Toads

**READING FOCUS**
Writers understand that a writer’s techniques help readers get to know characters, their experiences, and their responses to situations.

**WRITING FOCUS**
Establish a situation and introduce characters.

**LESSON 2**
Teacher's Guide, pp. 18–25
READ Trade Book pp. 12–35
Night of the Spadefoot Toads

**READING FOCUS**
Writers understand that a writer’s techniques help readers get to know characters, their experiences, and their responses to situations.

**WRITING FOCUS**
Use sensory details to describe a setting.

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**LESSON 6**
Teacher's Guide, pp. 50–57
READ Trade Book pp. 111–134
Night of the Spadefoot Toads

**READING FOCUS**
Readers understand how a character’s actions are influenced by the settings and sequence of events described in a text.

**WRITING FOCUS**
Develop a setting that can influence a character’s actions.

**LESSON 7**
Teacher's Guide, pp. 58–65
READ Trade Book pp. 135–154
Night of the Spadefoot Toads

**READING FOCUS**
Writers understand that a writer’s techniques help readers get to know characters, their experiences, and their responses to situations.

**WRITING FOCUS**
Establish writing style based on revision of sentences.

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**LESSON 11**
Teacher's Guide, pp. 90–97
READ Trade Book pp. 214–218
Night of the Spadefoot Toads

**READING FOCUS**
Learners understand that people change in relation to their surroundings.

**WRITING FOCUS**
Write a brief narrative that reveals the theme.

**LESSON 12**
Teacher's Guide, pp. 98–105
READ Text Collection pp. 4–11
“Shells” from Every Living Thing

**READING FOCUS**
Writers understand that writer’s techniques help readers get to know characters, their experiences and their responses to situations.

**WRITING FOCUS**
Analyze how visual elements contribute to theme, tone, and meaning of text.

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**LESSON 16**
Teacher's Guide, pp. 130–137
READ Text Collection pp. 12–25
Hatchet

**READING FOCUS**
Readers understand how a character’s actions are influenced by the settings and sequence of events described in a text.

**WRITING FOCUS**
Revise a narrative, adding transitional words.

**LESSON 17**

**COMPARE**
- Night of the Spadefoot Toads
- Hatchet

**READING FOCUS**
Learners understand that people change in relation to their surroundings.

**WRITING FOCUS**
Analyze how visual elements contribute to theme, tone, and meaning of text.

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Depending on Each Other • Unit 1 Module A
### READING FOCUS

Writers understand that a writer's techniques help readers get to know characters, their experiences, and their responses to situations.

### WRITING FOCUS

- Establish a point of view in a narrative.
- Develop a relationship between two characters with dialogue.
- Write a brief narrative that shows an event's influence on different characters.
- Introduce and develop conflict in a narrative.
- Introduce and develop conflict in a narrative.
- Develop the theme of a narrative with descriptive details and figurative language.
- Plan, draft, and revise a short narrative.

### PERFORMANCE-BASED ASSESSMENT

**TASK: MAKING A DIFFERENCE**

Students will write a narrative short story or drama with a clear beginning, middle, and end about a character that demonstrates a commitment to the environment.
Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapter 1 of Night of the Spadefoot Toads and work through the first lesson: Writers understand that writers’ techniques help readers get to know characters, their experiences, and their responses to situations.

First Read of the Lesson

EXPLORE THE TEXT Introduce the novel Night of the Spadefoot Toads to students. Have students read the text on the front and back covers and focus on the cover illustration. Next, have them page through the text to see how it is organized (by chapters). Remind students about the Essential Questions as they read: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ ALOUD CHAPTER 1 Use the Read Aloud Routine. As you introduce a new text for the first time, read aloud the first chapter as students follow along in their books. Gradually, as students progress through the book, they can read silently on their own. In this first reading, students should focus on understanding the “gist” of the text, or who the characters are and what is happening. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 1 of the Reader’s and Writer’s Journal.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING  During guided close rereading, have students focus on key details about the main characters and events. Use the following questions to lead the discussion.

• Who is the main character, and what do you know about him so far?
  (Ben, who moved to Massachusetts from Arizona two months ago, “still feels new,” and knows about mice) **Key Ideas and Details**

• **Vocabulary**  Look closely at the phrase “Along with whipsnakes and sidewinders.” What are *whipsnakes* and *sidewinders*? How are they related? Use context clues. (The text previously mentioned rattlesnakes, and *whipsnakes* contains the word *snake*. Since *sidewinders* is grouped with *whipsnakes*, both must be snakes. They are different species of snakes.)

• **Vocabulary**  Using context clues, what can you tell about horned toads and chuckwalla lizards? (They are animals that live in the desert.)

• What happens after Ben takes the mouse out of its cage? (Ryan takes it from Ben, and the mouse escapes and runs loose. As some of the students panic, Ben prepares to recapture the mouse. Then Mrs. Tibbets appears in the classroom doorway.) **Key Ideas and Details**

• What is Ben’s reaction during the scene? (Ben is calm and does not panic like the other students. He stays calm even when the teacher returns.) **What does his reaction reveal about him?** (Ben is calm and responsible. He does not always do what other kids do. Also, he seems confident about handling animals.) **Key Ideas and Details**

• What do Ben and Mrs. Tibbets talk about? (They discuss that mice can be more than just pets.) **What does this suggest about them?** (Ben and Mrs. Tibbets both know a lot about and have experience with animals.) **Key Ideas and Details**

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**ENGLISH LANGUAGE LEARNERS**  **UNFAMILIAR WORDS**  Students might not be familiar with the English names for some of the animals mentioned on p. 2. Provide pictures of some of these animals. If possible, associate these pictures with the animal names from the students’ native language.

**STRATEGIC SUPPORT**  **READING ANALYSIS**  Students may have difficulty understanding what “cycle of life” (p. 5) means. Show visuals of a life cycle of an animal from a science text. Then have students identify clues in the text that help explain this “cycle of life.” (“all species depend on other forms of life to live”; “make sure the species survives”)

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11
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapter 1. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 4 in their Reader’s and Writer’s Journals.

Have students focus on the word species. What words on p. 2 relate to the word species? Have students list words such as diamondback rattlesnakes, whipsnakes, horned toads, and so on.

Text-Based Conversation

Use the Small Group Discussion Routine. Remind students that writers develop characters by describing them and their actions as well as their responses to events. Have small groups go back to the text to identify important moments in Chapter 1 that help develop characters, particularly Ben.

After small groups have discussed the chapter, as a class compare important moments and the conclusions students draw about what these moments reveal about character. Make sure students locate specific parts of the text to support their thinking. Explain that you will now dig deeper into the text to better understand the meaning.

TEAM TALK  STATE AND SUPPORT AN OPINION  Use the Team Talk Routine. Do you think Ben should have taken the mouse out of the cage? Use details from the text to support why or why not. (Possible responses: Yes: Ben knows about mice from Mr. Thompson at the Desert Museum and he respects them. No: There wasn’t a teacher present, so Ben should have left the mice alone.)
Remind students that characters are who a story is about. Main—or major—characters are central to a story, while minor characters are less important. Writers develop characters by describing how they look (traits), their personality (thoughts and feelings), and what they do (actions). Compare characters to learn more about them.

Have students use the Venn diagram to record details from the text to answer the questions. Before they begin, you may wish to model finding a text detail and recording it in the appropriate place on the Venn diagram.

**KEY IDEAS AND DETAILS** Focus on the first page of Chapter 1.
- What are some of Frankie’s traits, feelings, and actions?
- What are some of Ben’s traits, feelings, and actions?
- How are Frankie and Ben similar?
- How are they different?

**Independent Reading Practice**

**READING ANALYSIS: COMPARE CHARACTERS** Have students work independently to complete their own Venn diagrams to compare two other characters in Chapter 1.

**WRITING IN RESPONSE TO READING** Have students turn to p. 5 in their Reader’s and Writer’s Journals. On a separate sheet of paper, have them write a response to the prompt: Reread the third full paragraph on p. 8. Ben reluctantly sits next to Ryan because it’s the only place in the classroom. Do you think Ben is right to want to stay away from Ryan? State your opinion and support it using evidence from the text.

**Reading Wrap-Up**

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction

MONITOR PROGRESS

If...students struggle to understand comparing character traits and actions, then...use the Reading Analysis lesson in small group to help them work through the Venn Diagram.

If...students need extra support to understand the story, then...use the Close Reading Workshop in small group to provide scaffolded support.

Reading Analysis

Help students work through the Venn diagram comparing characters in Chapter 1, such as Ryan and Mrs. Tibbets. First, have students choose two different characters to compare and contrast. Next, model how to mark up the text to identify details about each character. You may wish to guide students to label their Venn diagrams and record traits, feelings, and actions for one character and then follow the same process for the second character. Remind students that a character trait, feeling, or action may apply to both characters. Have students include these details in the middle section of the Venn diagram.

Close Reading Workshop

REVISIT NIGHT OF THE SPADEFOOT TOADS As you reread p. 6 aloud, have students follow along in their texts. Then discuss the following questions with the group.

1. What clues does the author use to contrast the characters of Ben, Ryan, and Frankie? (Their reactions to the mouse getting loose emphasize their differences: Ryan shrieks and yells, Frankie makes fun of the situation, and Ben keeps calm.)

2. What do Ben’s responses to challenges reveal about his character? Use at least three details from the text to support your viewpoint. (Even though Ben didn’t let the mouse loose, he did take it out of the cage. He feels responsible and wants to fix the situation. When Ben is afraid Ryan will crush the mouse, Ben “lets go,” letting the mouse jump onto the floor. Most of the kids panic, but Ben pushes “his way through the crowd,” saying “I’ll get it!”)

3. Find someone in your group who has a different view of what Ben’s responses reveal about his character. List two questions about the passage to ask your classmate. (Possible responses: Was it Ben’s fault the mouse got loose? Should Ben be the one to “scoop up” the mouse?)

Depending on Each Other • Unit 1 Module A • Lesson 1
Reading Analysis

First, have students complete a Venn diagram for Ben and Frankie based on what they read in Chapter 1. Then, have students complete a Venn diagram for Ben and Ryan. Finally, have students create a three-circle Venn diagram with information from the two-circle Venn diagrams. Have students discuss the following questions:

- **How is Ben, the main character, different from Frankie and Ryan?** (Ben has only been at his school for two months. Ben also knows about mice and other animals.)

- **How are Ben’s and Ryan’s actions different from Frankie’s?** (They both handle the mouse when it is out of its cage, and they don’t make fun of the teacher.)

- **What do Ben, Frankie, and Ryan all have in common?** (They are all fifth graders in Mrs. Tibbets’s science class.)

**MONITOR PROGRESS**

If…students understand how to compare two characters, then…extend the activity by having students compare and contrast three characters.
Writing
Narrative Writing
Compare and Contrast Characters

TEACH Remind students that in a story, an author includes details about characters’ traits, thoughts, feelings, and actions. These details can be used to compare and contrast characters, or identify how they are similar and different.

- What characters appear in Chapter 1 of Night of the Spadefoot Toads?
- How are they similar and different?
- What do these similarities and differences say about each character?

ANALYZE THE MODEL Direct students to p. 3. Point out how the author introduces a character and describes his actions and traits, as well as how other characters respond to him. This information conveys what the character is like.

Ryan Brisson starts pounding on a desk not far from the table. “Ben! Ben!” he yells. “Sit here!”...

Ryan’s a skinny little kid who wears glasses. One of the lenses is covered over with a patch, and the other lens magnifies his good eye. He’s always peering at people out of that one big eye. He’s the most hyper kid that Ben has ever met. It’s like his mother gives him a pound of sugar right before he leaves for school every day. He drives Ben crazy. He drives the other kids crazy. He even drives the teachers crazy.

Introduces a character and describes his actions and traits, and how other characters respond to him.

Point out the next paragraph on p. 3, which includes details about the main character’s thoughts and feelings:

Ben wishes he had a real friend. Not like Jenny, who only talks to him because she sits in front of him. Or Ryan, who is officially wacko. He’d like to find someone like Toby, his best friend back in Tucson.

Provides details about a character’s thoughts and feelings.

The author has now provided details about two different characters. These details can be used to compare and contrast the two characters.
**Conventions** Common and Proper Nouns

**TEACH AND MODEL** Remind students that a **common noun** names an unspecific person, place, thing, or idea. A **proper noun** names a specific person, place, thing, or idea and is always capitalized. Have students do the Lesson 1 activity on p. 8 of their *Reader’s and Writer’s Journal*.

- **Common nouns are not capitalized.**
- **Proper nouns are always capitalized.**

**Independent Writing Practice**

**WRITING** Now ask students to write two paragraphs in their *Reader’s and Writer’s Journals*, p. 9, to compare and contrast two characters from the story. Have them

1. choose two characters to compare and contrast.
2. find descriptions of each character’s traits, thoughts, feelings, words, and actions.
3. write about one character in each paragraph.

**USE TECHNOLOGY** If available, have students use computers or electronic tablets to draft their paragraphs.

**APPLY** During Independent Writing Practice, have students check their drafts to be sure that they capitalize all proper nouns.

**Writing Wrap-Up**

Ask volunteers to read their paragraphs aloud. Have the class name the characters and discuss how they are alike and different.

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**ENGLISH LANGUAGE LEARNERS**

**FIGURATIVE LANGUAGE** Explain that the sentence “It’s like his mother gives him a pound of sugar right before he leaves for school every day.” (p. 3) is an exaggerated way to say that Ryan is energetic.

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**STRATEGIC SUPPORT**

**PREWRITING** Have struggling students use a Venn diagram to identify characters’ similarities and differences before they begin writing.
Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapters 2–3 of Night of the Spadefoot Toads and work through the lesson: Writers understand that writers’ techniques help readers get to know characters, their experiences and their responses to situations.

First Read of the Lesson

EXPLORE THE TEXT Preview Chapters 2–3 with students. Invite them to flip through the pages noting text features like chapter numbers and section breaks. Remind readers that their first reading of these chapters will be directed at developing an understanding of the characters and events.

Before reading, remind students about the Essential Questions: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ TOGETHER CHAPTERS 2–3 Use the Shared Reading Routine. As you read these chapters for the first time, call on students to read paragraphs aloud. If necessary, intervene briefly to help students practice correct pronunciation. Read one or two paragraphs aloud yourself, to model fluent reading. In this first reading, remind students to focus on understanding the “gist” of the text, or what happens and which characters are involved. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 1 of the Reader’s and Writer’s Journal.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING  During guided close reading, have students focus on key ideas that develop the characters and events of the story. Use the following questions to lead the discussion.

• On p. 13, Jenny is described as a “book sponge.” Is sponge used literally? (No, it is a figure of speech.) How can you tell what this figure of speech means? (The next sentences explain that Jenny reads a lot, so she soaks up books like a sponge.) Why might the writer have used this technique to describe Jenny? (It creates a vivid image.) Craft and Structure

• Vocabulary  Look at p. 19. Shed is used as an adjective in the text. What is the shed skin of a snake? (The outer layer of skin that a snake discards when it is outgrown.) What does shed mean when it is a noun? (a small building)

• What does Ben miss about the desert? Use details from the text to support your answer. (He misses his relationship with the people at the Desert Museum, and his friend Toby. He also misses the landscape and animals: the river wash, mice, lizards, javelinas, and snakes.) Key Ideas and Details

• On p. 27, why does Ben “[have] to get out of the house”? Use details from the text to explain. (He is “a grouch.” Some of the reasons are that he is upset about Frankie’s teasing, he misses Arizona, he is upset that his box from his old house has not arrived, he doesn’t like the weather, and his sister is being a pest.) Key Ideas and Details

• Look at p. 31. Why does Ben put the frog in his pocket? (He wonders what Mrs. Tibbets could tell him about the frog, because he likes learning about animals. He might want to find out why or how the frog makes that sound.) Why does he decide to keep it? Why in the garage? (He wants to have something that is his own, that no one else knows about. He might feel homesick for his terrarium and want to have an animal of his own.) Key Ideas and Details

ENGLISH LANGUAGE LEARNERS

IDIOMS  Help students understand the idiom bug, used on pp. 34 and 35:

“Larry Dunstan has been bugging the heck out of me.”

“Don’t let those Massachusetts kids bug you.”

Explain that bug does not have to do with insects. It is another way of saying “bother, irritate, or annoy.”

STRATEGIC SUPPORT

BACKGROUND KNOWLEDGE  Students may not know that Captain Kidd is a famous British pirate. On p. 17, Frankie is teasing Ryan about his eye patch, something often associated with pirates.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapters 2–3. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 4 in their Reader’s and Writer’s Journals.

Text-Based Conversation

Use the Paired Discussion Routine. Have students go back to the text to identify important information about characters in Chapters 2–3. Use questions such as these to guide students in close reading to identify characterization in the text:

- Choose a character. What do you learn about him or her in Chapters 2–3?
- What details in the text support your impressions of the characters?

You may wish to provide a model through a think aloud, such as the following: I know that Jenny is friendly and smart. On p. 13, I learn that Jenny has straight, smooth, black hair, and a gap between her front teeth. Now I know what she looks like. I also see that Jenny is interested in learning. Jenny reads books of her own choosing, even when she is supposed to be paying attention in class. I know she is friendly because she smiles at Ben in a way that is “relaxed and friendly” (p. 13).

After student pairs have discussed the chapters, invite the whole class to compare their selected details and interpretations. Make sure students use specific parts of the text to support their answers. Explain that you will look at the text again to better understand the meaning.

TEAM TALK

STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think it was a good idea for Ben to convince his parents to leave the toad in the laundry room? Use details from the text to support why or why not. (Possible responses: Yes: Ben “was happy and so was the toad,” and the toad ate the spiders in the laundry room. No: Ben knows a lot about animals and he should have known that a toad belongs outside in its natural environment, even if it “doesn’t seem to care where it is.”)
Language Analysis  Craft and Structure

Focus students on rereading the text to better understand the author’s choices and how they shape meaning. An author may choose to vary the length or structure of sentences. Writers also carefully choose precise words and descriptive details to create images.

SENTENCE STRUCTURE  Ask students to focus on p. 29.
  • What do you notice is different about p. 29 than most other pages? (The paragraphs are short. Some are only a few words long.)
  • What would be different if some of the short paragraphs were run together into a long one? (The lines would not seem as important or effective.)
  • What effect on the reader do these short paragraphs have? (These short sentences create a feeling of excitement, or anticipation. They make the reader pay closer attention to the lines that are set off by themselves.)

SENSORY DETAILS  Focus on the passage “Then he hears it” through “...in this dull, gray landscape” on p. 29.
  • What specific sensory words and phrases help you form a mental image of the sound Ben hears? (silvery; whistle; chirp; peep; not a bird; clear, bell-like; rising in pitch)
  • Based on the sensory details, what do you think the noise sounds like? (It sounds like a small or high-pitched bell, but it cuts off rather than fading out for a long time the way big bells do. It sounds a little like the call of a bird.)

After your classroom discussion, have students turn to p. 7 of the Reader’s and Writer’s Journal to answer questions about another portion of the text.

Independent Reading Practice

LANGUAGE ANALYSIS: CRAFT AND STRUCTURE  Have students work independently to complete their own analysis of a descriptive passage, such as the first four full paragraphs on p. 30.

WRITING IN RESPONSE TO READING  Have students turn to p. 5 in their Reader’s and Writer’s Journals and use a separate sheet of paper to write a response to the prompt: Reread the fifth paragraph on p. 21. Use details from the book to write an informative paragraph explaining what a terrarium is.

Reading Wrap-Up

SHARE WRITTEN RESPONSES  Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction

**MONITOR PROGRESS**

If...students struggle to understand how writer’s techniques impact the way readers get to know the experiences of characters, then...use the Language Analysis lesson in small group to help focus on word choice.

**Fluency Check**  To provide practice with reading fluently, have students use the Oral Reading activity.

Language Analysis

Help students read pp. 28–29 closely and focus on setting. Point out that the author’s choice of words does more than show how the place looks and sounds. The author also uses words to create a mood, or atmosphere. Tell students that analyzing the words in the story can help determine the mood.

Have students look at the passage and identify words that are repeated, marking them with sticky notes. Students can make a list of repeated words, noting how many times they appear. (soggy, 2; path, 4; rain/raindrops, 4; wet, 3) Have students then group the words. (Possible answer: All the words except path are about water.) Have students identify and list other words that are related to the repeated words. (soaked, trickles, seeps, muddy, pools, cold)

Oral Reading

**EXPRESSION**  Direct students to look at p. 25. Point out that the words enclosed in quotation marks are spoken aloud by characters in the story. Have students listen as you read the dialogue and exposition using appropriate expression. Ask students to pay attention to how you use your voice to indicate emphasis and emotion.

Have students read orally from a level-appropriate reader that features dialogue, such as a selection from the Independent Reading List. Listen as they read. Provide feedback on their expression. Encourage each reader to adjust his or her volume to convey the meaning and also the emotional content of the words they read.
If...students understand how a writer’s techniques impact the way readers get to know the characters’ experiences, then...extend the lesson by having students respond to extension questions.

## Language Analysis

Direct students to reread the last paragraph on p. 18, and discuss the following questions:

- **Find an example of precise word choice that adds meaning to your understanding. Explain your choice.** (Possible answers: “Whipped” instead of “blew” makes a strong impression on the reader. “Everything races and crashes” gives living traits to weather. It makes the weather and the environment seem like something you can interact with instead of just being affected by.)

- **Why are some of the words in italics?** (They are Ben’s inner thoughts, quoted directly instead of being described.)

- **How does reading Ben’s thoughts directly affect the way the reader gets to know him?** (The reader feels more connected to Ben, knowing what goes on inside his mind.)
Writing

Narrative Writing

Analyze Author’s Style

TEACH Remind students that an author chooses not just what to describe in a story, but how to describe it. The sentences an author uses—and the descriptive and sensory details he or she includes—are all part of the author’s style.

• What types of sentences does the author use? How long are they?
• What descriptive and sensory details and concrete words are included?
• How do the sentences, details, and words convey the author’s style?

ANALYZE THE MODEL Through the discussion, help students see that the author uses different types of sentences with various lengths, as well as sentence fragments. Have students reread the first three paragraphs on p. 16.

“So-no-ran, sno-ring,” Frankie sneers. Whatever. It’s all he ever talks about. Who cares about Toooo-sahn anyway?”

Ben pretends he doesn’t hear. Jenny looks back at Ben and rolls her eyes. He shrugs. He wonders if it’s true. Is it all he talks about? Maybe so, he thinks. And it’s no wonder. Tucson sure was better than here. Especially with kids like Frankie around. Finally he sneaks a glance at Frankie, who’s smirking at his friends. Tommy Miller reaches across the aisle and gives him a high-five.

Some sentences are short; others are long. Both statements and questions are included.

Focus on the fifth paragraph on p. 18. Point out the specific descriptive and sensory details and concrete words the author includes. These elements create vivid images and help the reader “experience” the setting.

The ground is like a soaked sponge—the water wells up around his shoes. The smell of the wet earth fills the heavy air. He’s never seen this much water lying around before.

Descriptive and sensory details and concrete words create vivid images for the reader.

The author establishes his style through the varied sentence types and lengths, descriptive and sensory details, and concrete words. The author’s style creates a particular effect and mood.
Conventions Abstract Nouns

TEACH AND MODEL Remind students that abstract nouns, unlike concrete nouns, refer to things we cannot experience with our senses. Abstract nouns are used to talk about ideas, feelings, and qualities, such as truth and bravery. Assign p. 8 in the Reader’s and Writer’s Journal to give students practice with abstract nouns.

In fact, she reads so much that she gets in trouble for it.

Trouble is not something you can see, smell, taste, hear, or touch.

Independent Writing Practice

WRITING Now ask students to write three or more paragraphs in their Reader’s and Writer’s Journals, p. 9, analyzing the author’s style. Have them

1. choose a 5–10 line passage from Chapter 2 or 3 to analyze.
2. look at sentence length, descriptive words, and sensory details in the passage.
3. consider how these elements create particular effects and convey meaning.

USE TECHNOLOGY If possible, have students e-mail typed drafts of their paragraphs to a partner for review. Pairs should exchange comments via e-mail.

APPLY Have students review their completed paragraphs and circle or highlight any abstract nouns they used.

Writing Wrap-Up

Ask volunteers to read their paragraphs aloud. Have the class discuss how the author’s unique style creates particular effects and conveys meaning.

ENGLISH LANGUAGE LEARNERS

CONVENTIONS Have partners make a list of nouns, including five feelings and five ideas. Review each pair’s list, checking that all words are nouns. Ask pairs to then underline any abstract nouns that appear on their list.

STRATEGIC SUPPORT

CONVENTIONS Help struggling students look for suffixes that commonly indicate abstract nouns. Point out that words ending in -ion, -ism, and -ness, such as information, enthusiasm, and grouchiness, are frequently abstract nouns.
Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapters 4 and 5 of Night of the Spadefoot Toads and work through the third lesson: Writers understand that writers’ techniques help readers get to know characters, their experiences, and their responses to situations.

First Read of the Lesson

EXPLORE THE TEXT Ask volunteers to list three of the main events from the previous chapters. Then, guide students to summarize the plot so far as a class. Remind students about the Essential Questions: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences? Encourage them to think about how the writer has developed point of view so far.

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ ALOUD CHAPTERS 4 and 5 Use the Read Aloud Routine. Read aloud the fourth and fifth chapters as students follow along in their books. Gradually, as students progress through the book, they can read silently on their own. In this first reading, students should focus on understanding the “gist” of the text, or who the characters are and what is happening. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 1 of the Reader’s and Writer’s Journal.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close reading, have students focus on how the writer helps readers get to know Ben through his experiences and responses to situations. Use the following questions to lead the discussion.

- **Vocabulary** On p. 41, Mrs. Tibbets asks Ben to describe the difference between a frog’s skin and a toad’s skin, which has parotid glands. Using context clues, what are parotid glands? (They are the bumps behind a toad’s ears that make poison.)

- How do Ben’s responses on pp. 41–42 help you get to know him as a character? (Ben’s answers suggest that he knows a lot about frogs and toads. He also asks Mrs. Tibbets questions, which suggests that he is curious about nature and wants to learn more.) **Key Ideas and Details**

- **Vocabulary** On p. 44, Mr. Nickelby asks if the class is studying amphibians. What are amphibians? (the group of animals that includes frogs and toads) In Mrs. Tibbets’s response, she uses the phrase “according to the curriculum.” What does curriculum mean? (lesson plan or course of study)

- How does Ben’s response to Danny’s birthday party change during Chapter 5? (He is at first excited and looks forward to making friends. Yet after Danny ignores him at lunch, Ben decides not to go to the party.) **Key Ideas and Details**

- How does the writer’s choice to include Ben’s thoughts and feelings help you get to know Ben as a character? Use at least two examples from the text to support your answer. (Possible response: On p. 47, Ben thinks about the fact that Mrs. Tibbets is the first person to notice anything special about him. This reflection explains why Ben feels lonely and misunderstood at his new school; he thinks no one notices him. Later, on p. 56, Ben “feels like a total idiot” for holding his fries while Danny trades with someone else. This detail helps readers understand why Ben eventually decides not to go to Danny’s party.) **Integration of Knowledge and Ideas**

**ENGLISH LANGUAGE LEARNERS**

- **Idioms** Help students understand the idiom on p. 40: “He knows he’s in hot water.”

Explain that in hot water means “in a lot of trouble.” Help students understand that Ben is worried that Mrs. Tibbets will yell at him for bringing a frog to class. Ben’s worry adds suspense to the scene as Ben wonders what Mrs. Tibbets will do next.

**STRATEGIC SUPPORT**

- **Motivation** Students may have difficulty understanding the motivation behind Ben’s actions on pp. 37–39. Read the scene aloud and ask students to mark each new action. Next, call students’ attention to Ben’s reactions by asking questions like Why does Ben try to get the frog back? (He doesn’t trust Ryan to hold on to the frog since Ryan dropped the mouse before.)
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapters 4 and 5. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 4 in their Reader’s and Writer’s Journals.

Have volunteers find synonyms for the words baffled and wry as they are used in the text. (confused, puzzled, stunned; distorted, crooked) Encourage them to use a print or digital thesaurus as needed.

Text-Based Conversation

Use the Whole Class Discussion Routine. Lead students in a discussion about important moments in Chapters 4 and 5. Use questions such as these to guide students in discussion of the characters and their reactions to the important moments in the text.

• What characters are part of the main action in Chapters 4 and 5?
• What does the narrator tell us about these characters?
• How do the characters react during important moments in these chapters?

As a class, choose one character at a time to analyze. Draw a three-column chart on the board with columns for the character’s name, traits provided by the narrator, and the character’s reactions to different main events.

Guide students to identify more important moments and character reactions. Remind students that describing a character’s response to an event is part of how writers develop their characters. Explain that next students will dig deeper into the text to better understand the meaning.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think Ben should go to Danny’s birthday party? Use details from the text to support why or why not. (Possible responses: Yes: because Ben wants to hang out with kids outside of school and have more friends than just Ryan. No: because Danny seems to ignore Ben when Frankie is around, so Ben would have more fun catching frogs with Mrs. Tibbets.)
Reading Analysis  Point of View

Explain that a story’s point of view depends on the narrator, or the person who is telling the story. When the narrator is not a character in the story, the story is told from a third-person point of view. This kind of point of view uses pronouns like he, she, and they. Third-person limited, which is one type of third-person point of view, means that the narrator is describing events through one character’s perspective.

Have students use a cause-and-effect chart to record details from the text to answer the questions. Before they begin, you may wish to model finding a detail or example in the text and recording it on the organizer.

KEY IDEAS AND DETAILS  Focus on two paragraphs from p. 38, starting with the paragraph that begins “Ryan’s not listening.”

• Whose perspective is used to tell the story?
• What details tell you that the narrator is using this perspective?
• How does this point of view affect how you understand important moments in the story?

Independent Reading Practice

READING ANALYSIS: POINT OF VIEW (NARRATOR)  Have students work independently to complete their cause and effect charts for Chapters 4 and 5.

WRITING IN RESPONSE TO READING  Have students turn to p. 5 in their Reader’s and Writer’s Journals to write a response to the following prompt: Write a narrative paragraph from Ryan’s perspective. Use third-person point of view to describe what Ryan is thinking and doing during the scene on p. 38 that begins “Ryan was not listening.” Include descriptions of Ben from Ryan’s perspective. Use evidence from the text to help you write your narrative.

Reading Wrap-Up

SHARE WRITTEN RESPONSES  Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading responses.
Scaffolded Instruction

**MONITOR PROGRESS**

If...students struggle to understand how traits, feelings, and actions reveal character, then...use the Reading Analysis lesson in small group to help them complete their cause and effect charts.

**SLEUTH WORK** Use the Sleuth steps in the Close Reading Workshop to provide more practice in close reading.

Reading Analysis

Help students work through the cause and effect chart with another scene from Chapters 4–5, such as Ben and Ryan’s conversation about Danny’s party or the lunch scene with Ben, Danny, and Frankie in Chapter 5. Model how to identify key descriptions of characters and events. Then complete the chart by listing details from these descriptions and determining whether each is influenced by point of view. Finally, guide students to focus on what the point of view reveals about Ben as a character.

Close Reading Workshop

**SLEUTH** Have students read “Fishy Business!” on pp. 8–9 of Sleuth. Then discuss the following questions with the group. Have students include text evidence to support their answers.

**GATHER EVIDENCE** Have students find the first two ways that dams in the Northwest have helped residents of the area. (In the second paragraph, it says that dams help prevent flooding and provide water for irrigation.)

**ASK QUESTIONS** Have students think about questions they still have about salmon near the Columbia River. What additional information would be helpful to know?

**PROVE IT!** Have partners fill in a chart with the positive and negative effects of dams on people and the environment.
MAKE YOUR CASE  Ask students which details the writer includes about the structures that help the fish. Then have students decide whether these details were used effectively.

After students discuss the Sleuth work, direct them to pp. 2–3 of the Reader’s and Writer’s Journal to further explore “Fishy Business!”

**MONITOR PROGRESS**

If...students understand how to point to specific areas of the text to answer questions, then...extend the activity by having students compare human and animal relationships.

Close Reading Workshop

As students read “Fishy Business!” have them compare the relationship between humans and animals as described in this argument to those that appear in Night of the Spadefoot Toads.

- **How would you characterize the relationship between humans and animals in “Fishy Business”?** (The writer portrays humans as more concerned with the dams than the environment they affect. However, the writer does mention that some humans are trying to help salmon get around the dams.)

- **How would you characterize the relationship between humans and animals in Chapters 4–5 of Night of the Spadefoot Toads?** (In the novel, Ben understands and wants to learn more about animals, such as when he describes the difference between frogs and toads but also asks Mrs. Tibbets questions about them. The other kids in his class, however, seem to have a limited relationship with animals, if any at all. For example, Ryan and Frankie grab at the frog, but they end up scaring it and causing confusion.)

- **What similarities do you see between these two texts?** (Possible response: They both seem to suggest that humans should be more considerate of the animal life around them. In “Fishy Business!” the writer argues that humans need to consider the animal life living in the river. Similarly, in Night of the Spadefoot Toads, Mrs. Tibbets mentions that the frog is very unhappy in the classroom; she wants to be back in her natural environment, which is exactly what the salmon want.)
Writing

Narrative Writing

Analyze Point of View

TEACH Explain to students that when writing a story, an author establishes a **point of view**: the type of narration that determines how readers learn about—and later interpret—the characters and events in a story.

- What point of view does the author use in *Night of the Spadefoot Toads*?
- How does this point of view shape how events are described?
- How might the same events be described differently from another character’s point of view?

ANALYZE THE MODEL Direct students to pp. 37–38. Through the discussion, help students see that the author establishes the third-person limited point of view through word choice:

> It’s too good of a secret to keep. **Ben wants** to share it with someone, even if it’s only Ryan. **He** pulls out the frog. As soon as **he** does, **he realizes** it’s a mistake.

Establishes third-person limited point of view through word choice.

Have students also focus on the key passage on p. 40, where the point of view clearly shows story events from Ben’s perspective.

> **Ben feels sick** to his stomach. **He knows** he’s in hot water, but **he’s more worried** about the frog. **He never should have brought it into school**. **He’s about to go grab the creature** and is ready to take whatever punishment **he gets**, but Mrs. Tibbets bends over and grasps the frog at its hips.

Shows events from a particular character’s perspective.

Explain to students that the author has now clearly established the point of view for the story: the reader knows that the story will be told in third person from Ben’s perspective. This third-person limited point of view will shape how story events are described.
**Scaffolded Instruction**

**English Language Learners**

**CONVENTIONS** Explain that in English, most singular nouns can be made plural by adding -s. For example, book becomes books. Caution students that not all plural nouns end in -s or -es. Irregular nouns do not use these endings. For example, the plural form of mouse is mice.

**Strategic Support**

**CONVENTIONS** Give students a list of regular singular nouns from the text and have them make the words plural (frog/frogs, class/classes). Remind students that irregular singular nouns are not made plural by adding -s or -es. For example, the plural form of person is people.
Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapters 6 and 7 of *Night of the Spadefoot Toads* and work through the fourth lesson: *Readers understand how a character’s actions are influenced by the settings and sequence of events described in the text.*

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First Read of the Lesson

EXPLORE THE TEXT Tell students that in Chapters 6 and 7 they will learn how Ben responds and reacts to several incidents, and because of his responses and reactions, students will learn more about the characters and the unfolding events of the text.

Remind students about the Essential Questions: *How do characters’ responses and reactions affect the text?* and *How do writers use dialogue and details to develop characters and their experiences?*

For additional support in unlocking the text, see the *Scaffolded Strategies Handbook*.

READ ALOUD CHAPTERS 6 AND 7 Use the Read Aloud Routine. Read aloud Chapters 6 and 7 as students follow along in their books. Then have students reread the text silently on their own. In this first reading, students should focus on understanding the “gist” of the text, or what is happening. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 1 of the *Reader’s and Writer’s Journal*.

- What did you read?
- What did you learn?
- What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close rereading, have students focus on the details in the text that reveal information about the two characters and how they interact. Use the following questions to lead the discussion.

- What does Ben learn about Mrs. Tibbets? (She is a widow who loves nature and knows much about the living things on her land.) **Key Ideas and Details**

- **Vocabulary** Read the following sentences from p. 68: “Fairy shrimp. Tiny crustaceans about an inch long.” What does the word *crustaceans* mean as it is used in these sentences? (*Crustaceans* are a group of animals that includes shrimp and lobsters.)

- Why does Ben call Toby? (Most of his new classmates seem angry that he didn’t go to the party.) **Key Ideas and Details**

- How does Ben find comfort after a day that didn’t go well? (He goes into the woods and enjoys the sounds and sights of the “huge living machine” that he is part of.) **Key Ideas and Details**

- **Vocabulary** Reread the paragraph that contains the word *herpetologist* on p. 78. Based on the context, what do you think this word means? Note that -ist is a Latin suffix meaning “someone who performs or specializes in something.” (person who specializes in reptiles and amphibians, including snakes)

**ENGLISH LANGUAGE LEARNERS**

**IDIOMS** Help students understand *pick up* as used on p. 60. Explain that the verb *pick* and the adverb *up*, in this context, form a phrasal verb meaning “to take on passengers.”

**STRATEGIC SUPPORT**

**MULTIPLE MEANINGS** Reread the first sentence of the second full paragraph on p. 61. Talk about the many definitions for *mind*, and then read the rest of the paragraph. Ask students what they think the sentence means. (Ben doesn’t care about the mess.)
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from this section. For each word, check students' understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 4 in their Reader’s and Writer’s Journals.

Text-Based Conversation

Use the Paired Discussion Routine. Have students go back to the text to identify important moments in Chapters 6 and 7. Use questions such as these to guide students in close reading to identify important moments in the text.

- Where does Mrs. Tibbets live? How does that create a bond between her and Ben?
- Why does Mrs. Tibbets give Ben the hip waders? Why is this important?
- Why are Mrs. Tibbets and her sister-in-law arguing?
- Why does Mrs. Tibbets still have the dangerous snakes?
- Why is Ben upset with Toby?

You may wish to provide a model through a think aloud, such as the following: I see on p. 66 that Mrs. Tibbets gives Ben a pair of hip waders. The text says, “Let’s go for a walk, then,” she says and holds up a really long pair of boots. “We’ll need these hip waders in case we want to wade in some muck.” This is important because she knows how much Ben loves the outdoors, and she can show him lots of different things about his new home in Massachusetts.

After pairs have discussed the chapters as a class, compare important moments and explanations. Make sure students locate specific parts of the text. Explain that you will now dig deeper into the text to better understand the meaning.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think it was right for Ben to lie to Mrs. Tibbets about going near the snake cage? (Possible responses: Yes, because lying is wrong, and he should have an honest relationship with her. No, because she would have worried about him, and it seems that she has a lot to worry about.)
Reading Analysis  Plot

Explain that *plot* is the pattern of events in a story. Usually plot happens in sequential order. A plot centers on the main character or characters and other characters engaged in a conflict, or problem. The conflict is part of the rising action, which builds to the climax, the most exciting moment in the story. After that comes the resolution when the conflict is resolved.

Have students use p. 6 in their *Reader’s and Writer’s Journals* to record details from the text to answer the questions. Before they begin, you may wish to model finding details in the text.

**KEY IDEAS AND DETAILS** Focus on Chapter 6 to answer the questions.

- Why does Ben work for Mrs. Tibbets instead of going to the party?
- What does Ben want to do that Mrs. Tibbets warns him against?
- What is the problem between Mrs. Tibbets and her sister-in-law?

**Independent Reading Practice**

**READING ANALYSIS: PLOT** Have students work independently to complete their own analysis of the plot of Chapter 7.

**WRITING IN RESPONSE TO READING** Have students turn to p. 5 in their *Reader’s and Writer’s Journals* and, on another sheet of paper, write a response to the prompt: Reread the first sentence in italics on p. 85. Do you agree with what Ben thinks? State your opinion and support it using evidence from the text.

**Reading Wrap-Up**

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today’s reading. Have volunteers share their Writing in Response to Reading.
Scaffolded Instruction

**MONITOR PROGRESS**

If... students struggle to understand the elements of plot, then... use the Language Analysis lesson in small group to help them work through the activity in Independent Reading.

**Fluency Check** To provide practice with reading fluently, have students use the Oral Reading activity.

Language Analysis

Help students work through the independent Reading Analysis activity. Help students add additional information to the sequence chart. Model how to mark up the text to identify details about conflict and points in the rising action in Chapters 6 and 7.

Oral Reading

**ACCURACY** Have students turn to p. 87 and follow along as you read the last paragraph on the page aloud. Tell students to listen carefully as you read. Point out that you are reading each word in the text correctly with proper pronunciation. You are not skipping any words or adding words that are not in the text. Reread the passage again.

During conferences, have each student read a passage from a level-appropriate book, such as a selection from the Independent Reading List. Evaluate students’ accuracy.
If...students understand the elements of plot, then...extend the lesson by having students identify which kind of conflict each character is experiencing.

Language Analysis

On the board write the following and explain each:

- **internal conflict:** person vs. himself or herself (a conflict in a character’s mind)

- **external conflict:** person vs. person (a conflict between two or more characters; can be physical or non-physical); and person vs. nature (a conflict between a character and the forces of nature)

After students complete the Independent Reading activity, have them discuss the following questions:

- **What internal conflict do Ben and Mrs. Tibbets share?** (They are each going through the pain of loss—Mrs. Tibbets from the loss of her husband and Ben from the loss of his friends in Tucson and the comforts of his home there.)

- **What external conflict does Ben face?** (He is having trouble making friends at his new school, and he has angered many of his new classmates by not attending the birthday party.)

- **How does Ben know that Mrs. Tibbets is facing an external conflict with her sister-in-law?** (He overhears their conversation and can tell not only by what they are saying but also by the tone of their voices that they do not get along.)
Narrative Writing

Establish A Situation

TEACH Explain to students that when writing a story, a writer establishes a situation, or the basic information that readers need to follow the story as well as details about characters and their motivations. From the established situation, the writer develops the main conflict of the story. The events of the narrative—together known as the plot—focus on how the characters resolve the conflict or conflicts.

- What basic information do readers need to know?
- Who are the characters?
- What possible conflicts, or problems, appear in the story?

ANALYZE THE MODEL Help students see that the author provides basic information to help readers follow the story. Look at p. 1:

Ben nods. He likes Jenny. She’s one of the few kids who talk to him—maybe just because he sits behind her in class. He’s been at Edenboro Elementary School for two months but he still feels new.

Introduces basic information about Ben and introduces Jenny.

Explain that the author establishes the situation: Ben feels like the new kid. Encourage students to think about situations to use in their own narratives, such as going to summer camp or adopting a dog. Point out that the author introduces important characters, like Ryan and Mrs. Tibbets, using a description or dialogue. Remind students to use similar techniques to introduce their own characters.

Explain that, after establishing the situation, the author introduces a conflict: Ben wants to fit in at school, but he also wants to explore. Direct students to p. 54:

[Ben is] thinking about nets and toads and frogs when all of a sudden he remembers Danny Martin’s birthday party…. He hasn’t told Danny he’s coming, but he promised Ryan. Now he’s told Mrs. Tibbets he’ll help her on Saturday morning. There’s no way he can do both things.

Develops a conflict using the established situation.

Ask students to consider what is happening in the story and what creates this conflict. Remind them that they need to consider the situation of their stories and build conflicts, or problems, using those situations.
Scaffolded Instruction

**English Language Learners**
Explain to students that the words *brittle* and *break* in the expression “the words sound brittle, like they might break...” are not meant literally. Tell students that the narrator is using figurative language—language used to convey an image of the sister-in-law as stern and harsh.

**Strategic Support**
Help students understand that when a possessive pronoun is used to modify a noun, it functions as an adjective. For example, in the expression, *My book*, the word *My* modifies *book*. Even though it is listed as a possessive pronoun, it actually functions as a possessive adjective.

**Conventions**

**Pronouns**

**TEACH AND MODEL** Remind students that a pronoun is a word that takes the place of a noun. Explain that there are several types of pronouns, and list examples on the board. Have students use p. 8 in the *Reader’s and Writer’s Journal* for more practice with pronouns.

<table>
<thead>
<tr>
<th>TYPE</th>
<th>EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal pronouns</td>
<td><em>I, you, he, she, it we, they, me, him, her, us, them</em></td>
</tr>
<tr>
<td>Indefinite pronouns</td>
<td><em>anyone, each, everyone, nothing, all, some, many, etc.</em></td>
</tr>
<tr>
<td>Possessive pronouns</td>
<td><em>mine, yours, his, hers, ours, theirs, my, your her, his, their</em></td>
</tr>
<tr>
<td>Relative pronouns</td>
<td><em>that, which, who, whom, whose, etc.</em></td>
</tr>
</tbody>
</table>

**Independent Writing Practice**

**WRITING** Now ask students to write one page of a narrative short story in their *Reader’s and Writer’s Journals*, p. 10. Have them establish a situation using *Night of the Spadefoot Toads* as a model. Then have them introduce a narrator or important characters and the conflict.

**USE TECHNOLOGY** If available, have students use computers or electronic tablets to produce and publish a draft of their narratives.

**APPLY** Have students reread their paragraphs and underline the pronouns. Ask them to name the types of pronouns underlined.

**Writing Wrap-Up**

Ask volunteers to share their narrative paragraphs with the class. Have the class identify the situation and main characters in each narrative.
**Read Anchor Text**

**Build Understanding**

**INTRODUCE** Have students focus on the following Enduring Understanding as you read Chapters 8 and 9 of *Night of the Spadefoot Toads* and work through the fifth lesson: Readers understand how a character’s actions are influenced by the settings and sequences of events described in a text.

**First Read of the Lesson**

**EXPLORE THE TEXT** Tell students that in Chapters 8 and 9, they will learn about a key event in the novel and Ben’s and Mrs. Tibbets’s reactions to it. Because of the characters’ reactions to this critical event, students will learn more about these two main characters and the unfolding events in the text.

Remind students to think about the Essential Questions as they read: *How do characters’ responses and reactions affect the text?* and *How do writers use dialogue and details to develop characters and their experiences?*

For additional support in unlocking the text, see the *Scaffolded Strategies Handbook*.

**READ ALOUD CHAPTERS 8 AND 9** Use the *Read Aloud Routine*. As you introduce Chapters 8 and 9, read aloud as students follow along in their books. Gradually students can read silently on their own. In this first read of the lesson, students should focus on understanding the “gist,” or what the characters are doing and saying and what is happening in general. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 1 of the *Reader’s and Writer’s Journal*.

- What did you read?
- What did you learn?
- What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close rereading, have students focus on key details that are central to why the characters do what they do and the results of their actions. Use the following questions to lead the discussion.

- Why does Tabitha ask Ben if Mrs. Tibbets has been talking to him about the land? (Possible answer: She may think that Mrs. Tibbets is trying to get Ben to see her side of things about the land.) **Key Ideas and Details**

- Why does Ben open the snake cage when he has been told not to go near it? (He is curious about what’s in the cage, and once he tries to open the door on the cage, he forgets Mrs. Tibbets’ warning.) **Key Ideas and Details**

- **Vocabulary** As Ben is trying to open the cage door, he shakes it, but nothing happens. “The cage door is held closed with a hasp. A twist tie, something you’d use on plastic bags, holds the hasp closed.” What context clues help you understand what a hasp is? (“held closed”; “twist tie”) What is a hasp? (a latch)

- Why does Ben lie to Mrs. Tibbets about where he has been? (Mrs. Tibbets has made it very clear that he is not to go near the snake cage, and he knows he has done something wrong.) **Key Ideas and Details**

- Why does Ben avoid Mrs. Tibbets the next day in school? (He knows the snakes have escaped, and he feels guilty for disobeying her.) **Key Ideas and Details**

- Why does Ben have trouble getting started on his report about the desert? (Possible answer: He feels far away from what used to be his home and friends. He is more interested in what is happening in his life now.) **Key Ideas and Details**

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ENGLISH LANGUAGE LEARNERS

**IDIOMS** Help students understand the phrasal verb *pull in* in the second paragraph on p. 97. Explain that a phrasal verb is a verb plus an adverb. The words together have a different meaning than each word does separately. In the sentence, “…he hears a car *pull in* the driveway…,” *pull in* means “arrive.”

**STRATEGIC SUPPORT**

**VISUALIZE** If students have difficulty understanding what Ben is doing and where he is, draw a picture of the area and the cage as they are described in the book. Being able to visualize what Ben is doing will make the action more exciting.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapters 8 and 9. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 4 in their Reader’s and Writer’s Journals.

Point out the last three sentences at the bottom of p. 89: The author says the golden toad hasn’t been seen for more than a decade. Scientists think it’s extinct. Frogs are disappearing all over the world. Help students use context clues to understand the meaning of extinct as something no longer existing. Then ask students what they think careens on p. 91 means and what context clues help them understand its meaning. (“sways from side to side;” “Ryan turns and hops….;” “…knocking his books onto the floor.”)

Text-Based Conversation

Use the Small Group Discussion Routine. In Chapter 8, Ben is motivated to see what kind of snakes are inside the cage. Using the text at the bottom of p. 95, think aloud about how a reader determines a character’s motivation: At the bottom of p. 95, the narrator tells the reader that Ben is really curious. Notice that the text says, “I won’t bother them, he thinks. I just want to get a look at what kind of snakes live in the cage.” What does this passage reveal about Ben’s motivation?

After groups have discussed Chapters 8 and 9, help them compare other moments that show the characters’ motivation through thoughts, feelings, or actions. Make sure students locate specific parts in the text. Explain that you will now dig deeper into the text to better understand the meaning.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Should Ben have told Mrs. Tibbets that he let the snakes escape? (Possible responses: Yes: He should have admitted it immediately to prevent anyone from getting hurt and to find the snakes and return them to their habitat. No: He should tell his parents first, and then tell Mrs. Tibbets so that she doesn’t try to capture them by herself.)
Reading Analysis  Character Motivation

Explain to students that characters in stories are motivated to act and react according to events in the plot. A character’s motivation is revealed through his or her thoughts, feelings, and actions.

Have students use the Story Sequence B chart to list Ben’s thoughts, words, and actions. Have students explain how they reveal his motivation to act and react to events in the plot.

**KEY IDEAS AND DETAILS** Focus on pp. 97–99 of Chapter 8.

- What are Ben’s first thoughts about getting the snakes to move?
- How does Ben react when he hears Mrs. Tibbets’s car in the driveway?
- How does Ben respond when Mrs. Tibbets asks him to stay for a snack?

**Independent Reading Practice**

**READING ANALYSIS: CHARACTER MOTIVATION** Have students work independently to complete the first part of their graphic organizers. Have them fill in the events that motivate Ben in Chapters 8 and 9.

**WRITING IN RESPONSE TO READING** Have students turn to p. 5 in their Reader’s and Writer’s Journals to write a response to the prompt on a separate sheet of paper: Reread the last full paragraph on p. 101. Write a diary entry as though you were Ben just after you arrive home from Mrs. Tibbets’ house. Explain what has happened and what you are thinking and feeling. Write about what motivated you to behave the way you did with Mrs. Tibbets. Be sure to base your diary entry on details from the text.

**Reading Wrap-Up**

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading responses.
Scaffolded Instruction

**MONITOR PROGRESS**

If... students struggle to understand character motivation, then... use the Reading Analysis lesson in small group to help them work through the graphic organizer.

If... students need extra support to understand the story, then... use the Close Reading Workshop in small group to provide scaffolded support.

**Reading Analysis**

Help students work through their graphic organizers by having them first identify and list the events of the rising action that begins on p. 97 in Chapter 8. Then, have them add these events in order on the organizer. Next, have students interpret Ben’s motivation and the results of his actions and thoughts, and record their interpretations in the Character box in the diagram.

**Close Reading Workshop**

**REVISIT NIGHT OF THE SPADEFOOT TOADS** Read aloud pp. 95–103, from “She gets in her car and Ben watches her pull out of the driveway” through “IUm, no. I didn’t see anything!”. As you reread the passage, have students underline or add sticky notes to mark important parts in their texts. Then discuss the following questions with the group. Have students include text evidence to support their answers.

1. **What clues can you find as to why Ben goes against his promise to leave the snakes alone?** (The text says “Now he’s really curious” and Ben tells himself he just wants to get a look at what kind of snakes are in the cage. He then “forgets about Mrs. Tibbets’s warning” as he’s poking at the snakes.)

2. **Ben lies about seeing the snakes. Why? What is his motivation?** (He feels guilty for disobeying Mrs. Tibbets and for allowing the snakes to escape. He doesn’t want her to be disappointed in him.)

3. **What questions do you have about Ben's behavior now based on what you know about him so far?** (Possible response: Do you think Ben would have acted in Arizona as he is acting in Massachusetts?)
MONITOR PROGRESS

If...students understand character motivation, then...extend the lesson by having students discuss other characters’ motivations.

Reading Analysis

Have students find examples in Chapters 8 and 9 that show how Ryan, Mrs. Tibbets, and Tabitha are motivated by various events and fill in the information in their graphic organizers. Find details that give each character’s reactions and responses to events. Use the following questions to guide instruction:

- **Why is Ryan so excited about his birthday?** (Possible response: He gives Ben, whom he wants to be his friend, an invitation; he has things planned, and he wants to make sure that Ben can attend.)

- **How does Tabitha react to seeing Ben at Tabitha’s house?** (She is angry, cold, and unfriendly; she is disgusted that Mrs. Tibbets isn’t home.)

- **What motivates Tabitha to ask Ben if Mrs. Tibbets “has been talking” to him?** (She is having an argument with Mrs. Tibbets about what should happen to the land around Mrs. Tibbets’s home, and Tabitha probably thinks that Mrs. Tibbets has told Ben about it.)

- **How does Mrs. Tibbets react and respond when she sees Ben at her house?** (She is delighted that he is there and asks him to stay for a snack.)
WRITING OBJECTIVES
• Write to develop character in an original story.
• Use personal pronouns correctly.

Writing

Narrative Writing

Develop Character

TEACH Explain that a writer develops a character through details about the character’s traits and how he or she responds to events in the plot. A character’s motivation is revealed through his or her words, thoughts, feelings, and actions.

• What does a character’s traits, thoughts, and feelings tell us about him or her?
• How does a character’s response to previous events impact future events?

DEVELOP WRITING SKILLS Through the discussion, help students see how the narrator develops Ben as a character. First, have students focus on character traits by asking questions such as What does Ben look like? or How would you describe Ben’s personality? For their own narratives, have students ask similar questions as they continue writing. After asking these questions, tell students to use descriptive details to help develop their characters’ traits. Remind them that character traits will help their readers imagine what their characters look like and how they behave.

Next, point out that the narrator in Night of the Spadefoot Toads often includes Ben’s thoughts, such as when the narrator describes Ben’s excitement at discovering the trail that links his backyard and Mrs. Tibbet’s land (p. 93). Explain that students can develop their own characters by describing what their characters are thinking and feeling. Encourage them to use concrete words and sensory details to explain exactly how their characters feel and think. These descriptions will help reveal the characters’ motivation, or reason why they act and respond the way they do.

To develop their characters’ thoughts and responses, ask students to consider questions such as Why does your character think or feel that way? and Why does your character respond that way? By knowing how their characters think and feel, students will know how their characters will react later in their stories. This insight into their characters will help students sequence events in the next lesson.
Conventions  Personal Pronouns

TEACH AND MODEL  Personal pronouns can be either subjects or objects: Personal pronouns as subjects or complements: I, you, he, she, it, we, they. Personal pronouns as objects: me, you, him, her, it, us, them. Have students turn to p. 8 in the Reader’s and Writer’s Journal for more personal pronoun practice.

Independent Writing Practice

WRITING  Now ask students to write one to two pages in their Reader’s and Writer’s Journals, p. 10, that develop a character’s traits, feelings or thoughts, and responses to events. Have students use concrete words or phrases and sensory details to develop the characters they introduced in Lesson 4. Encourage them to use the questions from the previous page to guide their writing.

USE TECHNOLOGY  If available, have students use computers or electronic tablets to draft their narratives.

APPLY  When students develop their characters during Independent Writing Practice, have them focus on using the correct forms of personal pronouns.

Writing Wrap-Up

Ask volunteers to share their paragraphs with the class. Have the class identify traits and sensory details about characters in each narrative.

ENGLISH LANGUAGE LEARNERS

Not all languages have personal pronouns, so they can be especially challenging because they change form based on usage. To help students, keep a chart with the subject and object forms listed in order (I, you, he, it, and so on).

STRATEGIC SUPPORT

Students often struggle with the object form of a personal pronoun, especially when used in a compound object of a preposition (between you and me, for him and her). Give extra practice with sentences using personal pronouns as compound objects of prepositions.
Unit 1 • Module A
Lesson 6

Lesson Objective
• Compare and develop settings.

Reading Objectives
• Read for key ideas and details.
• Analyze how a character's actions are influenced by setting and sequence of events.

Read Anchor Text

Build Understanding

Introduce Have students focus on the following Enduring Understanding as you read Chapter 10 of *Night of the Spadefoot Toads* and work through the sixth lesson: Readers understand how a character's actions are influenced by the settings and sequences of events described in a text.

First Read of the Lesson

Explore the Text Tell students that in Chapter 10, they will learn how setting—the time and place in which the events of a story occur—influences each character's actions.

Remind students about the Essential Questions as they read. How do characters' responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

Read Aloud Chapter 10 Use the Read Aloud Routine. After you introduce Chapter 10, read aloud as students follow along in their books. Gradually, as students progress through the book, they can read silently on their own. In this first read of the lesson, students should focus on understanding the “gist,” or what the characters are doing and saying and what is happening in general. After reading, discuss the questions below. Then have students record their responses to today's reading on p. 11 of the *Reader's and Writer's Journal*.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING  During guided close reading, have students focus on key ideas and details as they identify the characters and the initial setting of the story. Use the following questions to lead the discussion.

- At the beginning of Chapter 10, why does Ben feel uncomfortable with Mrs. Tibbets in science class? (He feels guilty about letting the snakes escape, so he has a hard time looking directly at Mrs. Tibbets.) Key Ideas and Details
- Vocabulary  On p. 113, Mrs. Tibbets says the name spadefoot “...comes from the rough, shovel-like growths on their back feet. They use them like little spades to burrow into the ground.” What context clues help you understand what spadefoot means? (“shovel-like,” “little spades,” and “burrow into the ground”)
- What does Mrs. Tibbets’s classroom tell you about her as a teacher and a person? (Her classroom is relaxed, yet there is sense of mutual respect. She allows students to gather around her desk, but later she makes sure they take their seats. She also ensures that the students respect the frogs, yet she allows the kids to make the loud noises spring peepers make. The setting of her classroom reflects her personality: kind and respectful.) Key Ideas and Details
- On p. 120, after Ben tells his father that his lizard died, the text says, “He knows it’s more than that, but it’s the simplest thing to say.” What do you think this means? (Possible response: At this point in the story, Ben feels guilty about the snakes and what may have happened to them, as well as feeling bad about lying to Mrs. Tibbets. Also, he is still having a hard time making friends and his lizard just died. With all these problems, it is easier to say “My lizard died,” then to try to explain everything that is wrong.) Key Ideas and Details

ENGLISH LANGUAGE LEARNERS

IDIOMS  Help students understand the phrasal verb shuts off as used in the expression “shuts off the engine” on p. 126. Explain that shuts off the engine means “stops the engine.”

STRATEGIC SUPPORT

SENSORY LANGUAGE  To help students understand the sensory language in Chapter 10, act out words such as scurrying, shivers, crashes, and other vivid verbs. Have students copy your actions so that they fully understand the meanings of the words.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapter 10. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 14 in their Reader’s and Writer’s Journals.

To help students understand the meaning of *welling*, read the dialogue beginning at the top of p. 118 through the end. Point out the word *welling* in the sentence “Ben feels tears welling up in his eyes.” Help students use context clues to determine the meaning of *welling* as “flowing.” (“tears...in his eyes”)

To help students understand the meaning of *dwindled*, ask them to look for context clues at the bottom of p. 124. (The words *but* and *numbers* point out a contrast to the word *plenty* in the first part of the following sentence: “There are still plenty of eastern spadefoots in other states, but their numbers have really dwindled in Massachusetts.” So, *dwindled* means “become less.”)

Text-Based Conversation

Use the Paired Discussion Routine. In Chapter 10, the setting influences character’s actions, but it also reflects a key idea from the novel: finding a home. You may wish to use a think aloud to model for students how the setting reflects key ideas from the novel: On p. 133, Mrs. Tibbets tells Ben that maybe the snakes will find a new home somewhere else. Mrs. Tibbets is literally talking about the snakes, but she also could be talking about Ben. The woods provide a possible new home for the snakes, as well as a way for Ben and Mrs. Tibbets to build their friendship and be honest with each other.

After pairs have discussed Chapter 10, help them find other moments that show how the setting influences the character’s actions. Make sure students locate specific parts in the text. Explain that you will now dig deeper into the text to better understand the meaning.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Ben does not say anything when Frankie makes fun of Mrs. Tibbets’s name. Should he defend her and tell Frankie to stop? (Possible responses: Yes: Mrs. Tibbets has been very nice to Ben and the class, so Ben should defend her. No: Ben should just ignore Frankie and continue to be respectful of Mrs. Tibbets.)
**Reading Analysis**  
**Compare Setting**

Explain to students that characters are influenced by the setting, or time and place of the events in the story. The setting often varies within a story and influences not only the characters but also the sequence of events, or the plot.

Using a Venn diagram, have students label one circle **Classroom** and the other circle **Woods**. Explain to students that in the circle labeled **Classroom**, they will write words from Chapter 10 that are associated with how Ben feels when he is in Mrs. Tibbets’s classroom. In the circle labeled **Woods**, they will write words associated with how Ben feels when he is exploring in the woods at night with Mrs. Tibbets. In the intersecting circle they will write words common to both places.

**KEY IDEAS AND DETAILS** Focus on the pp. 111–115 and 123–134 of Chapter 10.

- How might the classroom setting affect how Ben reacts to Mrs. Tibbets after he has let the snakes escape?
- What about the setting on p. 129 reminds Mrs. Tibbets of the Overtoad? How does each character respond to the story?
- Why might the woods setting make it easier for Ben to tell Mrs. Tibbets the truth about the snakes?

**Independent Reading Practice**

**READING ANALYSIS: COMPARE SETTING** Have students work independently to complete their Venn diagrams. Be sure students list words in the intersecting space that show what the two settings have in common.

**WRITING IN RESPONSE TO READING** Have students turn to p. 15 in their Reader’s and Writer’s Journals to write a response to the prompt: Reread p. 129 when Mrs. Tibbets tells Ben about the Overtoad. Then, write a story using all of the animals that Ben and Mrs. Tibbets find the night they look for the spadefoot toads. Include details about the setting and how it might lead to the Overtoad appearing on this special night.

**Reading Wrap-Up**

**SHARE WRITTEN RESPONSES** Wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction

**MONITOR PROGRESS**

If...students struggle to understand how setting influences a character’s actions, then...use the Reading Analysis lesson in small group to help them work through their Venn diagrams.

If...students need extra support to understand the story, then...use the Close Reading Workshop in small group to provide scaffolded support.

Reading Analysis

Help students work on their Venn diagrams, listing words that compare and contrast the different settings in Chapter 10. Model how to identify key words about each setting. Then list the key words and determine whether each word relates to one setting or both. Finally, focus on which words reveal important aspects of how setting influences Ben’s actions throughout the chapter.

Close Reading Workshop

**REVISIT NIGHT OF THE SPADEFOOT TOADS** Read aloud pp. 129–134, from “Ben loves the idea of the Overtoad...” through “We’re here! We’re alive! We’re here.” As you reread the passage, have students use sticky notes to mark important parts in their texts. Then discuss the following questions with the group. Have students include text evidence to support their answers.

1. **What clues tell you that Mrs. Tibbets and Ben have a strong friendship?** They both imitate the spadefoots. Later, when Ben looks at Mrs. Tibbets and knows she is sad “...he doesn’t see Mrs. Tibbets as a teacher. It’s like he’s looking at her through a magical pair of binoculars that shows who someone really is, not how they fit in his own little model of the world.”

2. **When Ben confesses about the snakes and cannot stop crying, how does Mrs. Tibbets respond?** (She tells him it’s all right, she puts her arm around him, and tells him that she also has a secret.)

3. **What questions do you have about what Mrs. Tibbets says on p. 133?** (Possible responses: Why is Mrs. Tibbets sad after such a happy night? What secret does she have to share with Ben that she said was “very complicated”?)
Reading Analysis

Have students find examples that show how the setting in Chapter 10 influences Mrs. Tibbets. Ask students to use their Venn diagrams to compare and contrast her actions and behavior in her classroom to her actions and behavior in the woods. Use the following questions to guide instruction:

- **When Mrs. Tibbets walks into her classroom and finds Frankie holding the jar of toads, how does she respond?** (She responds “calmly” and asks everyone to take their seats, telling them that they will all get a chance to see the frogs.)

- **When Ryan and others in the class are concerned that it won’t rain, how does Mrs. Tibbets respond?** (She tells them to be patient, that nature takes time.)

- **After Ben and Mrs. Tibbets wade into the vernal pool, Mrs. Tibbets smiles and then “laughs out loud, a high-pitched girl-like giggle.” How does this image of Mrs. Tibbets contrast with her classroom image?** (In the woods, especially after she and Ben find the spadefoot toads, Mrs. Tibbets is “girl-like” and shows her emotions; in the classroom she is a professional adult in charge of her classroom and her emotions.)

- **How might the woods setting influence how much Mrs. Tibbets tells Ben about her problem?** (In the woods, Ben and Mrs. Tibbets seem more like equals. They both enjoy the sounds of the spadefoots and the exploration of the woods environment. For this reason, Mrs. Tibbets probably feels that Ben might be able to understand her feelings,
writing

narrative writing

develop sequence of events

teach

explain to students that when writing a story, a writer develops a sequence of events to move the story forward. the writer may use various transitional words and phrases to introduce events; these words and phrases help readers understand the order in which the events take place.

- what main events take place in the first half of the story?
- what transition words and phrases introduce some of the events?
- how do the transition words and phrases help readers understand the event sequence?

analyze the model

through the discussion, help students see how the author develops a sequence of events. focus the discussion on events leading up to ben’s decision to tell mrs. tibbets that he released the snakes. explain that ben feels guilty, which affects how he responds to mrs. tibbets’s idea about the field trip (p. 115). continue the discussion by asking students what events lead up to ben’s confession. have them make a list of the events.

as students take notes, point out that the author uses transition words and phrases to introduce events within the sequence. direct students to p. 131:

they wade out of the pool and stand on its edge, very close to one another. it’s still noisy, with the rain and wind and thunder and toads and frogs, but ben feels quiet inside. and suddenly, clearly, he knows it’s time.

explain that and suddenly introduces the next event. point out other transitions: in the middle of the night (p. 120), at breakfast (p. 120), and after lunch (p. 121). emphasize that each of these phrases signal a new event in the sequence.

next, have students consider how to apply these skills to their own writing. encourage students to think about what might happen in their narratives based on the established situation and their characters. each new event should develop the conflict. finally, have students consider which transition words and phrases will help make their sequences clearer.
Conventions  Possessive Pronouns

TEACH AND MODEL  Possessive pronouns show ownership. The possessive pronouns are mine, yours, his, hers, its, ours, and theirs. Other possessive pronouns, such as my, your, and their, modify nouns. Identify the different uses of possessive pronouns in the sentences below:

The book is mine, not yours. I marked its pages with my markers. These books are theirs. I saw Jon and Lu put them on their desks.

Have students turn to p. 18 of the Reader’s and Writer’s Journal for more practice with possessive pronouns.

Independent Writing Practice

WRITING  Now ask students to write 2–3 pages in their Reader’s and Writer’s Journals, p. 19, that develop a natural sequence of events using their narratives from Lessons 4 and 5. Have students organize their stories into a beginning, middle, and end. Point out that the events should relate to characters’ responses to a conflict. Students should also include transitions to show sequence of events.

USE TECHNOLOGY  If available, have students use computers or electronic tablets to draft their sequences.

APPLY  When students write their sequences during Independent Writing Practice, have them focus on using the correct possessive pronouns.

Writing Wrap-Up

Ask volunteers to share their sequences with the class. Have students identify main events and transition words or phrases in each sequence.

STRATEGIC SUPPORT

Remind students that possessive pronouns do not have apostrophes. For example, It’s, which means “it is,” often causes confusion. Tell students that when they aren’t sure, substitute it is, and if that is correct, they should use its; otherwise, they should use it’s, the possessive form of it.
UNIT 1 • MODULE A

LESSON OBJECTIVE
• Analyze an author’s style.

READING OBJECTIVES
• Determine how a character’s actions are influenced by events.
• Read closely for key details.

Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapters 11 and 12 of Night of the Spadefoot Toads and work through the lesson: Writers understand that writers’ techniques help readers get to know characters, their experiences, and their responses to situations.

First Read of the Lesson

EXPLORE THE TEXT Remind students to think about the Essential Questions as they read: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ ALOUD CHAPTERS 11 and 12 Use the Read Aloud Routine. In this first reading, students should focus on understanding the “gist” of the text, or what is happening and how it affects the characters. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 11 of the Reader’s and Writer’s Journal.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close rereading, have students focus on key details from the novel. Use the following questions to lead the discussion.

- How does Mrs. Tibbets react when Ben insists that the spadefoot toads can be saved? (Mrs. Tibbets says that stopping Tabitha from selling the land “would be like starting a war.” She tells Ben that “life’s not fair.”) 
  **Key Ideas and Details**

- Why does Ryan lie about Ben seeing the snakes at Mrs. Tibbets’s home? (Ryan wants to stand up for his friend against Frankie’s teasing.)
  **Key Ideas and Details**

- **Vocabulary** What does the word *query* mean? Use text details to help you find the answer. (question; a Natural Heritage Program official “actually answered his e-mail.”)

- **Vocabulary** Look at the sentence “The men are wearing orange construction helmets, and they’re carrying instruments on long tripods.” The Latin prefix *con-* means “with or together” and the Latin suffix *-ion* means “state, condition, or process.” The Latin root *structura* means “to build.” Using this information, define *construction*. (the state of building something)

- **Vocabulary** The prefix *tri-* means “three,” and the Greek suffix *-pod* means “foot.” Using this information, define *tripod*. (an item that has three feet or legs)

- **Vocabulary** What does *surveying* mean? Use context clues to help you find the answer. (examining a place; the men are “measuring the lots” and checking to see if “water can filter down into the soil.”)

- Why are the men surveying the property? (They want to make sure homes can be built on the land.) **Key Ideas and Details**

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**ENGLISH LANGUAGE LEARNERS**

**IDIOMS** Help students understand the idiom on p. 136: “And I’m tired of jumping through their hoops.” Explain that jumping through hoops usually refers to extra steps in a process to achieve a goal. Help students understand that often these steps are seen as unnecessary or a waste of time.

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**STRATEGIC SUPPORT**

**MOTIVATION** Some students may not understand why Ryan lied. Point out that Ben accidentally hurt Ryan’s feelings earlier. (He crosses his eyes, trying to look crazy,” p. 143) Explain that Ryan sticking up for Ben shows that Ryan still considers Ben his friend.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapters 11 and 12. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 14 in their Reader’s and Writer’s Journals.

Have students focus on the word inherited. What words on p. 2 all relate to the word inherited? Have students list words such as own, house, land, property, and so on.

Text-Based Conversation

Use the Paired Discussion Routine. Remind students that authors use sentences of different lengths and styles to create certain effects in their texts. Have partners go back to the text to identify different techniques in Chapters 11 and 12 that influence the style. Use the following questions to guide students in close reading to identify important moments in the text.

- What descriptive details does the author use?
- Which words are repeated?
- Which types of punctuation are used?

Encourage pairs to summarize the points their partner makes and explain how each claim is supported by reasons and evidence. After pairs have discussed the chapters, compare examples as a class. Make sure students locate specific passages from the text to support their thinking. Explain that you will dig deeper into the text to better understand how writers create a particular style.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think Mrs. Tibbets should be more supportive of Ben’s wish to save the spadefoot toads? Use details from the text to support why or why not. (Possible responses: Yes: Mrs. Tibbets enjoys the nature near her home, including the spadefoot toads. No: If she confronted her sister-in-law, Mrs. Tibbets would make her own life harder.)
Language Analysis  Craft and Structure

Remind students that an author uses a unique style to keep readers interested. As a class, focus on how the author uses language and structure to create a particular style and reveal meaning in the text. Then, have students use p. 13 of the Reader’s and Writer’s Journal.

ITALICS  Ask students to reread pp. 140–142.
• Why does the author use italics here? (to show Ben’s thoughts)
• What do the sentences in italics tell you about Ben’s state of mind? (He is frustrated by the adult world and does not understand it.)
• What does the italicized section reveal about Ben’s thoughts? (His thoughts change from “How is a kid supposed to understand” to “They won’t know this is from a kid!”)

REPEITION  Ask students to focus on the first four paragraphs of p. 140.
• What phrases are repeated in this part of the text? (“Thinking about” / “makes him think about”)
• Why do you think the author chose to repeat this word pattern? (to show the progression of Ben’s thoughts)

WORD CHOICE AND PUNCTUATION  Ask students to focus on the conversation between Ben and Mrs. Tibbets on pp. 152–154.
• Why do you think the author uses the phrase “scream bloody murder”? (to emphasize how upset Mrs. Tibbets’s sister-in-law will be in a vivid way)
• How does the use of exclamation points add to the text? (It shows Ben’s passion for saving the spadefoot toads.)

Independent Reading Practice

READING ANALYSIS: CRAFT AND STRUCTURE  Have students work independently to complete their own analysis of a passage and how it shows the author’s style through word choice and text features.

WRITING IN RESPONSE TO READING  Have students turn to p. 15 in their Reader’s and Writer’s Journals to write a response to the prompt on a separate sheet of paper: Reread the fifth full paragraph on p. 152. Do you think Ben’s impression of Mrs. Tibbets is correct? State your opinion and support it using evidence from the text.

Reading Wrap-Up

SHARE WRITTEN RESPONSES  Have volunteers to share their Writing in Response to Reading.
Scaffolded Instruction

**MONITOR PROGRESS**

If...students struggle to understand the effects of sentence structure, then...use the Language Analysis lesson in small group to help them focus on style.

**Fluency Check** To provide practice with reading fluently, have students use the Oral Reading activity.

**Language Analysis**

Help students review their answers about style. Use paragraphs 3–5 on p. 151 as an example of how sentences of different lengths affect the meaning of the text. Explain that the brevity of the first sentence (“He can’t believe it.”) and the last sentence (“Then he sees them”) in this excerpt contrast with the other sentences to create an effect. Finally, point out that the author’s choice to make “Then he sees them.” its own paragraph emphasizes the importance of the moment.

**Oral Reading**

**RATE** Have students choose a level-appropriate book, such as a selection from the Independent Reading List. Tell them to listen to your rate as you read a passage aloud to them. Use pauses to emphasize different types of punctuation used. For example, pause longer for periods than for commas. Then read the passage aloud again.

Next have students read aloud along with you, following the text. Encourage them to match your rate, particularly when pausing for punctuation or to emphasize an effect in the text.
Language Analysis
First, have students review their answers to the Language Analysis. Have students reread p. 151 and discuss the following questions:

• Which paragraph differs from the rest on the page? (paragraph 7)

• What is the effect of the sentence structure in this paragraph? (Using phrases and exclamation points instead of full sentences and periods create a sense of excitement and increases the pace.)

• Now write three original sentences about another character in a similar style to show excitement and a quickening of the pace.
Writing

Narrative Writing

Develop Setting

TEACH Explain to students that when writing narratives, a writer uses setting to influence a character’s actions and the sequence of events in the story. By using sensory details, the writer helps readers experience the setting as if they are part of it.

• What sensory details help readers experience the setting?
• How do these details influence the characters’ actions?
• How does the setting influence the events?

ANALYZE THE MODEL Through the discussion, help students understand the sensory details that appeal to the reader’s senses of seeing, hearing, and feeling. Direct students to p. 149.

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The sun is shining and in a minute Ben takes off his jacket and ties it around his waist. He walks along the trail through the marshy place he’s come to know, stopping now and then to look at something that’s just sprouting, or to listen for new sounds. Tiny leaves the size of cats’ ears are opening on some of the maple trees.
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Uses sensory details to create the setting.

Explain that students can use similar sensory details to develop setting in their own narratives. Ask them to consider what they want readers to visualize as they read. Then, have them identify sensory details that describe their setting. Next, point out that the author also uses setting to emphasize or even contrast what is happening in the story. Direct students to p. 154.

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The sun is hot on [Ben’s] face, and he hears chickadees over his head as he passes into the woods. A blue jay brays out over-head, warning everything around that Ben is coming through. Little green shoots are coming up beside the path.
    How can it be so beautiful on such a rotten day?
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Uses sensory details to create contrast.

Explain that the author contrasts the beautiful setting and Ben’s negative mood. Encourage students to consider using a similar technique in their own writing. Students should consider using sensory details to either emphasize a character’s actions or create contrast.
Scaffolded Instruction

**English Language Learners**
Help students understand the idiom on p. 136: “Together we just about made her pull her hair out.” Explain that pull her hair out does not mean that she literally pulled out her hair, but it is another way of saying “made her frustrated.”

**Strategic Support**
If students struggle with punctuation and relative pronouns, tell them that the word that usually introduces a restrictive clause, and which usually accompanies a nonrestrictive clause, which is set off with commas.

**Conventions Relative Pronouns**

**TEACH AND MODEL** Remind students that a relative pronoun—*who, whom, whose, which, that*—introduces a dependent clause. If the clause is restrictive, no comma is needed. Nonrestrictive clauses, however, are set off by commas.

She sees me as an old woman whose house is a mess and who doesn’t have any money, a woman about to lose her job.

Relative pronouns essential to the meaning are not set off by commas. When used as a relative pronoun, which needs a comma.

“A FROG!” four or five students say all together, which doesn’t help matters.

**Independent Writing Practice**

**WRITING** Now ask students to write 1–2 pages in their Reader’s and Writer’s Journals, p. 19, that develop a setting for their narratives from the previous lessons. Students should consider how the setting will influence their characters’ actions or create contrast. Have students include concrete words or phrases and sensory details to help develop their settings.

**USE TECHNOLOGY** If available, have students use computers or electronic tablets to develop their settings.

**APPLY** During Independent Writing Practice, have students make sure they choose the correct relative pronouns.

**Writing Wrap-Up**
Have volunteers share their settings with the class. Have students identify sensory details that help them visualize the setting.
Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapters 13–15 of Night of the Spadefoot Toads and work through Lesson 8: Writers understand that writer’s techniques help readers get to know characters, their experiences, and their responses to situations.

First Read of the Lesson

EXPLORE THE TEXT Ask students to form small groups and list three main events from the previous chapters. Then, ask volunteers to summarize the plot so far for the class.

Remind students to think about the Essential Questions as they read: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences? Encourage them to think about how the writer has developed key ideas through the characters and major events so far.

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ INDEPENDENTLY CHAPTERS 13–15 Use the Reading Independently Routine. Have students read these three chapters silently on their own. In this first reading, remind students to focus on understanding the “gist” of the text, or what happens and which characters are involved. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 11 of the Reader’s and Writer’s Journal.

- What did you read?
- What did you learn?
- What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close reading, have students focus on key details of how the writer develops important ideas and characters. Use the following questions to lead the discussion.

• Why do Ben and his parents meet with the principal, Mr. Nickelby? (Mr. Nickelby heard about Mrs. Tibbets’s snakes.) What worries Ben? (Ben is afraid Mrs. Tibbets will get in trouble even though he was the one who let out the snakes.) Key Ideas and Details

• Vocabulary Mr. Nickelby asks Ben, “Anybody in particular you’re having a hard time with?” on p. 157. In this sentence, what does particular mean? (specific)

• Vocabulary On p. 163, Ben “rummages through his backpack” as he looks for information about his ecosystems report. What does rummages mean in this context? (searches, hunts) What does this word choice reveal about Ben’s response to this situation? (Ben isn’t thinking about his schoolwork. He’s more interested in spadefoot toads.)

• What happens after Ben gets home from the meeting? (Hank Lindsey from the National Heritage Program calls in response to Ben’s e-mail.) Why is Ben excited? (Hank may be able to save the spadefoots.) Key Ideas and Details

• Vocabulary On p. 167, Hank tells Ben that Hank needs a chance to document the pool. What does document mean in this context? (record information) What is another definition for document? (a piece of written communication) What other word on this page is related to document? (documentation, paragraph 10)

ENGLISH LANGUAGE LEARNERS

FIGURATIVE LANGUAGE Help students understand the oxymoron Same difference on p. 163. Explain that an oxymoron is a phrase made up of words that contradict each other. Even though same and difference are antonyms, they don’t cancel each other out. Help students understand that Ben’s father is essentially saying “It’s the same thing.”

STRATEGIC SUPPORT

READING ANALYSIS Students may have difficulty understanding why Ben feels there is a right answer and a wrong answer to Mr. Nickelby’s question on p. 157. Explain that Ben suspects that Mr. Nickelby expects a certain response. Have students identify clues in the text for support. (“Is he in trouble for that?” p. 158.)
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapters 13–15. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 14 in their Reader’s and Writer’s Journals.

Have students focus on the word interfere. What sentences on p. 168 relate to the word interfere? (“This is her problem.” “You have to stay out of it.”)

Text-Based Conversation

Use the Paired Discussion Routine. Remind students that writers develop characters and their experiences through dialogue and details. Have partners go back to the text to identify conversations from Chapters 13–15 that use different word choices and sentence structures to help readers get to know characters, their experiences, and their responses to situations. You may wish to provide a model through a think aloud, such as the following:

One important conversation in Chapter 14 is when Ben talks to Hank Lindsey from the Natural Heritage Program about the spadefoot toads. Before, Ben didn’t have much hope for saving the endangered animals. The fact that Ben shares information with Hank over the phone instead of in an e-mail or letter suggests that the author is using dialogue to move the story forward.

Encourage pairs to summarize the points their partners make and explain how each claim is supported by reasons and evidence. After pairs have discussed the chapters, compare different and similar examples as a class. Make sure students locate specific passages from the text to support their thinking. Explain that you will dig deeper into the text to better understand the effects of sentence structure and style on a piece of writing.

TEAM TALK | STATE AND SUPPORT AN OPINION Use the Team Talk routine. Do you think that Ben should have told the truth about the snakes before the meeting in the principal’s office? Use details from the text to support why or why not. opinion or feelings? (Possible responses: Yes: because Ben’s father is disappointed and says “You hurt me and your mom.” No: because Ben had already told Mrs. Tibbets and no one else needed to know.)
Language Analysis  Craft and Structure

Explain to students that one effective way an author develops characters is through dialogue. Dialogue provides examples of how characters communicate directly with others. Explain that each time a character speaks, the text breaks into a new paragraph. As a class, reread the discussion between Ben, Mr. Nickelby, and Ben’s parents on pp. 156–161.

WORD CHOICE  Ask students to focus on the last eight paragraphs on p. 157.

• Why does Ben say “Um” and “Uh-huh”? (to show that he agrees with Mr. Nickelby) Why do you think the author chose these words instead of yes? (“Um” and “Uh-huh” reflect Ben’s nervousness as he talks to the principal.)

• How does the word choice in the last paragraph emphasize Ben’s emotions? Use text evidence to support your answer. (Phrases like “is confused” and “feels like a trap” emphasize Ben’s discomfort and uncertainty in this passage.)

SENTENCE STRUCTURE  Ask students to focus on the last eight paragraphs on p. 158.

• What does the sentence structure of Mr. Nickelby’s lines tell you about what he thinks about Mrs. Tibbets? (He uses brief sentences and pointed questions, which suggest that he thinks Mrs. Tibbets allowed Ben to handle the snakes.)

• Ben says, “Well, she did, but they got away.” How does this sentence structure help you understand his reactions? (The punctuation creates pauses to emphasize that Ben is unsure what to say. He doesn’t want Mrs. Tibbets to get in trouble.)

Independent Reading Practice

LANGUAGE ANALYSIS: CRAFT AND STRUCTURE  Have students work independently to complete their own analysis of a passage that contains vibrant dialogue.

WRITING IN RESPONSE TO READING  Have students turn to p. 15 in their Reader’s and Writer’s Journal to write an explanatory paragraph to answer the following prompt: What does the phone call between Hank and Ben reveal about Ben’s character? Reread from “He picks up on the fourth ring” on p. 164 to “He says good-bye and hangs up” on p. 168. Use text evidence to support your answer.

Reading Wrap-Up

SHARE WRITTEN RESPONSES  Take a few minutes to wrap up today’s reading. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction

If... students struggle to understand how writers use dialogue to develop characters and their experiences, then... use the Language Analysis lesson in small group to help them identify which character speaks when.

If... students need extra support to understand the story, then... use the Close Reading Workshop in small group to provide scaffolded support.

Language Analysis
Help students understand dialogue by pointing out that the words enclosed in quotation marks are spoken aloud by characters, and a paragraph break indicates a new speaker. Model how to identify which character is speaking by using the last nine paragraphs on p. 159. Guide students to find text outside the quotation marks that tell readers who is speaking (“his father asks” “Ben whispers” “his mother says”). Then, use a context clue—his mother saying “Ben” in the previous paragraph—to identify Ben as the speaker of the last paragraph. Finally, have students identify speakers in another section of text.

Close Reading Workshop
REVISIT NIGHT OF THE SPADEFOOT TOADS Read aloud pp. 168–169, from “His mother is still standing there,” through “‘Wait!’” Remind students to focus on the conversation between Ben and his mother. Then discuss the following questions with the group. Have students include text evidence as support.

1. What clues tell you that the characters in this scene are having a disagreement? (Ben’s mother interrupts him and says “listen to me.” Ben also knows “there’s no use arguing.”)

2. How do Ben’s mother’s responses and reactions convey how she feels about Ben’s desire to save the spadefoot toads? Use at least three details in your answer. (Possible response: Her responses—such as “you’re only in fifth grade,” “You can’t interfere in other people’s business,” and “This is her problem”—suggest that she wants Ben to act like a kid and stop focusing on the spadefoots, which she believes are only Mrs. Tibbets’s problem.)

3. List one factual question and one opinion question about Ben’s role in the passage. (Possible responses: Factual: How does Ben react to his mother’s declaration that they will talk things over when his father gets home? Opinion: Was Ben right to run to Mrs. Tibbets’s house?)
Language Analysis

Have students reread the conversation between Ben and his father on pp. 162–163 to find details that define their characters. Use the following questions to guide instruction:

- How does Ben feel when his father says, “Ben, you’ve never lied to us before”? (Ben is upset.) What text around the dialogue supports this conclusion? (“His father isn’t yelling. He’d rather have him yell.”)

- How does Ben defend himself? (Ben tells his father that he didn’t lie, but he didn’t tell the whole truth either.) What does this tell you about Ben’s character? (He is capable of falsehoods, but in the end he wants to explain himself to his father.)

- How does Ben’s father’s response suggest how he feels about his son’s earlier actions? (Possible response: By saying “Same difference,” Ben’s father shows his disappointment in Ben’s decision to not tell the whole truth. Even though Ben didn’t lie, Ben’s father sees omitting information from the story as a bad thing.)

- What does this conversation reveal about the relationship of Ben and his father? (They respect each other, but Ben’s father will let Ben know when he disagrees with his son.)
WRITING OBJECTIVES

- Write a narrative that develops dialogue.
- Use indefinite pronouns correctly.

Writing

Narrative Writing

DEVELOP DIALOGUE

TEACH Explain that authors develop dialogue to help readers get to know characters, their experiences, and their responses to situations. Readers analyze the attitudes and actions of characters through the words the characters themselves speak.

- Do the words in the dialogue sound natural, or like real speech?
- What does the conversation reveal about the characters?
- How does dialogue drive the story forward?

ANALYZE THE MODEL Through the discussion, help students see that the author chooses words that sound like natural language to reflect characters’ experiences and emotions. Direct students to p. 156–157.

Mr. Nickelby leans back a little and folds his hands. “Ben, I asked your parents to come in so we could all talk about a couple of things—all of us here together. All right?” “Sure.” Ben’s voice isn’t much more than a squeak. “How are you getting along with the kids in your class? Are you getting used to being here?” “Um…sure,” Ben says. “Yeah.”

Uses words that sound like natural speech.

Point out that Ben’s dialogue shows that he is nervous about being in Mr. Nickelby’s office. Ask students to describe Mr. Nickelby using clues from his dialogue. Explain that this dialogue also drives the story forward because readers want to learn why Mr. Nickelby called Ben into his office.

Tell students that they will be including dialogue in their own narratives. Remind students that dialogue is enclosed in quotation marks to indicate direct speech. Other punctuation should appear inside the quotation marks but the speech tag, such as “Ben says,” should appear outside.

Remind students to consider how their characters might speak and what their speech says about them as a character. Also, have students use proper punctuation as they draft dialogue.
Conventions  Indefinite Pronouns

TEACH AND MODEL  An indefinite pronoun represents an unspecified person or thing, and can be singular or plural. However, some indefinite pronouns—all, any, either, more, most, none, and some—can be singular and plural. To determine singular or plural, find the object of a preposition and determine its matching verb tense.

Conventions  Indefinite Pronouns

Singular

Plural

All of the **food** is ready for the market. All of the **apples** are ready for the market.

Have students turn to p. 000 of the *Reader’s and Writer’s Journal* for more practice with indefinite pronouns.

Independent Writing Practice

WRITING  Now ask students to write 1–2 pages in their *Reader’s and Writer’s Journals*, p. 20, that develop a dialogue between two characters. Students should add to their existing narratives and use natural dialogue to further develop their characters. Students should also use concrete words and phrases.

USE TECHNOLOGY  If available, have students use computers or electronic tablets to draft their dialogues.

APPLY  During Independent Writing Practice, have students make sure they use indefinite pronouns properly.

Writing Wrap-Up

Ask volunteers to present their dialogues to the class. Have the class identify one part of each dialogue that helps develop a character.

ENGLISH LANGUAGE LEARNERS

Help students understand the idiom “*There’s too much red tape for me now*” from the p. 171

Explain that “red tape” is a negative term that refers to unnecessary procedures, usually in the government. Help students understand that Mrs. Tibbets dislikes these processes.

STRATEGIC SUPPORT

For students who struggle with using indefinite pronouns effectively, have them look closely at the prepositional phrases between the pronoun and verb. Model finding the object of a preposition and determining its matching verb tense.
Lesson 9

Unit 1 • Module A

Lesson Objective
• Analyze character and theme.

Reading Objectives
• Explore the text and Enduring Understanding.
• Read closely to determine key ideas and details.

Read Anchor Text

Build Understanding

Introduce
Have students focus on the following Enduring Understanding as you read Chapter 16 of Night of the Spadefoot Toads and work through the lesson: "Learners understand that people change in relation to their surroundings."

First Read of the Lesson

Explore the Text
In pairs, have students summarize the important events that have taken place in the last few chapters. Regroup as a whole class, and compare summaries. If students have different interpretations of events, encourage them to refer to specific passages from the text to support their explanations.

Before reading, remind students about the Essential Questions: "How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?"

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

Read Independently Chapter 16
Use the Read Independently Routine. Encourage students to take note of important events or speeches made by characters. In this first reading, students should focus on understanding the “gist” of the text, or what is happening and which characters are involved. Monitor students while they read, and answer questions about vocabulary or events as needed. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 11 of the Reader’s and Writer’s Journal.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close rereading, have students focus on key details that develop characters, complicate the plot, and deepen meaning. Use the following questions to lead the discussion.

• **Vocabulary** What does *antifreeze* mean? How do clues in the text help you find out? (*Antifreeze* is something that prevents freezing. The next sentence tells me that if the fish didn’t have *antifreeze*, they would “be ice cubes.”)

• **Vocabulary** What do you think *Antarctic skuas* and *Adélie penguins* are? (They are animals that live in the Antarctic. Ryan includes them in his geography report.) *How do these terms relate to the word species?* (They are two different *species* of animals.) What other species have you learned about in this book? (spadefoot toads, diamondback rattlesnakes, chuckwalla lizards)

• What is significant about the incident on the bus? (Ben says that Ryan is his friend, Frankie reveals that he is moving away, and Danny laughs at Ryan’s joke instead of agreeing with Frankie.) **Key Ideas and Details**

• When did Ben change his mind about going to Ryan’s house? (He changed it after he heard that he and Jenny were the only people Ryan invited.) **Key Ideas and Details**

• What is significant about the incident on the bus? (Ben says that Ryan is his friend, Frankie reveals that he is moving away, and Danny laughs at Ryan’s joke instead of agreeing with Frankie.) **Key Ideas and Details**

• On p. 177, Ben remembers his geography report and his stomach “rolls over once, then settles into a dull churning.” What does this description mean? (Ben feels sick to his stomach about not finishing his report.) **Craft and Structure**

**ENGLISH LANGUAGE LEARNERS**

**FIGURATIVE LANGUAGE** Help students understand the figure of speech on p. 184: “Yeah,” Ben calls, *waiting for the ax to fall.* Explain that *waiting for the ax to fall* means “expecting something bad to happen.” Ben knows that his mother is going to be very upset with him, and he is anticipating getting in trouble.

**STRATEGIC SUPPORT**

**READING ANALYSIS** Struggling students may not understand how Agatha knows that only Ben and Jenny were invited to Ryan’s party. Guide students to recall that Ryan has a younger sister, Rory. Check that students understand how Rory would know who was invited, and why she would tell Agatha.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to text-based vocabulary in Chapter 16. Focus on words that describe motions or actions. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Use the Text-Based Vocabulary Routine. Ask students to record the information on p. 14 of their Reader’s and Writer’s Journals.

Focus on the word lurches (p. 176). What does this word tell you about the bus driver? (It suggests he may be large and is moving in a threatening way.) Why would the author use lurches instead of a word like walks? (Lurches is more precise and gives readers a picture of the bus driver’s character.)

Text-Based Conversation

Use the Small Group Discussion Routine. Organize students in small groups. Direct them to go back to the text to identify important moments in Chapter 16. Encourage groups to use questions like these as they read closely to identify important moments in the text.

• Why do you think Frankie acts the way he does?
• What changes after the incident on the bus?
• What does the narrator reveal about the setting? Why is that important?

After small groups identify important moments in the chapter, compare findings as a class. Make sure students support their responses with text evidence. Explain that you will now return to the text to better understand the meaning.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think it was right for Ben to push Frankie? Use details from the text to support your opinion. (Possible responses: Yes: because Frankie had tried to take Ryan’s glasses, so Ben was defending Ryan. No: pushing is bullying behavior, and Ben should have controlled his anger.)
Reading Analysis Theme

Explain that the theme of a work is the author’s message about life. A theme is often a statement about one of the topics related to the text, such as love or friendship. For instance, if the topic of a work is “ambition,” the theme might be “Following your dreams is important to living a full life.” Readers can identify theme by first identifying topics of a text. Next, readers can determine what the characters say and do that relates to the topic, paying attention to how a character changes. Finally, the reader should attempt to answer the questions “What is the author saying about the topic?” and “What lesson about life does the reader learn?” Have students record details from the text on p. 16 of the Reader’s and Writer’s Journal.

KEY IDEAS AND DETAILS Direct students to consider what challenges Ben faces, and how he changes over time. Focus on one or two of the questions as a class, and assign the remaining questions for Independent Reading Practice.

• Look at p. 176. How does the conversation relate to the topic of “new surroundings”?
• What other passages, speeches, or actions relate to the topic? What do they say about the topic?
• What do we know about Ben based on his last-minute decision to go to Ryan’s party?
• What does Mrs. Kutcher know about Ben? What does she help him realize?
• Compare and contrast how Ben responds to Ryan’s party and to Danny’s party.

Independent Reading Practice

READING ANALYSIS: THEME Have students work independently to identify one of the themes of the story based on text evidence.

WRITING IN RESPONSE TO READING Have students turn to p. 15 in their Reader’s and Writer’s Journal and write a response to the prompt: Reread the last paragraph on p. 185 through the second paragraph on p. 197. Why did Agatha get involved? Do you think Agatha did the right thing? Write a paragraph using evidence from the text to support your opinion. Include linking words and phrases.

Reading Wrap-Up

SHARE WRITTEN RESPONSES Wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading responses.
Scaffolded Instruction

**Monitor Progress**

If...students struggle to understand how character development relates to theme, then...use the Reading Analysis lesson in small group to help them work through the time line.

**Fluency Check** To provide practice with reading fluently, have students use the Oral Reading activity.

Reading Analysis

Help students locate passages in the text that relate to the Big Idea, *interdependence*. Model how to identify Ben’s character traits and evidence from the text to support your choices. For example, write *can’t stand up to Frankie* from p. 16 and *stands up to Frankie along with Ryan* from p. 175. Work with students to identify more examples that show how Ben’s behavior changes. Guide students to determine how these changes help suggest theme.

Oral Reading

**Accuracy** Choose a level-appropriate book, such as a selection from the Independent Reading List. Have students follow along as you read a page aloud. Explain that reading with accuracy means reading carefully without making any mistakes, such as word omissions or substitutions. Have students pay attention to punctuation, spelling, and numerals as you read. Be sure to enunciate clearly and read with natural phrasing.

Invite students to reread the page aloud along with you, matching your phrasing and paying attention to pronunciation. Then have them reread the page without you until they read with no mistakes. Listen as students read aloud.
If...students understand how the main character's speech and actions help a reader determine theme, then...extend the lesson by having students explore theme using a character other than Ben.

Reading Analysis

Explain to students that works of literature often contain more than one theme. Direct students to choose a topic to investigate by reading closely. This can be the Big Idea, interdependence, or some other topic that is central to the book. Then have them choose a supporting character to consider. Have students synthesize details from the text into a theme.

• How do you know that a topic is important to the book? (Key words and phrases related to a particular general idea are repeated throughout the book.)

• How are the words and actions of characters related to the theme? (They let the reader know what to think about the topic.)

• What can you look for besides quotations and actions to help you see how a character changes over time? (things other characters say about her or him, actions that other characters take in response to my character)
TEACH  Help students understand that characters develop and change over time, and in response to events. Changes in characters often reflect the theme of a story. For instance, on p. 189 of Night of the Spadefoot Toads, we see that Ben has adapted to his new home. His friends have helped him overcome the challenge of living in a new place. “I guess I’ve been doing other things. And the desert just isn’t as interesting to me as I thought it was.” This passage reveals the theme “depending on one another to overcome a challenge.”

DEVELOP WRITING SKILLS  Guide students to review what they wrote in Lessons 4–8. Have students add narrative elements that would reveal the theme Depending on one another to overcome a challenge in their stories. Suggest that in a passage of dialogue, one character could say something about helping each other succeed. Descriptive details could be added to a passage about the setting or about the thoughts, feelings, and actions of a character.

Have students write one or two paragraphs about an event that provokes a change in a character. Ask them to use their writing to show how the change in the character connects to the theme.

Next, lead students to write resolutions for their conflicts. Point out that conflict is what drives the sequence of events in a story. Tell students to consider what motivates their characters, what their characters want, and what they stand to lose. Then write a resolution that brings the conflict to an end.

Direct students to combine their previously written story elements with their paragraphs about an event provoking a change, and assemble them into a single story. The story should begin by establishing a situation, some characters, and a conflict. Dialogue, sensory details, descriptive language, and concrete words help keep the reader interested. Remind students to use transitions to clarify the order of events. The story should end with a conclusion, or resolution, that flows naturally from the sequence of events.
Conventions  Pronoun-Antecedent Agreement

TEACH AND MODEL  Briefly review the types of pronouns with students before going on to explain antecedents. Point out that all pronouns take the place of or refer back to a noun. The noun that is replaced by a pronoun is the antecedent of the pronoun. Pronouns should agree with their antecedents in number and gender.

**INCORRECT:** Ben and Ryan worked on his report.

**CORRECT:** Ben and Ryan worked on their reports.

Applying students’ skills to their independent writing.

**APPLY**  As children complete the Independent Writing Practice below, have them circle three pronouns and their antecedents in their writing.

**Independent Writing Practice**

Formative Assessment  Direct students to review their writing products from Lessons 4–8. Ask students to use their Reader’s and Writer’s Journals, p. 20, to write a story that reflects the theme depending on one another to overcome a challenge. Stories should include characters, dialogue, a detailed setting, a sequence of events, a conflict, and a resolution.

Use Technology  If possible, ask students to type their paragraphs and submit them to you via e-mail or by posting them to an online class bulletin board.

Applying students’ skills to their independent writing.

**APPLY**  After students write their paragraphs developing a particular theme, have them check for clear and correct pronoun-antecedent agreement.

**Writing Wrap-Up**

Ask volunteers to share their stories with the class. Have the class name the characters, identify events, and name two key moments that develop the theme.

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**ENGLISH LANGUAGE LEARNERS**

Students who have difficulty differentiating between theme and topic may benefit from thinking about other uses of the word theme. In music, a theme is something that repeats and develops throughout a work.

**STRATEGIC SUPPORT**

Students who struggle with pronoun-antecedent agreement should keep in mind:

- WHO or WHAT did the action?
- TO WHOM or TO WHAT was the action done? If the answers are unclear, the sentence should be rewritten.
Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapter 17 of *Night of the Spadefoot Toads* and work through the lesson: *Writers understand that writers’ techniques help readers get to know characters, their experiences and their responses to situations.*

First Read of the Lesson

EXPLORE THE TEXT Ask student pairs to briefly summarize Ben’s current attitude toward Massachusetts, including information from Chapters 1 through 16 of the novel. Then, as a class, have students review the main ideas they discussed in pairs. Encourage students to ask each other specific questions and always use the text as the basis for their conclusions. Remind students that themes are derived from details in the text, like the actions and attitudes of characters. Tell students to think about the Essential Questions as they read: *How do characters’ responses and reactions affect the text?* and *How do writers use language and details to develop characters and their experiences?*

For additional support in unlocking the text, see the *Scaffolded Strategies Handbook.*

READ ALOUD CHAPTER 17 Use the *Reading Independently Routine.* Have students read Chapter 17 silently. In this first reading, remind students to focus on understanding the “gist” of the text, or what happens and which characters are involved. Monitor the class as they read, and answer questions about vocabulary or events as needed. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 11 of the *Reader’s and Writer’s Journal.*

- What did you read?
- What did you learn?
- What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close reading, have students focus on methods the writer uses to create images. Use the following questions to lead the discussion.

- **How does Ben feel about getting his long-awaited box of desert souvenirs? What does he do?** (“It’s not as exciting” as he expected, and “it doesn’t seem so important now.” (p. 192) He goes to Mrs. Tibbets’s house instead of spending time with his desert stuff.) **Key Ideas and Details**

- **Vocabulary** Display a school handbook or ID card with the school’s insignia on it. On p. 192, Mr. Lindsey’s car is described as having a “state insignia on the door.” What does *insignia* mean in this context? (an emblem or badge) **What vehicles have you seen that are similarly marked?**

- **Vocabulary** On p. 196, Mr. Lindsey mentions “fairy shrimp, fingernail clams.” Are there fairies and fingernails in vernal pools? What creatures are there? (No, those words are part of the names of certain types of shrimp and clams.) **How does this add to your understanding of the word *species***? (All animals can be sorted into *species*, from lizards and birds to tiny shrimp and clams.)

- **In the second paragraph on p. 206, the author uses two similes, or comparisons using *like* or *as*. What are they?** (“like Ben hasn’t taken a deep breath for weeks, and suddenly his lungs are filled with fresh air. Or like he’s taken off a pair of really dark sunglasses and can finally see clearly again.”) **What contrast is the writer highlighting here?** (The difference between how Ben felt before and after competing his report.) **How does this technique help the reader understand Ben’s experience?** (The reader knows that Ben feels much more relaxed and happy now.) **Craft and Structure**

- **What does “It’s all up to the Overtoad now” (p. 211) mean?** (There is nothing else that Ben can do to change Mrs. Turner’s mind. Ben hopes that memories of the Overtoad, and her childhood, will make her decide to preserve the land.) **Key Ideas and Details**

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**ENGLISH LANGUAGE LEARNERS**

**READING ANALYSIS** Help students understand the sentence on p. 193: “Then Mrs. Tibbets’s sister-in-law speaks up.”

Remind students that *sister-in-law* refers to the wife of someone’s brother. Explain that to *speak up* is to speak boldly and freely.

**STRATEGIC SUPPORT**

**READING ANALYSIS** Students may have difficulty understanding why Ben “slips the photo into his jacket pocket.” (p. 202) Explain that Ben takes the photo without asking, when Mrs. Tibbets is not looking. Elicit from students that she might not have let Ben have the photo if he had asked.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapter 17. For each word, check students' understanding. Poll them to see if they know the meaning, know it a little, or don't know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 14 in their Reader's and Writer's Journals.

Focus on the word swoop (p. 194). What shape is the path of a swooping swallow? (It is not a straight line. It is shaped like a curve or an arch.) Why would the author choose to use swoop instead of a different word, like fly? (Swoop is precise and creates a specific image in the reader's mind. Also, the combination of sw sounds in the sentence creates an appealing effect.)

Text-Based Conversation

Use the Paired Discussion Routine. Lead student pairs to discuss how writer's techniques help readers get to know how characters respond to situations. Students should select and discuss passages featuring descriptive details and analyze how they develop theme. Remind students to take turns asking each other questions. Have them then summarize and elaborate on each other's answers. Provide some sample questions, such as the following:

- On p. 193, Mrs. Turner “sniffs and shakes her head.” Why did the author choose the word sniffs? (Sniffs indicates disapproval. Mrs. Turner looks down on the situation, and feels like this is a waste of time.)
- “Mrs. Turner stares down at the driveway pavement with a straight mouth, arms folded across her chest.” (p. 199) What information does the author convey in this sentence? (This gives us a clear picture of what the woman looks like. Her body language shows that she is not happy and does not want to interact anyone.)

As a class, note whether multiple pairs found the same passages important, and if so, why. Explain that you will now return to the text to better understand the meaning.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think that it was right for Ben to go to Mrs. Turner's house? Use details from the text to support why or why not. (Possible response: Yes: because the information in his report could help save the land. Also, Mrs. Turner was glad that Ben did: the way her breath catches and she looks at the ceiling, and then “gives him a sad smile.”)
Language Analysis  Craft and Structure

Writers use various techniques to communicate information about characters, the actions they take, and how they respond in different situations. Readers can use this information, together with other aspects of the story such as setting, to determine theme in a literary work. Remind students that to understand theme, they must look not just at the actions and dialogue in a story but also at the language in the story. Have students record responses on p. 17 of the Reader’s and Writer’s Journal.

DIALOGUE  Read the dialogue between Jenny and Ryan on p. 203.

• What does this dialogue tell us about the relationship between Jenny and Ryan? (They are friends and comfortable with each other.) How does this dialogue relate to a theme of the story? (It shows that friendship is important and worth preserving.)

SENTENCE STRUCTURE  Focus on the third paragraph of p. 192. Ask students to identify the sentence fragments. (“Some other time. Some other place.”)

• What effect does the use of sentence fragments have on the reader? (Fragments make the writing seem choppy and disconnected. This reflects how Ben feels about the contents of the box. He “feels like something is missing,” because he no longer feels connected to the desert.)

IMAGERY  Have students look at the second-to-last paragraph on p. 201.

• What does “watching the years fall away” mean? Is anything falling off the picture? (It is a figure of speech. It means that Ben is imagining an earlier time, using his mind to go back to the time when the photo was taken.)

Independent Reading Practice

LANGUAGE ANALYSIS: CRAFT AND STRUCTURE  Have students work independently to complete their own analysis of a brief passage that contains imagery or figurative language. Encourage them to support their analyses with evidence from the text.

WRITING IN RESPONSE TO READING  Direct students to reread pp. 204–205. Then have students turn to p. 15 in their Reader’s and Writer’s Journal to write a narrative paragraph that recounts the scene at the vernal pool from Ryan’s or Jenny’s perspective. Paragraphs should begin by clearly establishing the situation and characters. Remind students to include key ideas and important descriptive details.

Reading Wrap-Up

SHARE WRITTEN RESPONSES  Wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction

Language Analysis
Help students analyze a passage for craft and structure. Model reading a passage that is significant to the development of theme by focusing on the eighth and ninth paragraphs of p. 204. Point out that “quietly and methodically, sifting through the mud” creates a strong mental picture, and that the “First / Then” sentence structure mirrors Ryan and Ben’s methodical process. Guide students to see how Ben’s words can be interpreted to refer both to the mud and to his life in Massachusetts. Ask students to explain how the text helps the reader determine a theme, or author’s message about life. (At first, Ben saw his new life as being boring and monotonous. Now, after he has changed his outlook, he sees his new life as interesting, with new friends and new habitats to explore.)

Close Reading Workshop
REVISIT NIGHT OF THE SPADEFOOT TOADS Reread aloud p. 191. Then discuss the following questions with the group. Have students include text evidence to support their answers.

1. What description shows the reader that Ben is disappointed with the box? (The corners of the box are “squashed,” which means the box is not impressive looking. The first thing Ben thinks is that “there’s not as much stuff as he remembered.”)

2. How does the sentence structure in the third paragraph increase the feeling of disappointment? (The question “What’s missing?” is left unanswered. Two sentence fragments are used to make a list of objects, which makes the objects seem boring and unconnected. There are not many adjectives or descriptive terms used, so they are hard to picture and don’t seem memorable.)

3. List one factual question and one opinion question to ask related to the arrival of the box. (Possible responses: Factual: How does Ben respond to getting what he thought he wanted? Opinion: Was Ben right to let go of his strong feelings for the desert?)
**Monitor Progress**

If...students understand how writer’s choices contribute to theme, then...extend the lesson by having students use the sorting boxes organizers, identifying examples of effective imagery and sentence structure related to the topic *interdependence*.

**Language Analysis**

Have students find examples of writer’s craft and structure that relate to the topic *interdependence*. Students should organize the examples (passages, paragraphs, sentences, phrases, words) into the categories “image” and “sentence structure.” Use questions like these to guide instruction:

- **What constitutes a strong or vivid image?** Give an example from Chapter 17. (A vivid image is made up of precisely chosen words, figurative language, and descriptive details that appeal to the senses, for example, “…pushes aside the plants growing up out of the dark, rotting leaves. He presses a finger into the damp earth. He’s like a doctor examining a patient.” (pp. 195–196)

- **How does this passage relate to the topic of *interdependence*?** (The comparison to a doctor reminds the reader that a habitat is like a human body, and that it can be healthy or it can be unhealthy.)

- **What theme related to *interdependence* does this image support?** (A system cannot work properly if one of its parts is missing.)
Writing

Opinion Writing

Support an Opinion About a Character

TEACH Point out that before stating an opinion, a writer must choose a topic. Students should begin by selecting a character from *Night of the Spadefoot Toads*. Then they should identify a particular action that character takes, or a particular response to a situation expressed by the character. Next, they should “take a side” by developing a clear opinion, for example, *Mrs. Kutcher gave Ben an extension.*

*Mrs. Kutcher did the right thing by giving Ben extra time to turn in his report.*

To support their opinions, students should return to the text and identify passages that relate to their opinion. Help students scan pages looking for key words that will help them quickly locate parts of the text related to their character’s action. For example, on p. 188, Mrs. Kutcher thinks carefully about how to handle the fact that Ben has not turned in his report on time. And on p. 189, she proves that she “knows more about [Ben] than he thought she did.”

After reviewing the text and selecting relevant passages, students should solidify their reasoning. Each selected passage from the text should have a clear relationship with the stated opinion. You may want to provide students with sentence frames, such as *This passage from the book ______ supports my opinion because it shows that _________.* Students should select passages that provide strong text evidence supporting their opinions.

DEVELOP WRITING SKILLS Remind students that an outline is an organizational tool that writers use to plan their finished products. Outlines should include an introduction, three body paragraphs, and a conclusion. The introductory paragraph should establish the topic of the paper and clearly state the opinion that will be supported. Guide students to choose an effective structure for ordering their body paragraphs, such as time order or order of importance.
Agreement with Indefinite Pronouns

TEACH AND MODEL When a singular indefinite pronoun is used as an antecedent, the pronoun following it should also be singular. This can cause confusion when the gender of the antecedent is not known:

- **Everybody** should bring his or her raffle ticket to the assembly.
- **Students** should bring their raffle tickets to the assembly.

Independent Writing Practice

**WRITING** Ask students to use their Reader’s and Writer’s Journals, p. 20, to write an outline and an introductory paragraph stating an opinion. Students should choose an action taken by a character in the text, state an opinion agreeing or disagreeing with the action, and find text evidence to support the opinion. Then have students create an outline for an opinion paper that includes an introduction, a conclusion, and three reasons arranged in a logical order.

Refer students to the text as a model as they write, and encourage them to use action verbs such as the text-based vocabulary words swoop, treading, and skitter.

**USE TECHNOLOGY** If available, have students use computers or electronic tablets to produce their outlines and paragraphs.

**APPLY** As students write, have them make sure that each indefinite pronoun they use agrees in number with its antecedent.

Writing Wrap-Up

Ask volunteers to share their outlines with the class. Have the class evaluate the reasoning presented in each outline.
Read Anchor Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read Chapter 18 of *Night of the Spadefoot Toads* and work through the eleventh lesson: Learners understand that people change in relation to their surroundings.

First Read of the Lesson

EXPLORE THE TEXT Ask students to form small groups and list three main events from the previous chapters. Then, ask volunteers to summarize the plot so far for the class. Encourage them to think about how the writer develops key ideas through the characters and major events so far.

Before reading Chapter 18, remind students about the Essential Questions: *How do characters’ responses and reactions affect the text?* and *How do writers use dialogue and details to develop characters and their experiences?*

For additional support in unlocking the text, see the *Scaffolded Strategies Handbook.*

READ INDEPENDENTLY CHAPTER 18 Use the *Reading Independently Routine.* Have students read the last chapter silently on their own. In this first reading, remind students to focus on understanding the “gist” of the text, or what happens and which characters are involved. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 21 of the *Reader’s and Writer’s Journal.*

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close reading, have students focus on key details of how the writer develops important ideas and character. Use the following questions to lead the discussion.

• On p. 214, Ben says “Life’s not fair” to his sister. How might this line of dialogue connect to ideas from earlier in the novel? (Possible response: In Chapter 11, Mrs. Tibbets says “Life’s not fair” when Ben fails to convince her that they should fight to protect the spadefoot toads.) How is the sentence used differently here? (In this instance, Ben is teasing his sister with the phrase, which suggests that events might be about to change and become less serious.) Craft and Structure

Vocabulary If needed, have a volunteer describe a land line telephone to emphasize that it has two parts. (A land line telephone has a part for listening and a part for talking; both parts are connected. The land line phone also has a place that holds this part of the phone, either to keep it charged or hung up.) In Chapter 18 (p. 214), Ben “grabs the receiver before his sister can get there.” Which part of the telephone is the receiver? (the part for talking and listening)

Vocabulary Ben covers the mouthpiece while he teases his sister. Which part of the telephone is the mouthpiece? (It is the part you talk into, so Ben is covering it to keep the other person from hearing what he says to his sister.)

• What does Mrs. Turner do that shows she changed her mind about selling the land? (She says that she decided to sell most of the land to the local land trust and sell only some of it for building homes.) Key Ideas and Details

• What does the term “new neighbors” refer to on p. 218? Why is it important that Mrs. Tibbets uses this term? (Mrs. Tibbets uses “new neighbors” to refer to the escaped rattlesnakes. The term suggests that Mrs. Tibbets feels people should respect and take care of the snakes, just like they would respect and take care of other neighbors.) Craft and Structure

ENGLISH LANGUAGE LEARNERS

FIGURES OF SPEECH Help students understand the expression on p. 215: “It’s nothing bad, Ben. I just need to talk with her for a minute.”

Explain that for a minute is an expression that means “for a short time” and does not refer to a literal minute. Help students understand that Mrs. Tibbets is trying to assure Ben that he is not in trouble.

STRATEGIC SUPPORT

READING ANALYSIS Students may have difficulty understanding the importance of Mrs. Turner’s decision to sell most of the land to the land trust on p. 216. Explain that a land trust usually refers to a conservation organization that owns and protects land. Have students identify clues in the text that support this definition. (“The spadefoots will be all right,” p. 216)
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from Chapter 18. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the word students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 24 in their Reader’s and Writer’s Journals.

Text-Based Conversation

Use the Whole Class Discussion Routine. Remind students that writers use characters’ actions and responses to events to explore ideas about a particular topic or life in general. As a class, have students go back to the text to identify important moments in Chapter 18 that relate to important ideas or themes the writer is developing. You may wish to provide a model through a think aloud, such as the following:

One important moment in Chapter 18 is when Mrs. Turner changes her mind about selling the land so that the spadefoot toads will be protected. Before, Mrs. Turner did not seem to care about nature or the toads. The fact that she changes her mind suggests that the writer may be exploring the idea of respect for nature.

Now guide students to brainstorm about another character who changes during the novel. Discuss how the changes relate to important ideas and theme.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think that selling part of the land to the local land trust was the right decision? Use details from the text to support why or why not. (Possible responses: Yes: because the vernal pool will be part of the land trust so it will be protected and “the spadefoots will be all right.” No: because some of the land is still being developed for houses, and that construction could harm the balance of the environment.)
Reading Analysis  Developing Theme

*Theme* is what the writer is trying to say about a topic, or the writer’s message about life. Explain that writers use details about characters, setting, and events to help develop theme in a story. Remind students that, to understand theme, they must analyze a text as a whole to see how the writer develops ideas.

Have students record details from the text to answer the questions. Before they begin, you may wish to model finding a detail or example in the text and recording it in a four-column chart.

**KEY IDEAS AND DETAILS** Focus on the paragraph on p. 217 that begins “Without a word, like they speak the same silent language…”

- How does Ben connect to his surroundings now, as compared to at the beginning of the story?
- What inferences can you make about Ben’s character based on details from the text?
- What are some topics of the story?
- What themes can you infer based on the topics, your inferences about Ben, and Ben’s responses to events in the story?

### Independent Reading Practice

**READING ANALYSIS: DEVELOPING THEME** Have students work independently to complete their theme development charts for Chapter 18.

**WRITING IN RESPONSE TO READING** Have students turn to p. 25 in the *Reader’s and Writer’s Journal* and use a separate sheet of paper to write an explanatory paragraph to answer the following prompt: *How has Ben changed during this story?* Reread the paragraph on p. 217 that starts with “Without a word, like they speak the same silent language.” Use text evidence from the passage and earlier in the story to answer the prompt. Organize your ideas logically, such as by time order or cause-effect order.

### Reading Wrap-Up

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading responses.
Scaffolded Instruction

### MONITOR PROGRESS

If...students struggle to understand how characters, setting, and events reveal theme, then...use the Reading Analysis lesson in small group to help them work through the theme development chart.

If...students need extra support to understand the story, then...use the Close Reading Workshop in small group to provide scaffolded support.

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**Reading Analysis**

Help students work through the theme development chart for the topic “Connection” by adding more details from Chapter 18, such as Ben’s influence on Mrs. Turner’s decision or Ben’s statement about feeling at home. Model how to scan the text to find earlier details about Ben’s responses and reactions. Guide students to compare Ben’s behavior throughout the novel in order to make inferences about him as a character. Finally, ask students to use this information to determine a possible theme.

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**Close Reading Workshop**

**REVISIT NIGHT OF THE SPADEFOOT TOADS** Reread aloud pp. 216–217, from “‘Hello, Ben,’” through “Ben and Mrs. Tibbets wave as the car pulls away.” Then discuss the following questions. Have students include text evidence as support.

1. **What clues tell you that the characters in this scene have changed since the beginning of the novel?** (Mrs. Turner sells the land to the local land trust. Mrs. Turner says “Someone made me change my mind” and “If you see the Overtoad, thank her for me.” Mrs. Turner agrees with Mrs. Tibbets that they should name the trail by the vernal pool Overtoad Trail.)

2. **How do Ben’s reactions and responses help illustrate the theme Anyone can make a difference?** Use at least two details in your answer. (Ben’s responses in Chapter 18 emphasize the theme because, even as a kid, Ben is able to change the minds of the adults around him. Earlier, Ben gives his report to Mrs. Turner and in Chapter 18 she says that someone (Ben) changed her mind about the land. Ben’s decision to call Mr. Lindsey shows Mrs. Tibbets that there is hope to save the land after all.)
### Monitor Progress

If... students understand how characters, setting, and events reveal theme, then... extend the lesson by having students complete a theme development chart using the topic “Home.”

### Reading Analysis

Have students find details related to the topic *home* for their theme development charts based on what they read in Chapter 18. Then, have students find Ben’s responses and reactions to events from earlier in the novel that relate to the topic *home*. Use the following questions to guide instruction:

- **What details from Chapter 18 tell you how Ben feels about his new home?**
  
  (On p. 218, Ben tells Mrs. Tibbets that he does feel at home in Massachusetts. The novel ends with him thinking that he feels “Right at home.”)

- **Are these details different from how Ben thinks about home earlier in the novel? Why or why not?**
  
  (Possible response: Yes; earlier Ben’s reactions and responses suggest that he does not like his new home. On p. 49, Ben tells the frog “At least you get to go home” which suggests that Ben feels trapped in Massachusetts. But, on p. 188, Ben admits that he isn’t fascinated with the desert anymore.)

- **What can you infer about Ben based on these details?**
  
  (Over the course of the novel, Ben has changed his mind about his new home. Now, after spending time with Mrs. Tibbets and exploring on his own, he appreciates Massachusetts and sees it as his home.)

- **What possible theme could be based on this topic, related details, and your inferences about Ben?**
  
  (Home is wherever you make it.)
Writing

Opinion Writing

Develop an Opinion About a Character

TEACH  Writers develop their opinions by using reasons and evidence. Remind students that their opinions should be supported with information from the text. Readers pay close attention to details in the text and form opinions about characters and their actions based on that information. In Lesson 10, students selected a particular response or action taken by a character and stated an opinion agreeing or disagreeing with it. Then they identified sections of Night of the Spadefoot Toads that relate to and support their opinions.

DEVELOP WRITING SKILLS  Now, direct students to review their outlines. Ask students to consider the logical order (time order, order of importance) they have used. Allow students to reorganize their reasons if necessary. Next, students will combine their reasons with quotations or examples from the text.

It is important for writers to show the relationship between the opinion, the text evidence, and the reasoning that connects them. Tell students that their body paragraphs should clearly articulate how each fact or detail they select is related to the reason presented.

Remind students to use linking words and phrases, such as consequently or specifically, to join their own words with quotations from the book.

Point out to students that direct quotations can be stronger evidence than paraphrasing, and encourage students to use quotations in their opinion papers. Also let students know that summarizing can be an effective way to cite text evidence that is too long to quote directly. Model citing the text by using page numbers and paragraph references. Be sure students know how to correctly use punctuation to set off quotations within their work.

Help students understand that a conclusion paragraph restates and ties together the opinion and evidence. It is important not to introduce new evidence in the conclusion paragraph.
**Conventions** **Action Verbs**

**TEACH AND MODEL** Remind students that action verbs describe physical or mental actions. Contrast action verbs with linking verbs, which tell more about the subject but do not show action. Have students turn to p. 28 of the *Reader’s and Writer’s Journal* for more practice with action verbs.

<table>
<thead>
<tr>
<th>Action Verbs</th>
<th>Linking Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ben <em>chuckles</em> as he <em>walks</em> ahead. He <em>feels</em> tired, but he <em>is</em> happy.</td>
<td></td>
</tr>
</tbody>
</table>

**Independent Writing Practice**

**TEACH** Ask students to use their *Reader’s and Writer’s Journals*, p. 29, to write one- to two-page opinion papers based on their outlines and introductions from Lesson 10. Students should draft body paragraphs based on the reasons included in their outlines, and include text evidence for each reason. Writers should link their opinions with specific reasons. Finally, have them write a conclusion paragraph that restates the stated opinion and briefly summarizes their reasons.

**USE TECHNOLOGY** If available, have students use classroom or school e-mail accounts, to send their papers to a classmate for peer review.

**APPLY** Direct students to underline all the action verbs in their papers, and highlight all the linking verbs.

**Writing Wrap-Up**

Ask volunteers to present their conclusions orally for the class. Have the class determine the opinion and reasons presented in each conclusion.

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**Scaffolded Instruction**

**ENGLISH LANGUAGE LEARNERS**
Focus students on using vivid action words to make their writing clear and effective. If students rely heavily on general verbs or use the same verbs over and over, encourage them to find appropriate synonyms or different verbs that are more specific to the context.

**STRATEGIC SUPPORT**
For students who struggle with using verbs effectively, explain that action verbs make a story more lively. Lead students in a brief activity to replace generic verbs or with vivid action verbs. For example, have students change “Ben is a fan of nature” to a more active sentence such as “Ben enjoys nature.”
Read the Text

Build Understanding

INTRODUCE  Read together pp. 4–6 and the first four paragraphs on p. 7 of “Shells” from Every Living Thing in the Text Collection. and work through the lesson. Have students focus on the following Enduring Understanding as they read: Writers understand that writers’ techniques help readers get to know characters, their experiences and their responses to situations.

First Read of the Lesson

EXPLORE THE TEXT  Introduce the short story “Shells” from Every Living Thing to students. Explain that Every Living Thing is a collection of short stories of realistic fiction. “Shells” is one of the stories from this collection. Have students turn to p. 4 and examine the illustration above the title. Then remind students about the Essential Questions: How do characters’ responses and reactions affect the text and How do writers use dialogue and details to develop characters and their experiences? Explain to students that as they read the story, they will look for specific techniques the writer uses to help readers better understand the characters, their experiences, and their responses to situations.

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ TOGETHER SECTION 1  Use the Shared Reading Routine. Read together pp. 4–6 and the first four paragraphs on p. 7. Then have students reread the text silently on their own. In this first reading, students should focus on understanding the “gist” of the text, or who the characters are and what is happening. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 21 of the Reader’s and Writer’s Journal.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close rereading, have students focus on the details in the text that reveal information about the two characters and how they interact. Use the following questions to lead the discussion.

- **Who are the characters in the story?** (Michael and Aunt Esther.) **Key Ideas and Details**

- **Vocabulary** What do you think the word *condominium* means? (It is a building or place where people live.) Who do you think are the *residents* of a particular area? (They are the people that live in that area.) **Key Ideas and Details**

- **What do you know about each character so far?** Briefly summarize what you have learned about them. (Michael is living with his aunt because his parents died. He dislikes living with her and even feels hatred toward her because she is so different from his parents. Aunt Esther has taken Michael in to live with her. She is older, lives alone in a wealthy city neighborhood, and is a fearful person. She doesn’t understand Michael and is having difficulty dealing with his unhappiness.) **Key Ideas and Details**

- **How do the two characters interact?** What words and details from the text give you key information about their relationship? (The characters do not get along. They yell at each other. Aunt Esther tells Michael “You just refuse to be happy here. And you punish me every day for it.” Michael tells his aunt “I don’t care about you!”) **Craft and Structure**

- **Vocabulary** Reread this sentence from the text: “He still smelled his father’s Old Spice somewhere, his mother’s talc.” What do you think *talc* means in this sentence? (Talc might be a kind of perfume, or maybe another kind of beauty product that Michael’s mother used. It has a smell that Michael still remembers.)

**ENGLISH LANGUAGE LEARNERS**

**CONVENTIONS** Help students understand the phrasal verb on p. 74: “Michael’s parents had died and only Esther could take him in—or, only she had offered to.” Explain that to take (someone or something) in means “to allow a person or animal to live in your home.” Help students understand that the phrasal verb also conveys the idea of being looked after or cared for.

**STRATEGIC SUPPORT**

**CHARACTER** Students may have difficulty recognizing that Michael is not being truthful when he says “I don’t!” in response to his aunt’s statement “and you hate me” on p. 4. Ask students to identify words and actions that show Michael’s true feelings. Then have them find in the text a statement that confirms that he is lying about his feelings. (“And though he denied it, he did hate Esther,” p. 6.)
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from this section. For each word, check students' understanding. Poll them to see if they know the meaning, know it a little, or don't know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 24 in their Reader's and Writer's Journals.

Text-Based Conversation

Use the Paired Discussion Routine. Lead students to discuss how writers include particular details to develop characters. Have students discuss which key details they learn about the characters in this section. If students struggle, you may wish to provide a brief think aloud, such as the following:

*The two main characters are Michael and Aunt Esther. Michael comes to live with his aunt after his parents die. I think one important thing that we learn about Aunt Esther in this part of the story is that she is the only relative of Michael's who offered to take him in after his parents died.*

After pairs have discussed the section, as a class compare important details and explanations. Make sure students locate specific parts of the text. Explain that you will now dig deeper into the text to better understand the meaning.

**TEAM TALK** STATE AND SUPPORT AN OPINION  Use the Team Talk Routine. Do you think Aunt Esther should have insisted that she be allowed to care for Michael after his parents died? Use details from the text to support why or why not. (Possible responses: Yes: because Michael's mother was her only sister and she is very loyal to her family. No: because she is afraid of the world, likes living alone, never married or had children of her own, and acts selfishly.)
Language Analysis  Craft and Structure

Have students focus on rereading key words and sentences in the text to better understand the author’s particular choices and how these choices influence meaning. As a class, reread key sentences and focus on how the author uses repetition to reveal information about the characters and move the story forward. Then have students record responses on p. 27 of the Reader's and Writer's Journal.

REPETITION IN DIALOGUE Reread the conversation between Aunt Esther and Michael on p. 4: “You hate living here.” ... “I don’t!” Michael yelled. “It’s not you!”

• What words and sentences are repeated? (“You hate living here,” “I don’t hate it here,” “You hate it here,” “and you hate me.” / “I don’t!”)
• What does the repetition in dialogue tell you about the characters’ feelings? (The characters are unhappy about the situation, but they do not know how to change it. They just keep repeating the same things.)
• What does the repetition in dialogue suggest about the relationship between the two characters? (They are frustrated with each other and are having a difficult time getting along.)

DESCRIPTIVE DETAILS Reread the seventh paragraph on p. 5, beginning “Esther lived in a condominium in a wealthy section of Detroit.” Focus on the details in the second sentence: “Most of the area’s residents were older... (like her).”

• What phrases are repeated in this sentence? (like her)
• What do these details reveal about the character of Aunt Esther? (She is an older and fearful person.)

Independent Reading Practice

LANGUAGE ANALYSIS: CRAFT AND STRUCTURE Have students find in this section other repeated words or phrases. Have them work independently to analyze what the repetition reveals about a character.

WRITING IN RESPONSE TO READING Have students turn to p. 25 in their Reader’s and Writer’s Journals and write a response to the prompt. Reread the dialogue on pp. 4–5, ending with “‘Michael!’ yelled Esther.” The dialogue shows how two characters respond to a situation. Write a short dialogue between Aunt Esther and Michael in which you show a different way that each character might respond to the situation. Use repetition to reveal information about characters.

Reading Wrap-Up

SHARE WRITTEN RESPONSES Wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction

**Monitor Progress**

If...students struggle to understand how the author uses repetition to reveal information about the characters, then...use the Language Analysis lesson in small group to help them work through the independent activity for the Language Analysis.

**Fluency Check** To provide practice with reading fluently, have students use the Oral Reading activity.

Language Analysis

Help students work through the independent Language Analysis activity. First, have them scan the text to find another example of repeated words or phrases in dialogue, such as *I don’t care* from these lines in the paragraph on p. 5 that begins, "*Punish you?*" "I don’t care about you! I don’t care what you eat or how you dress or where you go or what you think." Write these lines on the board and guide students in understanding what the repeated phrase reveals about Michael. Then have students look for another example of repetition in pairs.

Oral Reading

**Appropriate Phrasing** Choose a level-appropriate book, such as a selection from the Independent Reading List. Find a passage that includes dialogue. Tell students to listen carefully to your phrasing as you read. Adjust your voice as needed when reading dialogue, and pause appropriately to read the different types of punctuation used in the passage. Reread the passage again.

Put students in small groups. Have groups reread the page aloud. Monitor groups as they read aloud to evaluate their proficiency at phrasing.
Language Analysis

First, have students find and list repeated words and phrases in this section of the text. Then, have them review their lists and determine what this information reveals about each character’s feelings. Next, have them use a Venn diagram to compare and contrast the two characters’ feelings. Finally, have students discuss the following questions:

- **How are Aunt Esther’s and Michael’s feelings about their situation similar?** (Both Aunt Esther and Michael are unhappy about living together.)

- **How are the two characters’ feelings different?** (Aunt Esther is frustrated because she cannot make Michael happy in his new home. She feels that he is punishing her. Michael is angry because he hates his living situation. He feels hatred for his aunt.)

- **What do these feelings suggest about each character’s experiences?** (Aunt Esther was used to living alone, and she does not know how to deal with living with another person. Michael was used to living with his parents, and he is having trouble adjusting to his new life with his aunt.)
Writing

Narrative Writing

Planning a Narrative

TEACH  Remind students that to plan a narrative, a writer considers the elements of a narrative text: characters, setting, sequence of events, dialogue, and transitions between events. When planning their own narratives, students should consider the following questions:

- Who are the characters, and how do they interact?
- What are the main events, and how do the characters respond?
- What is the order of events?

ANALYZE THE MODEL  Discuss with students how the author uses dialogue to introduce characters, their relationships and interactions, and a conflict, or problem, in “Shells.”

“You hate living here.”

Michael looked at the woman speaking to him.

“No, Aunt Esther. I don’t.”

Introduces the characters and sets up the conflict through the use of the words hate, No, and don’t.

Point out how the author establishes sequence of events on p. 74. Explain that the author uses specific time phrases, such as “six months,” and the past tense to give background information that leads up to the dialogue.

They had been living together, the two of them, for six months. Michael's parents had died and only Esther could take him in—or, only she had offered to. Michael’s other relatives could not imagine dealing with a fourteen-year-old boy.

Establishes sequence of events and develops the characters’ histories.

Point out that narratives do not always follow a linear sequence of events. A story may jump between time periods.

Explain that to plan a narrative, students should choose characters and develop their personalities and interactions. Have students consider how their characters will act, appear, speak, and relate to one another. To plan a narrative, students should also outline main events and action, including a conflict that the characters must confront.
Conventions Focus Linking Verbs

TEACH AND MODEL Remind students that a linking verb joins the subject of a sentence to a word or words that renames or describes the subject. All forms of to be can function as linking verbs (see Lesson 18 for more information). Other linking verbs include become, feel, look, and seem. Have students turn to p. 28 of the Reader’s and Writer’s Journal for more practice with liking verbs.

All forms of to be can function as linking verbs.

Oh, he was lonely.

Independent Writing Practice

WRITING Now ask students to use a graphic organizer, such as a Story Sequence B chart, to plan an original short story or drama in their Reader’s and Writer’s Journals, p. 29. Ask students to consider and develop:

1. characters and their relationships and interactions.
2. where and when the story takes place.
3. sequence of events, including a conflict.

After students complete the organizer, have them determine their purpose (to entertain) and their audience (other students).

USE TECHNOLOGY If available, have students use computers or electronic tablets to produce and publish their drafts.

APPLY Have students reread their Story Sequences for proper use of linking verbs.

Writing Wrap-Up

Ask volunteers to share their story sequences with the class. Have the class identify the conflict in each sequence.

ENGLISH LANGUAGE LEARNERS
In certain languages, such as Chinese and Arabic, a stated linking verb is not required in a sentence. Students who speak one of these languages may have difficulty understanding the concept of linking verbs. Review with these students the most common linking verbs and how they function in a sentence.

STRATEGIC SUPPORT
Some students may have difficulty understanding the difference between linking verbs and action verbs. If this is the case, provide appropriate examples to help students understand that linking verbs do not show action, but instead link to more information about the subject.
Read the Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read the rest of “Shells” from Every Living Thing (from the paragraph on p. 7 that begins, “One day after school” through the end) and work through Lesson 13: Readers understand how a character’s actions are influenced by the settings and sequence of events described in a text.

First Read of the Lesson

EXPLORE THE TEXT Have students turn to p. 7 in the Text Collection and focus on the fifth paragraph of “Shells,” which begins with the sentence “One day after school Michael came home with a hermit crab.” Tell students that as they read the second half of the story, they will consider how characters’ actions are influenced both by where the story takes place and by the sequence of events described in the text.

Remind students to think about the Essential Questions as they read: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ ALOUD THE SECOND HALF OF “SHELLS” Use the Read Aloud Routine. Read aloud from the fifth paragraph on p. 7 that begins “One day after school” through the end of the story as students follow along in their books. In this first reading, students should focus on understanding the “gist” of the text, or what is happening to the characters and how they are changing. After reading, discuss the questions below. Then have students record their responses to today’s reading on p. 21 of the Reader’s and Writer’s Journal.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close rereading, have students focus on key details of the setting and event sequence, and think about how these elements influence the characters’ actions. Use the following questions to lead the discussion.

- Where does the story take place? (The story takes place in and around a condominium in a wealthy area of Detroit.) **Key Ideas and Details**

- What important event occurs at the beginning of this part of the story? (Michael comes home with a hermit crab and shows it to Aunt Esther.) **Key Ideas and Details**

- What happens after Michael shows Aunt Esther the hermit crab? (She picks it up by the shell, turns it over, and shakes it.) **Key Ideas and Details**

  - How does Michael respond to this action? (He grabs for the shell.) **Key Ideas and Details**

  - What do these actions suggest about their characters? (Esther is not familiar or careful with animals, but Michael is careful and protective.)

- Vocabulary Reread the sentence “Esther was so dramatic—leaning into the tank, her bangle bracelets clanking, earrings swinging, red pumps clicking on the linoleum—that she attracted the attention of everyone in the store.” Based on context clues around the description, what do you think the word **dramatic** means? (Dramatic refers to actions that people notice.)

- How might the story’s setting have influenced Michael to buy a hermit crab? (Michael is lonely and wants a small living thing to keep him company in the condominium.) **Integration of Knowledge and Ideas**

  - How might the event of Michael’s bringing home a hermit crab have influenced Aunt Esther’s decision to buy more? (Aunt Esther got used to being around other living things and decided that the crab needed company.)

ENGLISH LANGUAGE LEARNERS

- **IDIOMS** Help students understand the meaning of the following phrase on p. 8: “She gave him a hard stare.” Explain that a hard stare means “looking at someone closely for a long time.” Help students understand that Aunt Esther is looking at Michael closely to make sure he gives her the answer she wants to hear.

STRATEGIC SUPPORT

- **IDIOMS** Students may have difficulty recognizing that the phrase **wanted badly** on p. 7 means “really wanted to.” Direct students’ attention to the sentence that follows: “So he showed her.” Help students understand that this sentence provides a clue to the meaning of wanted badly.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from this section of “Shells.” For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 24 in the Reader’s and Writer’s Journal.

Draw students’ attention to the word peering on p. 8. What word in the sentence gives you a clue to what the word peering means? (eyes) Use this context clue to help students understand that the word peering means looking closely at something.

Text-Based Conversation

Use the Small Group Discussion Routine. Put students into small groups. Remind groups that the sequence of events in a story influences characters’ actions (responses). Characters’ actions, in turn, can give the reader clues about theme—the central idea or meaning of a story. Have groups review the second half of the story and find events and actions that convey the story’s theme. You may wish to provide a model through a think aloud, such as the following: On p. 8, Aunt Esther picks up Michael’s new hermit crab and says, “Well, for heaven’s sake, come out of there!” She then turns the shell upside down and shakes it. I think this is an important moment in the story. Up until now, Aunt Esther has been afraid of new things. But instead of being frightened by Michael’s new pet, she picks it up. This action shows that she is changing.

Have group members work collaboratively to identify and discuss another story event that influences a character’s action. Encourage them to ask and respond to questions about the topic, and to discuss how the action they identified helps to convey the story’s theme.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think Aunt Esther should have gone into Michael’s room when he wasn’t there? Use appropriate details from the text to support why or why not. (Possible responses: Yes: It is Aunt Esther’s home, so she has a right to go into Michael’s room. She went into his room to observe Sluggo, which shows that she is taking an interest in Michael and his pet. No: Michael is disturbed when he sees Aunt Esther in his room. He is a private person who wants to be left alone.)
Reading Analysis  Character and Events

Remind students that events influence a character’s actions. Explain that how a character changes and grows over time in response to the events in a story is known as character development.

Have students use details from the text to answer the following questions, using a graphic organizer like the one shown below to record their answers. Before they begin, you may wish to model finding an event and corresponding character response in the text and recording it on the appropriate place on the organizer. Have students fill in their responses on p. 000 of the Reader’s and Writer’s Journal.

KEY IDEAS AND DETAILS  Focus on the entire section, from the paragraph on p. 7 that begins “One day after school” to the end of the story.

- What happens in this part of the story?
- How does Michael act or respond to each event?
- How do Michael’s actions and responses show that he is changing and growing as a character?
- What do Michael’s responses suggest about the story’s theme?

Independent Reading Practice

READING ANALYSIS: CHARACTERS AND EVENTS  Have students work independently to complete their organizers for the second half of the text.

WRITING IN RESPONSE TO READING  Have students turn to p. 25 in their Reader’s and Writer’s Journal to write a paragraph on a separate sheet of paper in response to the following prompt: Do you think Michael still hates Aunt Esther? Reread the text on p. 11 that begins with “Oh, what would your mother think, Michael,” and ends with “I don’t hate you.” Organize your ideas logically, and use text evidence from the passage and earlier in the story to support your opinion.

Reading Wrap-Up

SHARE WRITTEN RESPONSES  Wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading responses.
Scaffolded Instruction

Monitor Progress

If... students struggle to identify story events that show character development,
then... use the Reading Analysis lesson in small group to help them work through the graphic organizer.

If... students need extra support to identify key details and relevant text evidence,
then... use the Sleuth steps in Close Reading Workshop in small group to provide scaffolded support.

Reading Analysis

Help students work through the graphic organizer for the second half of “Shells.” Guide students to scan the section and identify appropriate story events to include, such as Michael finding Aunt Esther in his room. Model how to use text details to identify Michael’s responses to events. Show students how to analyze this information to determine how Michael changes as a character and what his changing suggests about theme.

Close Reading Workshop

Sleuth Work Have students read the article “Welcome to the Neighborhood?” on p. 10–11 of Sleuth. Then discuss the following questions with the group. Have students use text evidence to support their answers.

Gather Evidence What is one problem that wild animals can cause for humans? What is one problem that humans can cause for animals? (Deer, opossums, and raccoons can damage gardens and homes. For example, deer will eat plants. The bright lights of city skyscrapers can disrupt birds’ migration patterns. This causes them to fall behind schedule, which can make it difficult for them to survive the winter storms.)

Make Your Case What is the writer’s point of view on humans and wild animals living side-by side? (Possible answer: Because humans are moving into animal territory, humans need to change some of their habits.)

Ask Questions What questions do you have about bird migration or the Lights Out program? Where could you find reliable information to answer your questions?
PROVE IT! Have partners choose an animal from the text and create an ad encouraging people to remove a threat to that animal.

After students discuss the Sleuth work, direct them to pp. 22–23 of the Reader’s and Writer’s Journal to further explore “Welcome to the Neighborhood?”

**MONITOR PROGRESS**

*If... students understand how to identify key details and relevant text evidence,*

*then... extend the lesson by having students use text evidence to compare the relationship between humans and animals living in the same environment.*

**Close Reading Workshop**

As students read “Welcome to the Neighborhood?” have them compare how the article and “Shells” present the relationship between humans and animals living in the same environment. Remind them to cite text details to support their answers.

- **What animals do Michael and Aunt Esther share their environment with in “Shells?”** (The characters share the condominium with 21 hermit crabs.)

- **What animals share the environment with humans in “Welcome to the Neighborhood?”** (Wildlife such as deer, birds, sea turtles, opossums, raccoons, coyotes, and red foxes share the environment with humans.)

- **What is similar about the relationship between humans and animals as presented in each text?** (Possible answer: Both “Shells” and “Welcome to the Neighborhood?” describe humans and animals living together. Michael and Aunt Esther enjoy living with the hermit crabs. The writer of “Welcome to the Neighborhood?” says that some people enjoy their animal neighbors.)

- **What is different about the relationship between humans and animals as presented in each text?** (Possible response: Michael and Aunt Esther deliberately bring the hermit crabs to live with them as pets. They provide a home for the crabs and care for them. In “Welcome to the Neighborhood?” humans move into animals’ territories and cause problems for wildlife. Wildlife also causes problems for humans.)
Writing

Narrative Writing

Drafting a Narrative

TEACH Explain that to draft a narrative, a writer first considers the sequence of events and then fills in scenes with dialogue, action, and conflict. Point out that the purpose of a narrative is to entertain, and that a short story should include a problem that a character or characters need to solve.

- What is the sequence of events?
- How do the characters respond to the events?
- How do the characters speak and interact?

ANALYZE THE MODEL Point out how the author uses dialogue to bring the conflict to life. Michael's words develop the tension between Michael and his aunt, and the narration uses precise language to describe Michael's actions.

“Punish you?” Michael gawked at her. “I don’t punish you! I don’t care about you! I don’t care what you eat or how you dress or where you go or what you think. Can’t you just leave me alone?” He slammed down the glass, scraped his chair back from the table and ran out the door.

Dialogue and precise word choice set the scene and develop conflict.

Explain that to draft a narrative, students should begin by outlining the sequence, or order, of events. Remind students of transition words and phrases that indicate sequence, such as first, before, at last, suddenly, after, finally, and later.

Discuss how writers use dialogue and action to create scenes within a narrative. Remind students to begin their narratives by introducing characters and developing the setting. Encourage students to use sensory, descriptive, and figurative language. Next, have them draft dialogue to develop scenes and events. Point out that characters' words help to develop their personalities and attitudes toward events and other characters.

If students wish to write a drama, rather than a short story, provide samples of short dramas. Remind them to include elements such as acts and scenes, a list of characters, and stage directions. Explain that most of the plot will be revealed through dialogue.
Conventions Focus  Linking Verbs

TEACH AND MODEL  Remind students that a linking verb connects the subject of a sentence to a word or words that renames or describes the subject. Some linking verbs can also function as action verbs; these include grow, smell, taste, and look.

\[
\text{Aunt Esther grew frustrated with Michael.} \quad \text{Sluggo soon grew out of his shell.}
\]

Independent Writing Practice

WRITING  Now ask students to draft a 2–3 page narrative in their Reader’s and Writer’s Journals, p. 30, that includes the following elements:

1. introduce characters and develop the setting.
2. organize an event sequence, using transitions to indicate time order.
3. use dialogue and description to develop scenes and characters.

USE TECHNOLOGY  If available, have students use computers to produce and publish a draft of their narratives. Have them use e-mail for peer review.

APPLY  Have students reread their drafts and check to make sure that they have used linking verbs correctly.

Writing Wrap-Up

Call on students to read their drafts aloud. Have the class identify the characters, the setting, and the main events.

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ENGLISH LANGUAGE LEARNERS

To help students better understand the concept that the same verb can function as either an action verb or a linking verb, provide example sentences that show the same verb functioning in the two different ways. If possible, act out each action verb so that students have a tangible example of its function in the sentence.

STRATEGIC SUPPORT

For students who struggle to use linking verbs correctly, remind them that linking verbs do not show action, but instead link to more information about the subject. Give students relevant example sentences, pointing out how the verb introduces another name for or description of the subject.
LESON
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UNIT 1 • MODULE A
LESSON OBJECTIVE
• Compare and contrast characters.

READING OBJECTIVES
• Reread to compare and contrast texts.
• Write to compare and contrast characters across texts.

Read the Text

Build Understanding

INTRODUCE Have students focus on the Enduring Understanding, Learners understand that people change in relation to their surroundings, as they reread to compare and contrast characters in Night of the Spadefoot Toads and “Shells” from Unit 1, Module A.

First Read of the Lesson

EXPLORE THE TEXT In pairs or small groups, have students reread and review their notes to summarize the key features of the texts. Point out that the goal of the lesson is to compare and contrast characters, so encourage students to focus on important characters from both texts.

Remind students of the Essential Questions: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences? Have students keep these questions in mind as they continue the lesson.

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

As a class, share summaries. Address any questions, gaps, or misunderstandings. Discuss the questions below. Then have students record their responses to today’s reading on p. 21 of the Reader’s and Writer’s Journal.

• What did you reread?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

REREAD THE ANCHOR AND SUPPORTING TEXT Have students summarize key details from each text. Ask questions to lead discussion.

- **Describe Ben using details from Night of the Spadefoot Toads.** (Ben is a fifth grader who has just moved to Edenboro, Massachusetts, from Tucson, Arizona. He enjoys exploring all types of nature. He also fights for what he believes in, like saving Mrs. Tibbets’s land and stopping Frankie from bullying Ryan.) **Key Ideas and Details**

- **How do these details help you understand that Ben has changed in relation to his surroundings?** (Possible response: As he explores and learns more about the spadefoot toads, Ben starts to change his mind about Massachusetts. He gradually becomes fascinated by his surroundings and works to protect them.) **Key Ideas and Details**

- **Describe Michael using key details from “Shells.”** (Michael is a fourteen-year-old boy who has just lost both his parents and moved in with his Aunt Esther. He has not made many friends at his new school. He wants company, so he buys a hermit crab, which he names Sluggo. He has a hard time relating to Esther, until she shows an interest in Sluggo and getting more hermit crabs.) **Key Ideas and Details**

- **How do these details help you understand that Michael has changed in relation to his surroundings?** (Possible response: Michael is lonely with Esther, so he’s desperate for company, even if it’s only with a shy hermit crab. But when Esther mentions his mother, Michael opens up and starts to accept his new surroundings.) **Key Ideas and Details**

- **Vocabulary** How are the terrarium where Lenny lives and the tank where Sluggo lives alike? (Both are glass containers, and both contain objects from nature.)

- **Vocabulary** Ben comments that his dad’s sweater “smells like his dad.” Michael associates memories of his dad with the cologne Old Spice. What other words could you use to refer to a pleasing smell? (Possible responses: aroma, fragrance, perfume, scent, talc)

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**ENGLISH LANGUAGE LEARNERS**

**CONVENTIONS** Help students learn transition words that will help them compare and contrast characters throughout the lesson. For example, define each of the following words and have students use each in an oral or written sentence that compares Ben and Michael: however, similarly, especially, and therefore.

**STRATEGIC SUPPORT** If students struggle to identify character details from the texts, have them think about their general impressions of each character, or have them try to visualize how the character might look and act.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary related to the two texts. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 24 in their Reader’s and Writer’s Journals.

Focus on the word assert. This word means “to state clearly or strongly or to make others aware.” How does this word relate to Ben’s actions with Mr. Lindsey? How does it relate to Michael’s relationship with his aunt? (Possible answer: Ben asserts his feelings when he pleads with Mr. Lindsey to hold off the builders. Michael asserts his need for a companion when he buys the hermit crab.)

Text-Based Conversation

Use the Whole Class Discussion Routine. Remind students that writers develop characters throughout a text by giving the reader clues about the character through his or her traits, responses, and reactions. Point out that students can learn more by comparing and contrasting characters, such as Ben and Michael. Use questions such as these to guide students in discussion of how characters are developed in a text.

- How would you describe what Ben is like at the beginning of Night of the Spadefoot Toads? How does Ben change by the end of the novel?
- How would you describe what Michael is like at the beginning of “Shells”? How does Michael change by the end of the short story?
- What similarities are there in these characters? What differences?

Remind students that their answers should be based on information from the texts. Point out that you will use clues to help compare and contrast characters in Night of the Spadefoot Toads and “Shells.”

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think Ben and Michael would be friends if they went to the same school? Support your opinion with evidence from the texts. (Possible response: Yes: Ben and Michael both like to observe animals, and they both feel isolated in their new homes. No: Ben likes to explore the outdoors, but Michael seems to spend most of his time inside.)
Reading Analysis  Compare and Contrast Characters

Remind students that writers develop characters by describing their traits, their reactions to events or situations, and their responses to other characters. Through their characters, authors explore important ideas and themes, or overall messages about life. Changes in characters—or changes in how they are portrayed—give important clues about possible themes in a text.

As a class, guide students to use text evidence to describe the character development of Mrs. Tibbets and to find a possible theme for Night of the Spadefoot Toads. Ask students to record the information in a graphic organizer, such as a Venn diagram. Independently, students can fill out the rest of the organizer for “Shells” using Aunt Esther.

KEY IDEAS AND DETAILS Use the organizer to answer the questions.

• What details from Night of the Spadefoot Toads help develop Mrs. Tibbets as a character?
• What details from “Shells” help develop Aunt Esther as a character?
• What details are similar? What details are different?
• Based on your understanding of the characters, what themes appear in each text? Which theme(s) do the texts share?

Independent Reading Practice

READING ANALYSIS: COMPARE CHARACTERS Have students independently complete the graphic organizer shown above.

WRITING IN RESPONSE TO READING Have students turn to p. 25 in their Reader’s and Writer’s Journals to write a response to the prompt: Write an informative paragraph in which you compare and contrast one of the themes in Night of the Spadefoot Toads to one of the themes in “Shells.” Include key details about the characters to support your explanation.

Reading Wrap-Up

SHARE WRITTEN RESPONSES Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading responses.
**Scaffolded Instruction**

**MONITOR PROGRESS**

If...students struggle to compare and contrast characters and identify themes in the two texts, then...use the Reading Analysis lesson in small groups to help them work through the graphic organizer.

**Fluency Check** To provide practice with reading fluently, have students use the Oral Reading activity.

**Reading Analysis**

Help students work through the graphic organizer for each text. Assign roles, such as having one or two students focus on each text. Once they have identified details about each character, have students go back to scan their texts for important scenes that might reveal theme. Remind students that certain parts of a text often offer clues to the theme, such as a confrontation scene between two characters and the resolution of a conflict.

Once students have character details and themes for each text, have them look for common themes among the texts. (If they cannot find any yet, have them revisit their character details to find similarities and to identify additional themes.) Finally, have students complete their organizers. Use students’ work and group discussion as a formative assessment.

**Oral Reading**

**EXPRESSION** For individual fluency conferences, have the student turn to pp. 47–48 of *Night of the Spadefoot Toads*. Ask him or her to follow along as you read this page aloud, from “‘I like frogs,’ Ben says,” through “Mrs. Tibbets gives him a little wink.” Tell the student to listen to your expression. Show how to use pitch to reflect what is happening and how the characters are reacting in the passage. Next have the student read the same passage aloud independently, using the proper expression.
MONITOR PROGRESS

If...students understand how to compare and contrast characters and identify themes in the texts, then...extend the lesson by having them repeat the graphic organizer process by analyzing character relationships.

Reading Analysis

First, have students complete the graphic organizer about Mrs. Tibbets and Esther. Then have them create a new graphic organizer to compare and contrast the friendship between Ben and Mrs. Tibbets to the friendship between Michael and Esther. Have students use the information to identify at least one theme that the texts have in common. Have students discuss the following:

- What details help you understand Ben and Mrs. Tibbets’s friendship? (Possible response: In Chapter 4, Ben believes that Mrs. Tibbets notices something special about him. Later, Ben feels comfortable enough to tell Mrs. Tibbets that he let out her snakes. Finally, in Chapter 18, Mrs. Tibbets shows Ben that he has helped save her land.)

- What details help you understand Michael and Esther’s friendship? (Possible response: Michael tries not to hate his aunt, but because he is lonely and misses his parents, he not only hates her but he hates everything about living with her. Later, when Esther becomes fascinated with Sluggo and the other crabs, Michael warms up to her, and she is eventually able to mention Michael’s mother, which helps Michael come out of his shell.)

- What similarities do you see in both friendships? (In both stories, the two people do not fully understand each other at first, but they later gain insight about each other.)

- Based on these similarities, what themes might these two texts have in common? (Possible responses: It takes time to get to know someone. Trust is built over time. Sometimes the best friendships are the most unexpected.)
Writing

Narrative Writing

Revising or Rewriting a Narrative

TEACH Explain that writers revise and rewrite narratives to include descriptive details and powerful word choice. Explain that narrative writing should include sensory language that allows the reader to create mental image. To revise a narrative, have students consider:

- What sensory elements could help describe this scene?
- What precise verbs could describe the action in this scene?
- Is sentence structure varied for effect?

ANALYZE THE MODEL Explain that strong narrative writing incorporates figurative language, precise and powerful words, sensory details, and varied sentence structure. Point out the author’s use of descriptive and sensory language on p. 79.

Esther was so dramatic—leaning into the tank, her bangle bracelets clanking, earrings swinging, red pumps clicking on the linoleum—that she attracted the attention of everyone in the store.

Remind students that sensory details describe sight, touch, smell, taste, and sound. Sensory details help the reader visualize the scene, and add interest to narrative writing.

As students revise their narratives, have them identify any brief or vague descriptions. Ask students to identify which senses apply to the scene. For guidance, point out other sensory details from the text, such as smelled his father’s Old Spice (p. 75), long, shiny nail (p. 77), and her bangles clanked (p. 81).

Explain that precise word choice means choosing words that create a certain mood or effect. For instance, the author uses grabbed rather than picked up (p. 77), and slammed rather than put (p. 74). Have students identify and replace verbs in their narratives to create an intended mood.

Finally, explain that writers vary sentence structure in narratives to engage the reader or reflect natural speech. Have students include sentence fragments, slang, and expressions in dialogue. In narration, encourage them to use a variety of long and short sentences.
Conventions Focus  

Verb Phrases

**TEACH AND MODEL**  Point out that verb phrases are verbs consisting of a main verb with a helping verb. To help students identify verb phrases, provide them with the following list of helping verbs.

<table>
<thead>
<tr>
<th>Helping Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>has, have had</td>
</tr>
</tbody>
</table>

**Independent Writing Practice**

**WRITING**  Have students peer review each other’s narrative drafts. Have peer reviewers answer the following questions and suggest improvements:

1. Do transitions clearly indicate sequence?
2. Where could the writer add sensory details?
3. Which verbs could be replaced to be more precise?
4. Does the dialogue sound natural?
5. Is the sentence structure varied?

After the peer review, have pairs discuss and review their answers to the above questions. Have students record their comments and notes in their **Readers and Writer's Journals**, p. 30.

**APPLY**  As students complete their peer review, have them make sure that their classmate used verb phrases correctly.

**Writing Wrap-Up**

Ask volunteers to share their revisions with the class. Have the class identify the strongest sensory details.

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**ENGLISH LANGUAGE LEARNERS**

If...English Language Learners struggle with vocabulary and comprehension in the texts,

then...use the **Scaffolded Strategies Handbook** to give them additional practice with vocabulary crucial to understanding.

**STRATEGIC SUPPORT**

Point out that dialogue often includes sentence fragments and informal language. Direct students to examples from the text, such as “All right, all right,” (p. 77) and “Well, for heaven’s sake, come out of there!” (p. 77). Encourage students to add expressions, exclamations, and fragments to the dialogue in their narratives.
Read the Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read the first excerpt from Hatchet and work through the lesson: Writers understand that writers’ techniques help readers get to know characters, their experiences, and their responses to situations.

First Read of the Lesson

EXPLORE THE TEXT Introduce the first excerpt from Hatchet to students. Have them examine the cover and use it to predict what the story will be about. Next, have students page through the text to see how it is organized. Remind students that their first reading will be directed at developing an understanding of the characters, setting, and events described in the story. Before reading, remind students about the Essential Questions: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ TOGETHER Use the Shared Reading Routine. After you introduce Hatchet for the first time, read together the excerpt as students follow along in their books. In this first reading, students should focus on understanding the “gist” of the text, or who the characters are and what is happening.

Following the reading, discuss the questions below. Have students use p. 21 in their Reader’s and Writer’s Journals to record their responses.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING During guided close rereading, have students focus on key details related to how the author portrays Brian and his response to a challenging situation. Use the following questions to lead the discussion.

• Read pp. 14–17 in the Text Collection, from the beginning of the story through “...cried until he was cried out.” What situation is the main character faced with? (He is alone and sleeping in an outdoor shelter when a noise wakes him up. He can’t see what is making the noise, so he kicks and throws his hatchet at the sound, which causes a porcupine to slap his leg with its tail of quills.) How does the character respond to this situation? (He removes the quills from his leg and cries.) **Key Ideas and Details**

• **Vocabulary** Read the sentence from p. 15 that begins “Now he screamed...” Based on context clues, what do you think the word straining means? (trying very hard to do something)

• How does the character feel about his situation? (He is very scared and feels sorry for himself.) What details does the author include to convey these feelings? Quote accurately from the text in your response. (The author says the character is “terrified.” He also says that the character “screamed, with the pain and fear” and that “terror took him,” and mentions the character’s “waves of self-pity” as he starts crying.) **Key Ideas and Details**

• **Vocabulary** Read the first sentence in the fourth full paragraph on p. 15: “His fingers gingerly touched a group of needles...part of his calf.” Consult a dictionary to determine the precise meaning of gingerly. Then use a thesaurus to find one antonym and one synonym for the word. (definition: carefully; synonym: cautiously; antonym: carelessly)

• Who is telling the story? (A narrator tells most of the story.) How does this point of view influence how the events are described? (Possible response: The narrator describes the story events, and Brian’s thoughts and feelings about the events, as an outsider. The narrator isn’t directly part of the events.) **Craft and Structure**

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**ENGLISH LANGUAGE LEARNERS**

**IDIOMS** Help students understand the idiom in the first paragraph: “He sat up and was hit with the smell.” Explain that the phrase was hit with does not literally mean that Brian came in physical contact with an object. It is a way of saying that the character suddenly became aware of the smell.

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**STRATEGIC SUPPORT**

**FIGURATIVE LANGUAGE** Help students recognize figurative language used to convey information about the character. Point out “…and his heart hammered in his throat” on p. 14. Explain that this is a vivid way to let the reader know that Brian’s heart was beating so fast and hard that it seemed as though it was in his throat.
Focused Reading Instruction

**Text-Based Vocabulary**

Introduce students to key text-based vocabulary from the first part of the story. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the **Text-Based Vocabulary Routine**. Ask students to record the information on p. 24 in their Reader’s and Writer’s Journals.

Focus on the word *gestures* (p. 17). What words in the sentence provide a clue to the meaning of the word *gestures*? (waved his hands) Use this context clue to help students understand that gestures are movements of a part of the body to express or emphasize a thought or idea.

**Text-Based Conversation**

Use the **Paired Discussion Routine**. Remind students that authors give readers information about characters by describing characters’ traits, feelings, thoughts, actions, and interactions. Have pairs go back to the text and identify specific details that help develop Brian’s character. Use questions such as these to guide students in their close reading:

- What details does the author give to convey Brian’s traits and feelings?
- What details does the author give to show Brian’s thoughts and actions?
- What do these details suggest about Brian as a character?

You may wish to model a think aloud, such as the following: A sound causes Brian to snap awake. Brian’s response to the sound suggests that he feels very anxious and afraid. These characteristics are due to the many real dangers Brian faces because he is alone in the wilderness.

Bring the class back together to further discuss text details that help characterize Brian. Encourage students to pose and respond to specific questions about the text, and elaborate on their classmates’ remarks. Then have students use the discussion points to draw conclusions about Brian as a character.

**TEAM TALK** STATE AND SUPPORT AN OPINION Use the **Team Talk Routine**. Do you think Brian should have thrown his hatchet at the sound of the porcupine? Use text details to support your answer. (Possible responses: Yes: He was frightened and trying to scare the creature away. The thrown hatchet hitting the wall also led to the dreams that gave him the idea to build a fire. No: He shouldn’t have thrown it because he risked permanently damaging it.)
Tell students that *characterization* is how the author uses details to build and develop a character. These details can be the character's traits, feelings, thoughts, actions, and interactions with other characters. Each type of detail reveals something about that character and helps readers understand how the character might respond in a situation.

Have students use the questions below to record text details into the Web graphic organizer. Before they begin, you may wish to model finding a characterization detail in the text and recording it in the appropriate place on the graphic organizer.

**KEY IDEAS AND DETAILS** Focus on the passage on pp. 16–17 that begins “Some of the quills were driven...” and ends with “…the self-pity had accomplished nothing.”

- What are some of Brian’s character traits, feelings, thoughts, and actions?
- How does Brian respond in this situation?
- What do these details reveal about Brian as a character?

**Independent Reading Practice**

**READING ANALYSIS: CHARACTERIZATION** Have students work independently to complete the web graphic organizer, identifying details that characterize Brian.

**WRITING IN RESPONSE TO READING** Have students turn to p. 25 in their *Reader’s and Writer’s Journals* and read the following prompt: Write a brief scene in which Brian responds in a different way to the situation of being injured by the porcupine. Include in your narrative specific details about Brian’s traits, feelings, thoughts, and actions based on how he is described in the text.

**Reading Wrap-Up**

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today's reading with students. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction for Small Group

STRATEGIC SUPPORT

MONITOR PROGRESS

If...students struggle to identify details that develop a character, then...use the Reading Analysis lesson in small group to help them work through the Web graphic organizer.

If...students need extra support to understand the story, then...use the Close Reading Workshop in small group to provide scaffolded support.

Reading Analysis

Help students work through the Web graphic organizer identifying details that characterize Brian. Remind students that authors use details about a character’s traits, feelings, thoughts, actions, and interactions to develop a character. Help students find appropriate details to include and determine what each detail reveals about Brian. Finally, have students use this information to complete their Webs.

Close Reading Workshop

Reread aloud pp. 17–18, from “At last he slept again…” through “I know that.” As you reread the passage, have students underline key details. Then discuss these questions with the group. Have students support their answers with text evidence.

1. What clues in this passage reveal information about Brian?
   (Possible response: In Brian’s first dream, Brian’s dad looks cross when Brian doesn’t understand what he is trying to say. In Brian’s second dream, he feels frustrated and angry when his friend Terry keeps pointing to the fire.)

2. Using the clues for guidance, how is Brian characterized in this passage? Include at least three text details to support your viewpoint.
   (Possible response: Brian is determined to understand what his dad is trying to tell him in the dream; the text says that “he wanted to [understand it] so badly.” But when he can’t figure it out and his dad looks cross, it suggests that Brian sometimes doesn’t understand things right away. This character trait is emphasized when Brian’s “frustration and anger rise” when Terry keeps pointing to the fire in the dream.)
EXTENSIONS

MONITOR PROGRESS

If...students understand how to identify details that an author uses to develop a character, then...extend the Reading Analysis lesson by having students use characterization details to make inferences about a character.

Reading Analysis

First, have students complete Webs for the scene in which Brian wakes up and realizes the meaning of his dreams, from “His eyes opened and there was light in the cave…” through “The sparks would make fire” (pp. 19–20.) Then have students expand their Webs using details from the next passage on p. 20, from “Brian went back into the shelter…” through then end of the section. Ask students to use these details to make other inferences about Brian as a character and record these inferences on their Webs. Use the following questions to guide students:

• What action does Brian take after he realizes the meaning of his dreams? (He goes inside the shelter and looks at the wall to find where the hatchet hit it. He hits that part of the wall with the flat part of the hatchet to try to create sparks.)

• What happens as a result of Brian’s action? (When he hits the hatchet against the wall in the right way, he is able to create sparks.)

• What detail suggests how Brian feels about his discovery? (He smiles when the sparks fly, which suggests that he is happy about his discovery.)

• What are Brian’s thoughts at the end of this section? (“There could be fire here,” “I will have a fire here,” “I will have fire from the hatchet.”)

• How does the author use these kinds of details to characterize Brian? (Possible response: Brian uses the information from his dreams to take action. He does not give up, and keeps hitting the wall with the hatchet in different ways until he successfully creates sparks. This shows that the character is hopeful and has renewed energy and determination to respond to the challenging situation he finds himself in. The statement at the end of the section shows Brian’s renewed confidence in being able to cope with the situation. He goes from saying “There could be fire here” to “I will have a fire here.”)
WRITING OBJECTIVES

- Revise and rewrite to strengthen and develop a narrative.
- Use linking verbs and helping verbs.

Writing

Narrative Writing

Editing and Proofreading a Narrative

TEACH Explain that in addition to editing for language and style, writers proofread for correct punctuation and grammar.

- Does a speech tag interrupt the dialogue?
- Where do the character’s words begin and end?
- Which words are proper nouns?

ANALYZE THE MODEL Explain how to correctly punctuate dialogue, speech, and characters’ thoughts in a narrative. Discuss the different options for placing speech tags with dialogue. In Brian’s language on p. 287, point out the commas following “close” and “aloud.” When a speech tag interrupts a line of speech, a lowercase letter is used.

“So close,” he said aloud, “so close…”

Commas set off the speech tag interrupting a line of dialogue.

When a speech tag follows a complete thought, end punctuation is followed by a capital letter. Point out the capital letter in the word “He” and the period after “yelled” in Brian’s speech on p. 290.

“Fire!” He yelled. “I’ve got fire! I’ve got it, I’ve got it, I’ve got it…”

End punctuation and capital letters indicate a complete thought.

Point out that characters’ thoughts must also be correctly punctuated. Often, characters’ thoughts appear in italics.

You have to have fuel, he thought—and he had that.

Italic style indicates a character’s thoughts.

As students proofread their narrative from the previous lessons, have them check that:

1. All proper nouns are capitalized.
2. All dialogue is correctly punctuated.
3. All words are spelled correctly.
**Conventions** Linking Verb or Helping Verb

**TEACH AND MODEL** Remind students that a linking verb connects a subject to something that describes it, and a helping verb tells when an action happens and is part of a verb phrase. To give students additional practice distinguishing linking and helping verbs, assign p. 28 in the Reader's and Writer's Journal.

![Linking Verb and Helping Verb examples]

**Independent Writing Practice**

**WRITING** Have students peer review their revised drafts with a new partner to check for correct grammar and punctuation. Have reviewers use the checklist on the previous page as a guide.

Refer students to the text as a model for correct punctuation of dialogue and characters’ thoughts. When students finish their review, have partners discuss their revisions.

**USE TECHNOLOGY** If available, have students e-mail their narrative drafts to a partner for review. Have students use the spell-check feature to check spelling. Remind students to check for the correct spelling of words such as there, their, and they’re.

**APPLY** Have students check for the correct usage of linking verbs in their partner’s narrative.

**Writing Wrap-Up**

Ask volunteers to share their narratives with the class. Have the class discuss how to punctuate dialogue in each narrative.

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**ENGLISH LANGUAGE LEARNERS**

**CONVENTIONS** If students have difficulty determining when to use a linking or helping verb, encourage them to decide if they want to give details about something (linking verb) or show when an action happens (helping verb).

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**STRATEGIC SUPPORT**

**CONVENTIONS** Explain that linking verbs are used independently, but helping verbs are part of a verb phrase. For example, is can be used as a linking verb to describe something (Brian is scared), is can also be a helping verb when it is part of a verb phrase (Brian is trying to survive in the wilderness).
Lesssons
UNIT 1 • MODULE A

LESSON 16

LESSON OBJECTIVE
• Read to understand how characters’ actions are influenced by a story’s setting and sequence of events.

READING OBJECTIVES
• Explore the text and Enduring Understanding.
• Read closely for key ideas and details.

Read the Text

Build Understanding

INTRODUCE Have students focus on the following Enduring Understanding as you read the second excerpt from Hatchet and work through the lesson: Readers understand how a character’s actions are influenced by the settings and sequence of events described in a text.

First Read of the Lesson

EXPLORE THE TEXT Have students turn to p. 21 of Hatchet in the Text Collection and read the first sentence of the section. Have them use this sentence to predict what events will occur in the second part of the story. Then have them flip through this section of the text and examine the images. As students read the second half of the story, encourage them to think about how these images contribute to the text’s meaning and tone. Before reading, remind students about the Essential Questions: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the text, see the Scaffolded Strategies Handbook.

READ INDEPENDENTLY Use the Read Independently Routine. Have students read the second part of Hatchet on their own. In this first reading, students should focus on understanding the “gist” of the text, or what is happening to the character and how he is changing.

Following the reading, discuss the questions below. Have students use p. 31 in their Reader’s and Writer’s Journals to record their responses.

• What did you read?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

CLOSE READING  During guided close rereading, have students focus on key details of the setting and event sequence and examine how these elements influence the character's actions. Use these questions to lead the discussion.

- What is the story's setting? (the Canadian wilderness) What phrases help the reader visualize the setting? (Possible responses: “leaning out over the water were birches” and “beautiful white with bark like clean, slightly speckled paper”) How does the setting influence Brian's actions? (Possible response: Brian must learn how to work with nature in order to survive in the wilderness.) Key Ideas and Details

- **Vocabulary** Reread this sentence on p. 21: “Clearly there had to be something for the sparks to ignite, some kind of tinder or kindling—but what?” Use context clues in the sentence to figure out the meanings of *tinder and kindling*. (materials that can be used to start a fire or keep it burning)

- On p. 24, the text says “And when he ran out of breath and paused to inhale, the red ball suddenly burst into flame.” What event sequence follows Brian's building of the fire? (Brian feeds the flames with dried grass and wood, runs into the forest to gather more pieces of wood, and comes back to feed the fire. Once the fire is burning steadily, he leans back and smiles.) Key Ideas and Details

- **Vocabulary** Reread the sentence on p. 21 that begins “He settled back on his haunches in exasperation…” Based on context, what do you think the word *haunches* means? (part of the lower body, maybe the upper leg and hip) How do the visual elements in *Hatchet* contribute to the text's meaning? (Possible response: The images help readers picture the story’s setting, which allows them to better understand the challenges that Brian faces in the wilderness. The images also give readers an idea of the parts of nature that Brian works with in order to survive.) Integration of Knowledge and Ideas

**ENGLISH LANGUAGE LEARNERS**

**IDIOMS** Help students understand the meaning of the idiom on p. 21: “Brian found it was *it was a long way* from sparks to fire.” Explain to students that *it was a long way* does not refer to an actual physical distance. Instead, it refers to the difficulty of creating a fire from a spark.

**STRATEGIC SUPPORT**

**TERMINOLOGY** Students may be unfamiliar with the reference to *Cro-Magnon* man on p. 23. Cro-Magnons were an ancient population of humans who lived from about 40,000 to 10,000 years ago. The word *Cro-Magnon* comes from the name of the cave in France where the skeletons of these ancient humans were found. Cro-Magnons made and used tools and lived in caves.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from the second part of the story. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 34 in their Reader’s and Writer’s Journals.

Focus on the word exasperation (p. 21). What do you know about Brian’s situation so far that can help you determine the meaning of exasperation? Help students understand that exasperation is a feeling of extreme frustration or aggravation.

Text-Based Conversation

Use the Paired Discussion Routine. After pairing students, remind the class that the setting and sequence of events in a story affect what characters do. Have pairs prepare for the discussion by rereading the second half of the story. Then have them discuss how the setting or events influence Brian’s actions.

You may wish to provide a model through a think aloud, such as the following: The second paragraph on p. 22 describes how the wilderness setting has an influence on Brian, causing him to look at his surroundings and realize that the bark is like paper. Brian’s realization is an event that influences his actions—he goes to the trees and removes the bark.

Have partners work together to identify how a certain aspect of the setting or a particular story event influences a character’s actions. Encourage them to engage in a collaborative discussion of how their chosen setting element or story event affects what the character does or says.

After pairs have discussed the text, regroup students as a class and have them compare discussion points. Encourage students to pose and respond to specific questions and elaborate on others’ remarks.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Do you think that Brian should have destroyed his twenty-dollar bill in the process of trying to start a fire? Use relevant details from the text to support your answer. (Possible responses: Yes: The twenty-dollar bill is of no practical use to Brian. The text refers to the money as “worthless paper out here.” No: he should have kept it in case he was rescued and needed money for necessities.)
Reading Analysis  Compare and Contrast Events

Explain to students that the sequence of events in a story moves the story forward, and these events have similarities and differences. All the events that happen in a story, taken together, are known as a story’s plot.

Have students make a timeline that lists the main events in *Hatchet*. Then have them choose two events—one that occurs in the first half of the story, and one that occurs in the second half—and use text details to complete a Venn diagram comparing and contrasting the events. Use the following questions to help students complete the diagram. Before students begin, you may wish to model choosing two events and recording one similarity and one difference in the Venn diagram. Then direct students to p. 32 of the *Reader’s and Writer’s Journal*.

**KEY IDEAS AND DETAILS** Focus on the entire section (pp. 21–25).
- What two story events did you choose? Write one above each circle on the diagram.
- How are the events similar? Write this information where the circles overlap.
- How are the events different? Write this information in the circle specific to the event.
- What does the information in the diagram tell you about the story’s overall structure?

Independent Reading Practice

**READING ANALYSIS: COMPARE AND CONTRAST EVENTS** Have students work independently, using a Venn diagram to compare and contrast two story events.

**WRITING IN RESPONSE TO READING** Have students turn to p. 35 in their *Reader’s and Writer’s Journal* and read the following prompt: Think about the two story events that you compared and contrasted. In your opinion, which event had a greater influence on Brian’s actions? State and support your opinion in a brief paragraph. Remember to sequence your ideas logically, and include relevant details from the story to support your opinion.

Reading Wrap-Up

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction for Small Group

STRATEGIC SUPPORT

Reading Analysis

Help students work through the Venn diagram to compare and contrast two events. Model how to scan each half of the text to identify two appropriate events to compare and contrast, such as Brian hitting the hatchet against the wall of the shelter and Brian hitting the hatchet against the rock. Help them determine how each event is similar and different. Then ask what the completed Venn diagram conveys about the story’s overall structure.

Close Reading Workshop

Read aloud pp. 23–24, from “He positioned his spark nest...” through “He had to fan on it, blow on it.” Then discuss these questions with the group. Have students include text evidence to support their answers.

1. What sequence of events is described in this passage? (Brian puts his “spark nest” at the base of the rock and makes a small depression in the nest for the sparks to fall into. Then he hits the black rock with the hatchet. He tries repeatedly to get the sparks to ignite the nest, with no success. Brian then thinks back to science class, and remembers that a fire needs air to burn.)

2. What text clues suggest that Brian is learning from experience? (Possible response: When Brian fails to make a fire, he thinks “I’m doing something wrong” and tries something different.)

3. What factual question and opinion question you could ask about the passage? (Possible responses: Factual: What kind of rock is Brian using to create sparks? Opinion: Why does Brian think about a Cro-Magnon as he tries to build the fire?)
EXTENSIONS

MONITOR PROGRESS

If...students understand how to identify two events and compare and contrast these events, then...extend the Reading Analysis lesson by having students compare and contrast two event sequences and determine how these sequences contribute to story structure.

Reading Analysis

Have students identify the event sequence in the passage on p. 22, from “Not twenty feet to his right...” through “…they won’t make a fire.” Have them use a Venn diagram to compare this sequence of events to the event sequence described on pp. 19–21, from “Ahhh...” through “I will have fire from the hatchet.” Use the following questions to guide instruction:

• **What are some similarities between the two event sequences?** (Possible response: Both event sequences begin with Brian making a sudden realization about something that could help him build a fire. Both these realizations occur after Brian sees something. Both event sequences also describe a series of actions that Brian takes as a result of his realization.)

• **What are some differences between the two event sequences?** (Possible response: In the passage on p. 22, the event sequence has to do with finding a paper-like material that will catch fire. Brian notices the paper-like quality of birch bark because he is looking at the birch trees. In the passage on pp. 19–21, the event sequence has to do with using the hatchet and the stone from the shelter wall to generate sparks. Brian’s dreams, in addition to the flash of sunlight on the hatchet, are the two events that give him the idea of how to use the hatchet to create sparks.)

• **How do these two event sequences fit together to contribute to the overall structure of the story?** (Possible response: The two event sequences show a similar pattern—a visual cue that leads to a sudden realization, which is then followed by a series of actions. This repeating pattern conveys the idea that the events in a story influence a character’s actions, and that the character’s actions can then influence other story events. This pattern also shows how one event can lead to another event, creating a chain (sequence) of events that drives the story forward and creates the plot.)
Writing

Narrative Writing

Publishing and Presenting a Narrative

TEACH Explain that when reading a narrative aloud, the reader adjusts his or her rate and expression to make the characters and events come alive. Have students consider the following questions before presenting their narratives:

- Where does pacing of the action change?
- What emotions do the characters express in dialogue?
- Where does the narration create suspense or tension?

MODEL To model how to increase pace and build tension, read aloud the paragraph from Hatchet pp. 280–281, starting with “It terrified him.” Point out the repetition of words, and how Brian’s fear builds as the scene progresses. For example, the speaker pauses after “slithering” to create suspense, and increases rate with “kicked” to show the height of the action. Explain that students should annotate their narratives with notes about where and how to adjust rate and expression.

PUBLISH A DRAFT Explain and demonstrate available options for students to publish a draft of their narratives. Options may include publishing on a blog or creating a slideshow presentation. Encourage students to type their drafts in a single sitting, using efficient keyboarding skills.

ANNOTATE A DRAFT Explain that, before students presents orally, they should analyze their narrative to determine phrases and passages with suspense, tension, fast-paced action, and emotion. Have students mark moments of rising action and speech tags that indicate how a line of dialogue should be read. Point out that pausing just before the height of the action helps to create suspense and engage the reader.

ADJUST PACE AND EXPRESSION After students annotate their narrative, have them practice reading aloud. Point out that they should adjust their rate, pausing and increasing speed to reflect the pacing of the action. Explain that students may wish to adjust volume as well, to reflect characters’ emotions and tones. Remind them that as they present their narrative, their goal is to engage the reader and make the story come alive.
**Conventions Focus**  
Principal Parts of Regular Verbs

**TEACH AND MODEL**  
Remind students that a regular verb has four principal parts: the present, present participle, past, and past participle. The present participle is formed by adding -ing to the present. It uses a form of the helping verb be. The past and past participle are formed by adding -d or -ed to the present. The past participle uses a form of the helping verb have. Refer students to the *Reader's and Writer's Journal*, p. 38, for more practice with the principal parts of regular verbs.

![Illustration showing the principal parts of a regular verb]

**Independent Writing Practice**

**WRITING**  
Have students publish and read aloud their narratives. Students should

1. annotate their narrative to indicate where to adjust rate and expression.
2. adjust rate to build suspense and tension.
3. reflect characters’ emotions and moods in dialogue.

**APPLY**  
Have students check their narratives for correct use of principal parts of regular verbs.

**Writing Wrap-Up**

Ask students to read their narratives aloud. Have the class identify each student’s most effective use of rate or expression.

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**ENGLISH LANGUAGE LEARNERS**

**TRANSITIONS**  
Present some common transition words and phrases, such as first, then, next, so far, and soon. Determine whether students know the meaning of each term, and review the meaning of unfamiliar terms.

**STRATEGIC SUPPORT**

**CONVENTIONS**  
For students who struggle to use the principle parts of regular verbs correctly, provide them with a list of common regular verbs and review with them how to form each principle part.
Read the Text

Build Understanding

INTRODUCE Have students focus on the Enduring Understanding, *Learners understand that people change in relation to their surroundings*, as they reread to compare and contrast the texts from Unit 1, Module A. Explain that throughout the lesson, students will reread to look for connections among texts.

First Read of the Lesson

EXPLORE THE TEXTS Use the Shared Reading Routine. In pairs or small groups, have students reread and review their notes to summarize the key features of the texts. Point out that the goal of the lesson is to compare and contrast settings and how setting influences a character’s actions, or responses to events. Encourage students to focus on key words and phrases that indicate when and where the stories take place, as well as key events and what each main character does. Then as a class, share and compare summaries. Address any questions, gaps, or misunderstandings.

For additional support in unlocking the texts, see the Scaffolded Strategies Handbook.

As students reread, remind them to keep the Essential Questions in mind: *How do characters’ responses and reactions affect the text?* and *How do writers use dialogue and details to develop characters and their experiences?* Following the reading, discuss the questions below. Have students use p. 31 in their Reader’s and Writer’s Journals to record their responses.

- What did you reread?
- What did you learn?
- What questions do you have?
Second Read of the Lesson

REREAD THE ANCHOR AND SUPPORTING TEXT Have students summarize key features of each text. Ask questions to lead discussion.

- **Who is the main character in *Night of the Spadefoot Toads*?** (Ben) **Key Ideas and Details**

- **What setting has the most influence on the main character in *Night of the Spadefoot Toads*, and in what way?** (The setting of the woods with the vernal pool influences Ben to work to save an endangered species.) **Integration of Knowledge and Ideas**

- **Who is the main character in *Hatchet*?** (Brian) **Key Ideas and Details**

- **How does setting influence the character in *Hatchet*?** (Brian is alone in the wilderness. The setting threatens his survival.) **Integration of Knowledge and Ideas**

- **Vocabulary** How does geography relate to the characters in each story? (the geography in *Night of the Spadefoot Toads* influences Ben to take action to save an endangered species. The geography in *Hatchet* influences Brian to become self-sufficient and use every resource available to him to build a fire to help him survive.)

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**ENGLISH LANGUAGE LEARNERS**

**VOCABULARY** Help students learn key words that will help them compare and contrast the two texts throughout the lesson. For example, define each of the following words, and have students use each in an oral or written sentence to compare or contrast the settings in the texts: characters, influence, actions.

**STRATEGIC SUPPORT**

**SETTING AND CHARACTER** If students struggle to identify how the settings influence the main characters of the texts, have them think about what each text is generally about or what the main characters do in the texts.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to key text-based vocabulary from the two texts. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the words students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 34 in their Reader’s and Writer’s Journals.

Focus on the word registered. Here, this word means “recorded” or “made an impression.” How does this word relate to Hatchet? (Possible answer: At last the importance of the birch trees made an impression, or registered, on Brian. He realized they could help him build a fire.) How can you use the word registered to discuss Ben’s changing feelings about moving to Massachusetts? (Possible answer: After helping save the vernal pool, it registered on Ben that he finally felt at home in Massachusetts.)

Text-Based Conversation

Use the Small Group Discussion Routine. Have pairs go back to the two texts to identify important moments that reveal how the characters’ actions are influenced by the setting. Students may wish to use their notes in their Reader’s and Writer’s Journals to jog their memory. Use these questions to guide students in close reading to identify important moments in the text.

• Which words and phrases reveal key settings in Night of the Spadefoot Toads?
• Which words and phrases reveal the setting in Hatchet?
• How do the settings influence the main characters’ actions? How are the actions similar? How are they different?

To guide the discussions, you may wish to provide a chart and have students list key words and phrases in each selection.

As a class compare ideas about setting and explanations. Make sure students locate specific passages from the text. Explain that you will use this information to help compare and contrast the influence of the settings on the characters’ actions in writing.

TEAM TALK STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Which main character from the two texts do you think was most influenced by the setting? Support your opinion with evidence from the texts. (Possible responses: Ben, because he was moved to fight for the spadefoot toads. Brian, because his survival depended on how he interacted with the setting.)
Remind students that setting is the time and place of events in a story. Characters’ actions are often influenced by different settings, which in turn influence the events of the plot. To understand setting, readers need to identify where and when the action takes place. A reader needs to be aware that settings often change in a story and that each setting may influence a character in different ways.

As a class, guide students to identify settings and use text evidence for *Hatchet*. Independently, students can fill out the rest of the organizer for *Night of the Spadefoot Toads* to compare settings. Direct students to p. 33 of the *Reader’s and Writer’s Journal* for more help with filling out their organizers.

**KEY IDEAS AND DETAILS** Use the organizer to answer the questions.

- What are the main settings of each text?
- Which passages give you descriptive words and phrases to identify the settings?
- How do the settings influence the characters’ actions? How are their actions similar? How are they different?

**Independent Reading Practice**

**READING ANALYSIS: COMPARE AND CONTRAST SETTING** Have students independently complete the graphic organizer shown above.

**WRITING IN RESPONSE TO READING** Have students turn to p. 35 in their *Reader’s and Writer’s Journals* to write a response to the prompt: Choose how a setting similarly influences characters in both texts. Then write a blog entry explaining how the main character’s actions are influenced by the setting and how he responds as a result. Include text evidence and remember to quote accurately.

**Reading Wrap-Up**

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their *Writing in Response to Reading*. 
Scaffolded Instruction for Small Group

STRATEGIC SUPPORT

MONITOR PROGRESS

If... students struggle to identify, compare, or contrast settings in the two texts, then... use the Reading Analysis lesson in small group to help them work through the graphic.

Fluency Check To provide practice with reading fluently, have students use the Oral Reading activity.

Reading Analysis

Help students work through the graphic organizer for each text. You may wish to have some students in the group focus on one text, while others focus on the other text. Once they have identified the settings, have students go back to scan their texts for important passages. Encourage them to use other notes in their Reader’s and Writer’s Journals as a starting point. Make sure that students focus on how the setting influences the main character’s actions.

Once students have identified settings and how they influence the main character for each text, have them look for similarities between the texts. (If they cannot find any yet, have them revisit their evidence to find similarities.) Finally, have students complete their organizers.

Oral Reading

ACCURACY Have students read a passage from one of the two texts or from a level-appropriate book, such as a selection from the Independent Reading List. Have students follow along as you model reading accurately. Tell them to listen as you read each word accurately, with correct pronunciation. Explain that reading accurately means reading words correctly without adding, misreading, or skipping words.

Next have students read the same passage aloud independently. Have students check their comprehension, and reread any sentences they do not understand.
EXTENSIONS

MONITOR PROGRESS

If... students understand how to identify, compare, and contrast settings in the texts,
then... extend the Reading Analysis lesson by having them identify an additional influence or effect related to setting and repeat the process using graphic organizers.

Reading Analysis

First, have students complete the graphic organizer for the two texts. Then have them identify another influence that setting has on the main characters in both texts and repeat the process using graphic organizers. Have students discuss the following questions:

- What is another, similar influence that setting has on the characters in both texts? (Possible response: Both settings helped the characters learn the importance of pushing one's self to achieve a goal and that even young people can achieve important goals if they are determined.)

- Which passages tell you what the characters from both texts do or say related to the setting? Cite specific evidence from each text. (Possible responses: In Night of the Spadefoot Toads, Tabitha is clearly moved when she reads Ben's report and sees the picture of her and her brother as children in the same setting. In Hatchet, Brian is able to turn the setting from a threat [porcupines, darkness] to a friend [fire].)

- How does the setting influence the plot? (Possible response: In both stories the setting is what pushes the main characters into action.)
TEACH  Explain to students that it is important to correctly quote, summarize, and paraphrase sources used for research. As students analyze sources, have them consider the following:

• How can I quote, or directly use, the author’s own words?
• How can I summarize, or briefly restate, the author’s main ideas?
• How can I paraphrase, or explain, the author’s ideas in my own words?

ANALYZE THE MODEL  Direct students’ attention to the second full paragraph of p. 141 in *Night of the Spadefoot Toads*. Through the discussion, help students understand how they can quote, summarize, and paraphrase from a passage:

In a quote, an author’s words appear exactly as they are used in the text, and are set off by quotation marks. After the quotation marks, the author’s last name and the page number appear in parentheses.

> “Every time he sees the word ‘spadefoot’ his heart leaps. This is his word. These are his spadefoots.”
> (Harley, 141)

Use a direct quotation from the source.

To summarize, use you own words to give a brief description of the text’s most important ideas. Focus on the key details, but write only enough to convey the central meaning of the passage.

> Ben is conducting an Internet search about spadefoot vernal pools. He comes across many articles, and every time he sees the word spadefoot he gets very excited.

Summarize a passage.

Paraphrasing involves use of your own words to restate an idea from a passage. Often, paraphrasing offers additional explanation or clarification of the selected text. Also include the author’s last name and page number when paraphrasing.

> Ben cares a lot about spadefoot toads, so he feels a rush of excitement every time he sees this word while doing his Internet search. (Harley, 141)

Paraphrase the passage.


**Conventions**

**Principal Parts of Irregular Verbs**

**TEACH AND MODEL** Point out that some verbs are irregular. Display the following chart for students, and add irregular verbs to it often. Assign p. 38 of the *Reader’s and Writer’s Journal* for more practice.

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PAST</th>
<th>PAST PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>begin</td>
<td>began</td>
<td>(have, has) begun</td>
</tr>
<tr>
<td>drive</td>
<td>drove</td>
<td>(have, has) driven</td>
</tr>
<tr>
<td>go</td>
<td>went</td>
<td>(have, has) gone</td>
</tr>
</tbody>
</table>

**Independent Writing Practice**

**WRITING** Have students use print and digital resources to conduct research about a special environment near them, such as Central Park. Have students find at least two sources and record a quote, summary, and paraphrased idea for each source in their notes. After drafting, have students revise their notes to ensure their summaries and paraphrasing clearly express the author’s ideas.

**USE TECHNOLOGY** If available, have students use accurate, reliable Web sites (.org, .edu, and .gov) to research digital sources. Remind them to check that information they find is current and accurate.

**APPLY** After students revise their notes, have them reread to check for correct use of irregular verbs.

**Writing Wrap-Up**

Ask volunteers to share a source with the class, then present a quote, summary, and paraphrased idea from the source.

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**ENGLISH LANGUAGE LEARNERS**

**VERBS** Point out that many English verbs are irregular, that is, they are not formed by adding -ed to form the past and the past participle. Post a list of irregular verbs, and have students practice saying the principal parts.

**STRATEGIC SUPPORT**

**SOURCES** Explain that some digital sources may not have a clearly listed author. In these instances, students may list the articles’ or websites’ name for their parenthetical quotation citations. Explain to students that it is not necessary to list a page number from the digital source’s website, unless one is clearly listed.
UNIT 1 • MODULE A
LESSON 18

LESSON OBJECTIVE
• Compare and contrast themes across texts.

READING OBJECTIVES
• Reread to compare and contrast texts.
• Write to compare and contrast themes across texts.

Read the Text

Build Understanding

INTRODUCE Have students focus on the Enduring Understanding, Learners understand that people change in relation to their surroundings, as they reread to compare and contrast the texts from Unit 1, Module A.

EXPLORE RESOURCES Remind students that Night of the Spadefoot Toads, “Shells,” and Hatchet are all the same genre: realistic fiction. Elicit the key features of the genre, including realistic characters, events (plot), setting, and theme. Point out that in this lesson, the class will work together to compare and contrast these features of the three stories. Students will focus in particular on how authors use different approaches to express similar themes.

Remind students about the Essential Questions: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences?

For additional support in unlocking the texts, see the Scaffolded Strategies Handbook.

First Read of the Lesson

EXPLORE THE TEXTS Use the Shared Reading Routine. In small groups, have students reread and review their notes to summarize the key features of the texts. Point out that the goal of the lesson is to compare and contrast themes, so encourage students to focus on aspects of character, events (plot), and setting that help reveal theme, or the author’s message about life. Then as a class, share and compare summaries. Following the reading, discuss the questions below. Have students use p. 31 in their Reader’s and Writer’s Journals to record their responses.

• What did you reread?
• What did you learn?
• What questions do you have?
Second Read of the Lesson

REREAD THE ANCHOR AND SUPPORTING TEXTS Have students summarize key features of each text. Ask questions to lead discussion.

- **What are the key events in Night of the Spadefoot Toads?** (Ben moves from Arizona and has trouble adjusting. He befriends Mrs. Tibbets, Ryan, and Jenny. He tries to save Mrs. Tibbets's land from developers.) **Key Ideas and Details**

- **What are some topics of the text?** (friendship, animals, protecting the environment, interdependence) **Integration of Knowledge and Ideas**

- **What are the key events in “Shells”?** (Michael lives with Esther after his parents die, but the two are unhappy together. Michael buys a hermit crab. Esther becomes interested in the crab. They buy more crabs. Finally, Michael opens up to Esther.) **Key Ideas and Details**

- **What are some topics of the text?** (loneliness, animals/pets, growing up, depending on each other) **Integration of Knowledge and Ideas**

- **What are the key events in Hatchet?** (Brian is stranded alone in the wilderness. He is stung by a porcupine. He tries to build a fire and he finally succeeds.) **Key Ideas and Details**

- **What are some topics of the text?** (determination, self-reliance) **Integration of Knowledge and Ideas**

- **Vocabulary** How does finding a companion relate to the theme of each text? (Ben finds a companion in Mrs. Tibbets, Jenny, and Ryan and cures his loneliness. Esther and Michael find a companion in the crabs and in each other, which helps them get along. Brian considers the fire a “friend and a guard,” so it acts as a companion to him. In all the texts, companionship relates to a person or thing that provides comfort and protection.)

**ENGLISH LANGUAGE LEARNERS**

**VOCABULARY** Help students learn key words that will help them compare and contrast the three texts throughout the lesson. For example, define each of the following words and have students use each in an oral or written sentence to compare or contrast the texts: change, relationship, depend, and theme.

**STRATEGIC SUPPORT**

**TOPICS** If students struggle to identify topics of the texts, have them think about what each text is generally about or what major changes happen in the texts.
Focused Reading Instruction

Text-Based Vocabulary

Introduce students to text-based vocabulary from the three texts. For each word, check students’ understanding. Poll them to see if they know the meaning, know it a little, or don’t know it at all. Teach the word students need to know with the Text-Based Vocabulary Routine. Ask students to record the information on p. 34 in their Reader’s and Writer’s Journals.

Focus on the word gratified. This word means “pleased” or “thankful.” How does this word relate to Brian in Hatchet? (Brian is gratified that he is finally able to start a fire.) How can you use the word gratified to discuss an event in Night of the Spadefoot Toads and “Shells”? (Possible answers: Ben is gratified that Agatha decides to help protect the land instead of develop it. In “Shells,” Michael seems gratified for his aunt’s involvement.)

Text-Based Conversation

Use the Paired Discussion Routine. Have pairs go back to the three texts to identify important moments that help reveal theme. They may wish to use their notes in their Reader’s and Writer’s Journals to jog their memory. Use questions such as these to guide students in close reading to identify important moments in the text.

- Which key passages help reveal theme in Night of the Spadefoot Toads?
- Which key passages help reveal theme in “Shells”?
- Which key passages help reveal theme in Hatchet?
- Which themes are similar in the three texts? How are they similar?

To guide the discussions, you may wish to provide a chart and have students list key events in each selection, telling what each reveals about theme.

After pairs have discussed the chapter, as a class compare ideas about themes and explanations. Make sure students locate specific passages from the text. Explain that you will use this information to help compare and contrast the themes of the texts in writing.

TEAM TALK
STATE AND SUPPORT AN OPINION Use the Team Talk Routine. Which main character from the three texts do you think changed the most in relation to his surroundings? Support your opinion with evidence from the texts. (Possible response: Ben from Night of the Spadefoot Toads changes the most because he shifts from hating his new surroundings in Massachusetts to feeling at home and personally connected to them.)
Remind students that theme is the author’s overall message about life. A theme can usually apply to many texts, and most texts have multiple themes. To understand theme, readers can first identify a main topic of the text, such as growing up or friendship. Then, they identify what the characters do or say about the topic and determine what overall message or meaning the author is trying to convey.

As a class, guide students to identify topics and use text evidence to find a theme for “Shells.” Independently, students can fill out the rest of the organizer for the other texts and to compare themes. Direct students to p. 37 of the Reader’s and Writer’s Journal for more questions to guide their thinking.

**KEY IDEAS AND DETAILS** Use the organizer to answer the questions.
- What are the key topics of each text?
- Which passages tell you what characters do or say related to the topics?
- What are themes for each text? Which theme(s) do the texts share?

**Independent Reading Practice**

**READING ANALYSIS: COMPARE AND CONTRAST THEMES** Have students independently complete the graphic organizer shown above.

**WRITING IN RESPONSE TO READING** Have students turn to p. 36 in their Reader’s and Writer’s Journals to write a response to the prompt: Choose one of the themes common to at least two of the texts. Then write a brief scene in which two characters respond to a challenge. Include dialogue and descriptive details about the characters’ thoughts and actions that help reveal the theme you chose.

**Reading Wrap-Up**

**SHARE WRITTEN RESPONSES** Take a few minutes to wrap up today’s reading with students. Ask volunteers to share their Writing in Response to Reading.
Scaffolded Instruction for Small Group

STRATEGIC SUPPORT

Reading Analysis
Help students work through the graphic organizer for each text. Assign roles, such as having one or two students focus on each of the remaining two texts. Once they have identified topics, have students go back to scan their texts for important passages. Encourage them to use other notes in their Reader’s and Writer’s Journals as a starting point. Remind students that certain parts of a text often offer clues to the topic and the theme, such as the title, and the last passage or pages. In addition, students should focus on how the main character changes.

Once students identify topics, text evidence, and themes for each text, have them look for common themes among the texts. (If they cannot find any yet, have them revisit their topics and evidence to find commonalities and to identify additional themes that work for more than one text.) Finally, have students complete their organizers. Use students' work and group discussion as a formative assessment.

Oral Reading
APPROPRIATE PHRASING Have students read a passage from one of the three texts or from a level-appropriate book, such as a selection from the Independent Reading List. Have students follow along as you model phrasing. Show how to use pauses to emphasize different punctuation, such as pausing longer for periods than for commas.

Next have students read the same passage aloud independently, using appropriate phrasing.
EXTENSIONS

MONITOR PROGRESS

If...students understand how to identify, compare, and contrast themes in the texts, then...extend the Reading Analysis lesson by having them identify an additional theme shared by at least two of the texts and repeat the process using graphic organizers.

Reading Analysis

First, have students complete the graphic organizer for the three texts. Then have them identify an additional theme shared by at least two of the texts and repeat the process using graphic organizers. Have students discuss the following questions:

• What is another topic that at least two of the texts share? (Possible response: unexpected friendship)

• Which passages tell you what characters from those texts do or say related to the topics? Cite specific evidence from each text. (Possible response: In Night of the Spadefoot Toads, Ben realizes how much he cares for Ryan even though Ryan annoyed Ben at first. In “Shells,” Michael and Esther bond unexpectedly over the crabs, and Michael is comforted by his aunt.)

• Which theme(s) do the texts share? (Possible response: People need and depend on others in unexpected ways.)
Writing

Informative/Explanatory Writing

Research to Explore Theme

TEACH In order to create a summary of their research findings, students should integrate quotations and paraphrased ideas into clearly written paragraphs, adding explanations and transition sentences.

• What quotations are being used?
• What paraphrased ideas are referenced?
• Are the ideas in summary adequately explained and clearly connected?

ANALYZE THE MODEL Discuss how to write a summary of their research findings. Students should present quotations and paraphrased ideas in a well-organized paragraph, providing in-text citations as appropriate. If a source doesn’t have a listed author, the title may be used in parentheses.

The Hudson River is a well-known river in New York State. It starts in the Adirondacks and flows to the southeast “until it empties into New York Bay at the Battery at the southern tip of Manhattan Island in New York City, 306 miles (492 kilometers) from its source.” (Hudson River 1). People have been travelling on this river for many years. In 1609, Henry Hudson became the first person to explore this river, which forms the present day boundary between New York and New Jersey (Hudson River, 1)

Point out that the main ideas from the source are referenced using both quotations and paraphrasing. Remind students to build clear transitions into their writing as they summarize their research findings.

Works Cited


Help students create a Works Cited page for their sources using the Works Cited example in the box above.
Independent Writing Practice

**FORMATIVE ASSESSMENT** Have students continue researching and taking notes about sources related to a special natural place that show a commitment to the environment. After students have finished their notes, have them summarize their findings in a one-page report, including quotes, summaries, and paraphrases from their sources. Their writing should include:

1. appropriate citations for quotations and paraphrased ideas.
2. effective transition phrases or sentences between ideas.

Conclude by having students create a Works Cited page for their referenced sources. After drafting, have students revise their summaries to ensure that their quotations and paraphrased ideas clearly and accurately reflect the ideas in the source text.

**USE TECHNOLOGY** If computer access is available, have students type their reports and Works Cited pages.

**APPLY** Have students check their drafts for correct use of the verb *be*.

**Writing Wrap-Up**

Ask volunteers to share their paragraphs with the class. Have the class identify the challenge, response, and theme discussed in each paragraph.

---

**Conventions** Principal Parts of *be*

**TEACH AND MODEL** Point out that the verb *be* is irregular. Display for students the principal parts of *be*. Refer students to the *Reader’s and Writer’s Journal*, p. 38, for more practice.

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PAST</th>
<th>PAST PARTICIPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>am, are, is</em></td>
<td><em>was</em> (plural <em>were</em>)</td>
<td><em>been</em></td>
</tr>
</tbody>
</table>

---

**ENGLISH LANGUAGE LEARNERS**

**VERBS** For most English verbs, the past tense form does not change to agree with its subject. Point out that the past tense of *be* is an exception. It must agree with its subject (*was* is singular; *were* is plural).

---

**STRATEGIC SUPPORT**

**OUTLINING** Before students begin their summaries, it may be helpful for them to list in order which quotations and paraphrased ideas they would like to include. Once students have scaffolded their ideas in this manner, they can more easily think about what transitions will be most effective to connect ideas.
Performance-Based Assessment

Task

Making a Difference

Students will write a narrative short story or drama with a clear beginning, middle, and end about a character who demonstrates a commitment to the environment.

Stories will:

a. include real or imagined events
b. create and organize a sequence of events
c. use narrative techniques such as dialogue to develop experiences and show the response of the character
d. use transitional words to depict the sequence of events
e. craft an ending that follows the events to a conclusion.

See p. 158 for reproducible page for student distribution.

TEACHER NOTE You may wish to administer this assessment over multiple lessons.
Performance-Based Assessment

Task Preparation

Introduce
Discuss the Essential Questions: How do characters’ responses and reactions affect the text? and How do writers use dialogue and details to develop characters and their experiences? Then read the Performance-Based Activity aloud to students.

Revisit the Text
Remind students that in Night of the Spadefoot Toads, the main character demonstrates a commitment to the environment. The reader gets to know the characters through the writer’s use of various narrative techniques. In addition, the events of the story take place in an organized sequence.

“There must be some other ones around somewhere,” he says.
“I don’t know. There aren’t many left. The state now lists them as threatened, on the verge of being endangered.”
“You mean endangered, like almost extinct? Like the golden toads down in Costa Rica?”
“Right. There are still plenty of eastern spadefoots in other states, but their numbers have really dwindled in Massachusetts.”
“Well, it’s the farthest north they live. There are fewer and fewer place for them to call home. Too many people. Too many trees coming down and houses going up. Habitat loss…”
—Night of the Spadefoot Toads, pp. 124–125

Tell students that as they prepare to write their narratives for the Performance-Based Activity, they will consider how to create interesting characters and communicate their traits, feelings, and responses to events to the audience, including demonstrating their commitment to the environment. Tell students to use an organizer to help them prepare to write to develop engaging characters and events.

As students plan story events, they will sequence the events in order, include transitions to make the sequence clear, and provide resolution. They may want to use a story sequence organizer to plan the events in their narratives.
Set-Up

ORGANIZATION

Have students review the notes and graphic organizers they used to plan their narratives. Invite students to form pairs. The first student should verbally summarize his or her characters and story outlines, and the other should ask questions to clarify and expand upon the summary. Students should then trade roles. After student pairs work together to review key ideas about narratives, provide students with time to add to or change their character maps and story sequences as needed.

MATERIALS

• Notebooks, graphic organizers, or paper for the students to take notes
• Paper for the student to draft narrative
• Texts: Night of the Spadefoot Toads, “Shells,” and Hatchet

BEST PRACTICES

• Set clear expectations for student pairs.
• Allow individual students time to write and edit their original narratives.
• If available, give students access to word processing software for typing and revising their narratives.
Scaffolded Support

In order for all students to access the Assessment, additional supports can be provided as necessary.

**Word List:** Provide a menu of transitional words and phrases for showing sequence.

**Writing Tasks:** Writing tasks can be previewed and broken down into smaller steps for clarity.

**Editing Tasks:** Before students present their final drafts, organize students into small groups for peer review. Direct students to identify the characters, key events, and the beginning, middle, and end in each narrative.

**Graphic Organizer:** Students can use the Web B and Story Sequence B graphic organizers to take notes and to organize their thinking about the characters and sequence of events in their narratives.
Performance-Based Assessment
Grade 5 • Unit 1 • Module A

Task

Making a Difference

Write a narrative short story or drama with a clear beginning, middle, and end about a character who demonstrates a commitment to the environment.

Remember to:
• include real or imagined events
• create and organize a sequence of events
• use narrative techniques such as dialogue to develop experiences and show the response of the character
• use transitional words to depict the sequence of events
• craft an ending that follows the events to a conclusion.
### Narrative Writing Rubric

<table>
<thead>
<tr>
<th>Score</th>
<th>Focus</th>
<th>Organization</th>
<th>Development</th>
<th>Language and Vocabulary</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Fully establishes a situation and characters; Clearly shows the main character's commitment to the environment</td>
<td>Creates and organizes a sequence of events with a clear beginning, middle, and end</td>
<td>Effectively uses dialogue, description, pacing, and other methods to develop events and characters' responses to events</td>
<td>Uses transitional words, phrases, and clauses to establish the sequence of events</td>
<td>Uses correct grammar, usage, spelling, capitalization, and punctuation</td>
</tr>
<tr>
<td>3</td>
<td>Establishes situation and characters; Shows character's commitment to the environment</td>
<td>Sequence of events is mostly logical and comprehensible</td>
<td>Uses some methods to develop events and characters' responses to events</td>
<td>Some transitions are signaled appropriately with sequence words and phrases</td>
<td>Has a few errors but is completely understandable</td>
</tr>
<tr>
<td>2</td>
<td>Does not fully establish situation and characters; Character's commitment to environment is marginally addressed</td>
<td>Key events are missing or out of order</td>
<td>Narrative techniques are used only once or twice in the story to develop character experience and response</td>
<td>Uses some temporal words and phrases to signal event order</td>
<td>Has some errors in usage, grammar, spelling, and/or punctuation</td>
</tr>
<tr>
<td>1</td>
<td>Doesn't establish a situation or characters; Commitment to the environment is not addressed</td>
<td>Events are disorganized or arranged in a confusing or illogical sequence</td>
<td>Character experience and response are not present</td>
<td>Appropriate transition words and phrases are not used</td>
<td>Narrative is hard to follow because of frequent errors</td>
</tr>
</tbody>
</table>
| 0     | • Possible characteristics that would warrant a 0:  
• no response is given  
• student does not demonstrate adequate command of narrative writing traits  
• response in unintelligible, illegible, or off topic | | | | |
Presentation

Story Circle: Students share their writing with the class

Have students prepare clean, legible copies of their narratives and read them aloud to the class.

• Set up the classroom: If possible, move a lectern or large desk to the front of the room. Students will stand or sit in a central location to present their narratives.

• Remind students of the classroom rules for discussions, such as paying attention and being polite.

• Designate students who are listening to the presentation as note-takers. At the end of each presentation, the note-takers will summarize the key ideas in the oral presentation.

• Have students take turns reading aloud their narratives. Remind readers to speak audibly, with accuracy and expression, and at an appropriate rate.

After the presentations, hold a brief Q&A session with the authors. Allow students to ask questions or offer constructive comments about the stories they have heard.
LOOKING AHEAD  For students who received a 0, 1, or 2 on the rubric, use the following suggestions to support them with specific elements of the Performance-Based Assessment. Graphic organizers and other means of support will help guide students to success as they complete other Performance-Based Assessments throughout the school year.

If...students struggle with using descriptive details to develop characters, then...invite them to make sketches, drawings, or character maps including words that appeal to all five senses as well as the character's traits, thoughts, feelings, and actions (responses).

If...students need extra support organizing a sequence of events, then...help students visualize a sequence of events by filling out story sequence organizers.

If...students struggle with using transitions effectively, then...review transition words and phrases in conjunction with a plot diagram or story sequence organizer.

If...students need extra support developing dialogue, then...have student pairs or small groups read aloud a level-appropriate passage that includes dialogue.
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Administering the Assessment

The End-of-Unit Assessment consists of two passages, each followed by multiple-choice Comprehension and Vocabulary questions and a Constructed Response writing prompt. At the end of the test, there is also an Extended Response writing prompt that requires students to draw on information from both passages. Students should complete the assessment independently.

Before the Assessment

OPTIONS FOR ADMINISTERING You may choose to administer this assessment in one session or in parts. The chart below offers suggestions for how to administer the test over two or three days. Use your professional judgment to determine which administration option best suits the needs of your students.

<table>
<thead>
<tr>
<th>SESSIONS</th>
<th>FIRST DAY</th>
<th>SECOND DAY</th>
<th>THIRD DAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>TWO SESSIONS</td>
<td>• First passage, questions, constructed response</td>
<td>• Second passage, questions, constructed response</td>
<td></td>
</tr>
<tr>
<td>Option 1</td>
<td></td>
<td>• Extended response</td>
<td></td>
</tr>
<tr>
<td>TWO SESSIONS</td>
<td>• First passage, questions, constructed response</td>
<td>• Extended response</td>
<td></td>
</tr>
<tr>
<td>Option 2</td>
<td>• Second passage, questions, constructed response</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THREE SESSIONS</td>
<td>• First passage, questions, constructed response</td>
<td>• Second passage, questions, constructed response</td>
<td>• Extended response</td>
</tr>
</tbody>
</table>

Teacher Resources • End-of-Unit Assessment Teacher Info
DURATION The time required for each part of the assessment will vary depending on how long it takes students to read the passages, answer the questions, and write their responses. Some variation may also depend on students’ previous experience with multiple-choice tests and writing in response to prompts.

PREPARING STUDENTS FOR THE ASSESSMENT Make sure every student has a pencil with an eraser. If students will be completing the Extended Response, make sure that they have access to blank paper. Tell students that they will be taking a test in which they will read passages, answer questions, and complete some short writing activities. If you choose to have students complete the entire assessment in one session, stress that they should read the first passage and complete all of the tasks related to that passage before moving on to the second passage. If you choose to divide the test into multiple sessions, present only the section(s) that the students will complete at that time.

During the Assessment

BEGINNING THE ASSESSMENT Read aloud the directions for each section of the test to ensure that students understand what to do. Make sure they know that, with the exception of the Extended Response, they must circle their answer choices and write their responses on the test pages.

ONCE THE ASSESSMENT HAS BEGUN Once the assessment begins, you may only answer questions related to the directions. You may not answer questions about unfamiliar words in the texts or answer choices. You may, however, clarify the meanings of words in the directions. Remind students that good readers go back to the text to locate answers and find support for their responses. Also remind them that, because the Extended Response requires them to draw on information from both passages in the test, they should reread the two passages prior to beginning this section. If they are taking the test over two or three days, this will be especially important.
After the Assessment

SCORING

SCORING THE MULTIPLE-CHOICE ITEMS The multiple-choice questions focus on Comprehension and Vocabulary and consist of two parts. Part A questions usually require students to answer a question about the passages, while Part B questions typically ask students to identify evidence in the text to support their answer to Part A. Correct answers for these items are provided at the end of this section. Each question is worth 1 point. Students must answer both parts of each question correctly to receive credit.

SCORING THE CONSTRUCTED RESPONSES Each Constructed Response item requires students to write in response to a prompt using evidence from the passage to support their ideas. As a result, there are many correct answers. Examples of appropriate responses are provided at the end of this section. Use the 2-point rubrics, which are also provided at the end of this section, to evaluate student responses to these prompts. Although the criteria provided in the rubrics describe the majority of student responses, you should use your professional judgment when evaluating Constructed Responses that vary slightly from the rubrics’ descriptions.

SCORING THE EXTENDED RESPONSE The Extended Response item requires students to write in response to a prompt by drawing on information from both passages in the test. Use the 4-point rubric provided at the end of this section to evaluate student responses. As with the Constructed Response items, you should use your professional judgment when evaluating Extended Responses that vary slightly from the descriptions found in the rubric.

GENERATING FINAL SCORES AND/OR GRADES If you choose, this assessment may be used to provide a Reading grade and a Writing grade. You may combine points from the multiple-choice and Constructed Response items to determine a Reading grade. Likewise, you may total the points from the Extended Response to determine a Writing grade. If you wish to create a combined grade for the purpose of report cards, you may convert numerical scores to letter grades based on your own classroom policies.
USING THE ASSESSMENT RESULTS TO INFORM INSTRUCTION

EXAMINING THE RESULTS The test results for each student should be compared only with the scores of other students in the same class. In doing so, tests should be examined for general trends in order to inform your instruction for subsequent units.

INFORMING YOUR INSTRUCTION Depending on student performance on the various sections of this assessment, you may wish to reteach in small groups or provide additional whole class instruction. If students struggle with the Comprehension questions, they may benefit from additional instruction in close reading and finding text-based evidence to support their ideas. If students struggle with the Vocabulary questions, they may benefit from additional instruction in word analysis, roots and affixes, word relationships, and using context clues to determine the meanings of unknown words. If students struggle with specific categories on the Constructed Response or Extended Response rubrics, they may benefit from targeted instruction in those particular areas.
## Scoring Information

### "Run, Kate Shelley, Run"

#### COMPREHENSION AND VOCABULARY QUESTIONS

<table>
<thead>
<tr>
<th>Comprehension</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Part A. d</td>
<td>1. Part A. c</td>
</tr>
<tr>
<td>1. Part B. c</td>
<td>1. Part B. b</td>
</tr>
<tr>
<td>2. Part A. a</td>
<td>2. Part A. d</td>
</tr>
<tr>
<td>2. Part B. c</td>
<td>2. Part B. b</td>
</tr>
<tr>
<td>3. Part A. c</td>
<td>3. Part A. c</td>
</tr>
<tr>
<td>3. Part B. c</td>
<td>3. Part B. a, d, and e</td>
</tr>
</tbody>
</table>

#### CONSTRUCTED RESPONSE

**POSSIBLE RESPONSE:** I think the greatest challenge that Kate faces is crossing the Des Moines River bridge. The bridge sways and trembles, and she has to crawl on her hands and knees to cross it. Mud and water on the crossties make it even more dangerous. Kate is very brave to cross the bridge, and she is determined to save the people who are riding on the midnight express.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Response clearly describes a challenge Kate faces, supports the opinion with strong evidence from the text, and accurately explains how Kate acts to face the challenge. Response may include minor errors but is completely understandable.</td>
</tr>
<tr>
<td>1</td>
<td>Response describes a challenge Kate faces, attempts to support the opinion with evidence, and tells how Kate acts to face the challenge. Response may be somewhat unclear or only partially text-based. Response may include errors that make it somewhat difficult to follow.</td>
</tr>
<tr>
<td>0</td>
<td>Response shows little or no understanding of Kate or the challenge she faces. Response is not text-based.</td>
</tr>
</tbody>
</table>
### “Jenks and the Fire”

#### COMPREHENSION AND VOCABULARY QUESTIONS

<table>
<thead>
<tr>
<th>Comprehension</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Part A. b</td>
<td>1. Part A. c</td>
</tr>
<tr>
<td>1. Part B. a and d</td>
<td>1. Part B. c</td>
</tr>
<tr>
<td>2. Part A. b</td>
<td>2. Part A. a</td>
</tr>
<tr>
<td>2. Part B. b and d</td>
<td>2. Part B. a</td>
</tr>
<tr>
<td>3. Part A. a</td>
<td>3. Part A. b</td>
</tr>
<tr>
<td>3. Part B. d</td>
<td>3. Part B. c</td>
</tr>
</tbody>
</table>

#### CONSTRUCTED RESPONSE

**POSSIBLE RESPONSE:** I had the best day fishing. I caught a huge trout to cook for dinner, but then I realized that it was getting dark and I didn’t have a fire yet. I remembered the rules of survival and told myself not to panic! First, I made a little tepee from weeds, dry grass, and pine needles. Then I used the one match I had to light a fire, but the wind blew it out. Boy, was I upset! Lucky for me, I noticed some quartz and started a fire using the quartz and my knife like a flint. That trout was delicious!

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Response demonstrates the ability to analyze character reactions to story events and retell them in narrative form; description is natural, text-based, and reveals character traits and emotions. Response may include minor errors but is completely understandable.</td>
</tr>
<tr>
<td>1</td>
<td>Response demonstrates a limited ability to analyze character reactions to story events and retell them in narrative form; description may be unnatural, only partially text-based, or show only partial understanding of character traits and emotions. Response may include errors that make it somewhat difficult to follow.</td>
</tr>
<tr>
<td>0</td>
<td>Response shows little or no understanding of character traits, emotions, or reactions to story events. Response is not text-based.</td>
</tr>
</tbody>
</table>
## Extended Response Rubric

<table>
<thead>
<tr>
<th>Score</th>
<th>Focus</th>
<th>Organization</th>
<th>Development</th>
<th>Language and Vocabulary</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4</strong></td>
<td>The essay is clear; the essay compares and contrasts the challenges Kate and Jenks faced using text-based details.</td>
<td>Information is well-ordered; likenesses and differences are grouped together; the introduction and conclusion are clear.</td>
<td>The essay body includes evidence from both passages; a theme is clearly stated.</td>
<td>Ideas are connected clearly using linking words or phrases; vocabulary is concise, vivid, and used correctly.</td>
<td>Response contains proper grammar, usage, spelling, punctuation, and capitalization.</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>The essay is somewhat clear; the essay compares and contrasts the challenges Kate and Jenks faced using mostly text-based details.</td>
<td>Information is ordered adequately; most likenesses and differences are grouped together; the introduction and conclusion are adequate.</td>
<td>The essay body includes evidence from both passages; a statement of theme is attempted.</td>
<td>Ideas are connected; some linking words or phrases are used; vocabulary is adequate and used correctly.</td>
<td>Response contains a few errors in grammar, usage, spelling, punctuation, and/or capitalization, but is completely understandable.</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>The essay attempts to compare and contrast the challenges Kate and Jenks faced, but is somewhat unclear; significant portions are not text-based.</td>
<td>Information is ordered illogically; only some likenesses and differences are grouped together; the introduction and conclusion are somewhat unclear.</td>
<td>The essay includes evidence from only one passage; a statement of theme is attempted but may not be sensible.</td>
<td>Ideas are somewhat connected; vocabulary is limited and often vague or used incorrectly.</td>
<td>Response contains some errors in grammar, usage, spelling, punctuation, and/or capitalization that interfere with understanding.</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>The essay tells about Kate and Jenks but does not compare and contrast their challenges; most of the essay is not text-based.</td>
<td>Information is ordered illogically, with no grouping of likenesses and differences; introduction and conclusion are weak or missing.</td>
<td>The essay includes evidence from only one passage; no theme is stated.</td>
<td>Ideas are not connected; vocabulary is vague, dull, clichéd, or used incorrectly.</td>
<td>Many errors in grammar, usage, spelling, punctuation, and/or capitalization make the response difficult to follow.</td>
</tr>
</tbody>
</table>
| **0** | Possible characteristics that may warrant a 0:  
- no response is given  
- student does not demonstrate adequate command of informational writing techniques  
- response is illegible, off topic, or not text-based | | | | |
Run, Kate Shelley, Run
by Julia Pferdehirt

Kate Shelley’s home stood on a hill above Honey Creek and the railroad line that led to Moingona, Iowa. Kate was fifteen years old in July 1881, when the great storm began. After nearly a week of rain, the creek was a wild bull, roaring and leaping, crashing against the high bluffs that caged it in on either side.

It was nearly eleven o’clock when Kate heard Number 11’s whistle. Long, short—long, short—screaming into the wind. Suddenly, Kate heard a crack like thunder, and another and another. With a sound like cannon fire, the Honey Creek trestle bridge, the engine, and four terrified crewmen crashed into the roaring water twenty feet below. Kate pulled on her barn coat and a battered straw hat. “I’m going,” she said.

Before Kate could think of a way to help the men, a terrible thought struck her. The midnight express was scheduled to come through in less than an hour. The train, its crew, and two hundred passengers were right now, this minute, headed toward Honey Creek, not realizing that the bridge was out. Over two hundred people could die. She had to stop that train!

Kate gripped the lantern tighter and stumbled along the rails, following them like a road into the blackness and storm. She ran and fell, slipped and stumbled, toward the Moingona railroad station over a mile away.

Between Honey Creek and the Moingona station, the railroad crossed the Des Moines River. The storm shook the Des Moines River bridge until it swayed and trembled. The rain fell even harder. Mud and water made the crossties slick and treacherous. How could anyone cross this
bridge—caught between the wind, the rain, and the boiling, angry river? Kate knelt down and crawled forward on her hands and knees. She could crawl for those two hundred people.

“Only a little farther,” Kate told herself when her hands finally felt mud and stones instead of empty air between the ties. She was safe across the bridge now; it was a half-mile to the station.

When she saw the station lights, Kate ran like a wild woman. Every breath hurt. She crashed into the station door and fell inside.

“Stop! Stop the train!” she gasped. “The engine—Honey Creek. Stop the train!”

Between gasps for air, Kate told them the Honey Creek bridge had collapsed. “Two men are still alive,” she said. “And the midnight express must be stopped.”

The station agent telegraphed six miles west to Ogden to be sure the midnight express would not be allowed to continue in the storm.

The same telegraph that had warned Ogden station to hold the midnight express sent news of Kate’s bravery from city to city. Within days, newspapers all over the nation were calling her the “Iowa heroine.”
Comprehension

Directions: Read the questions below and choose the best answer. You must answer both parts of each question correctly to receive credit.

1. Part A
What is the major problem for Kate in this passage?
   a. She is in trouble at the railroad office.
   b. She fails to get across the flooded creek.
   c. She is in danger from a storm.
   d. She has to stop the midnight express.

Part B
Which detail from the passage helps you answer Part A?
   a. “Kate Shelley’s home stood on a hill above Honey Creek and the railroad line that led to Moingona, Iowa.”
   b. “After nearly a week of rain, the creek was a wild bull, roaring and leaping, crashing against the high bluffs that caged it in on either side.”
   c. “The train, its crew, and two hundred passengers were right now, this minute, headed toward Honey Creek, not realizing that the bridge was out.”
   d. “She ran and fell, slipped and stumbled, toward the Moingona railroad station over a mile away.”

COMMON CORE LEARNING STANDARDS

Literature 2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects on a topic; summarize the text.
2. Part A
Why was it terrifying for Kate to cross the Des Moines River bridge?
   a. At any moment she could slip and fall into the raging river.
   b. She was very afraid of heights, and the bridge was very high.
   c. The midnight express was due to cross the bridge in minutes.
   d. She did not have a lamp or torch for light, and it was pitch dark.

Part B
Which detail from the passage helps you answer Part A?
   a. “After nearly a week of rain, the creek was a wild bull, roaring and leaping, crashing against the high bluffs that caged it in.”
   b. “She ran and fell, slipped and stumbled, toward the Moingona railroad station over a mile away.”
   c. “The storm shook the Des Moines River bridge until it swayed. . . . Mud and water made the crossties slick and treacherous.”
   d. “The train, its crew, and two hundred passengers were . . . headed toward Honey Creek, not realizing that the bridge was out.”
3. Part A

Which phrase best describes Kate Shelley?

a. quiet and fearful  
b. crazy and stubborn  
c. determined and brave  
d. gentle and kind

Part B

Which detail from the passage supports the answer to Part A?

a. “Kate was fifteen years old in July 1881, when the great storm began.”

b. “Before Kate could think of a way to help the men, a terrible thought struck her.”

c. “Kate knelt down and crawled. . . . She could crawl for those two hundred people.”

d. “When she saw the station lights, Kate ran like a wild woman.”

COMMON CORE LEARNING STANDARDS

Literature 2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects on a topic; summarize the text.
Vocabulary

Directions: Read the questions below and choose the best answer. You must answer both parts of each question correctly to receive credit.

1. Part A

“Mud and water made the crossties slick and treacherous.” In this sentence, what does the word “treacherous” mean?

a. fragile
b. dirty
c. unsafe
d. broken

Part B

Which detail from the passage helps you understand the meaning of “treacherous”?

a. “Suddenly, Kate heard a crack like thunder, and another and another.”
b. “The storm shook the Des Moines River bridge until it swayed and trembled.”
c. “her hands finally felt mud and stones instead of empty air between the ties”
d. “Between gasps for air, Kate told them the Honey Creek bridge had collapsed.”

COMMON CORE LEARNING STANDARDS

Foundational Skills 4.c. Use context to confirm or self-correct word recognition and understanding, rereading as necessary. Language 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. Language 4.a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
2. Part A

“When she saw the station lights, Kate ran like a wild woman.” What is the meaning of the phrase “like a wild woman”?

a. recklessly and violently
b. without knowing where
c. with the speed of a wild animal
d. in a frantic or urgent manner

Part B

Which detail from the passage helps you understand the meaning of the phrase “ran like a wild woman”?

a. “The storm shook the Des Moines River bridge”
b. “She crashed into the station door and fell inside.”
c. “Kate told them the Honey Creek bridge had collapsed.”
d. “following them like a road into the blackness and storm”
3. Part A

Which meaning of the word “hold” does the author use in the following sentence?

“The same telegraph that had warned Ogden station to hold the midnight express sent news of Kate’s bravery from city to city.”

a. to support the weight of
b. to store or preserve
c. to keep from going
d. to grasp with the hands

Part B

Which three details from the passage help you to understand the meaning of “hold”? Choose 3 answers.

a. “Over two hundred people could die. She had to stop that train!”
b. “Kate gripped the lantern tighter and stumbled along the rails”
c. “Every breath hurt. She crashed into the station door and fell inside.”
d. “‘Two men are still alive,’ she said. ‘And the midnight express must be stopped.’”
e. “to be sure the midnight express would not be allowed to continue in the storm.”

COMMON CORE LEARNING STANDARDS

Language 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. Language 4.a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
Constructed Response

Directions: Read the questions and answer them in a short paragraph.

What is the greatest challenge Kate faces as she tries to reach the Moingona station? What makes this event such a struggle? How must she act to meet the challenge? Include details from the passage to support your response.

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COMMON CORE LEARNING STANDARDS

**Literature 1.** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. **Literature 2.** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. **Writing 1.** Write opinion pieces on topics or texts, supporting a point of view with reasons and information. **Writing 4.** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
Second Passage

Directions: Read the following passage. Use information from the passage to answer the questions that follow.

Jenks and the Fire

Washed, scaled, and gutted, the trout was ready to roast, and yet there was no fire. Jenks hadn’t even located a fire area. Sunshine faded along with his spirits.

“I should’ve built the fire first,” Jenks moaned, “before the sun started to set.” His heart thumped wildly, blood roared in his ears, and he gulped air with ragged gasps.

“Don’t panic,” he ordered himself. “That’s the first rule of survival.”

Fear rooted him in place. The longer he delayed, the darker the sky grew.

“What’ll happen to me if I can’t build the fire?” he wondered. “I’ll freeze to death, all alone. Or ravenous animals—bears, panthers—will surround me.”

The sky turned steely gray, and its dreariness smothered the last bits of the sun’s gold.

“Snap out of it,” Jenks said to himself. “Hurry.”

He rapidly selected a fire area and hunched over it. With his calloused fingers, he clawed away prickly weeds and revealed bare earth.

Next, Jenks built a miniature mound of dry grass and parched pine needles. Bristles bit his palms. Stacking dry twigs, he constructed a tiny tepee around it.

“Perfect!” he cried with soaring confidence. “Almost finished.”
The fire would start instantly. Jenks was certain. All he had to do now was plunk a lit match between the twigs. The grasses heaped beneath them would burst into flames.

Jenks yanked a box of matches from his pocket and fumbled to open it. He gawked at its contents. His heart stampeded into his throat. A single match remained.

“Hey, no pressure,” Jenks chuckled.

He brushed the match against the scratch pad. Pfft! With a sizzle, the flame flared. It glowed blue and yellow on the wooden match. Jenks sighed in relief.

Whoosh! A sudden gust of wind blasted over Jenks. It knocked the cap from his head and extinguished his flame.

“No, no! I don’t believe this!” Jenks cried. He rocked forward, clunking his head on a rock. He started to toss it aside but stopped. He lifted it up and peered closely. Quartz, clear and smooth, peeked from its tip.

In a flash, Jenks ripped a pocketknife from his belt hook. He huddled over his tepee and smacked the quartz against the knife like a flint. A spark flashed, and the tinder ignited. He fueled the flames with knobby branches. With his fire blazing, Jenks realized he was starving.

“Cooking time—finally,” he said.
Comprehension

Directions: Read the questions below and choose the best answer. You must answer both parts of each question correctly to receive credit.

1. Part A
   How does the setting of this passage make Jenks’s challenge more difficult?
   
   a. Wild animals are lurking nearby, waiting for him to sleep.
   
   b. He needs to build a fire quickly because night is coming.
   
   c. He has to clear the plants from the area to build a safe fire.
   
   d. He must have a fire for warmth because it is winter.

Part B
   Which two details from the passage support the answer to Part A?
   
   Choose 2 answers.
   
   a. “I should’ve built the fire first,’ Jenks moaned, ‘before the sun started to set.’”
   
   b. “With his calloused fingers, he clawed away prickly weeds and revealed bare earth.”
   
   c. “I’ll freeze to death, all alone. Or ravenous animals—bears, panthers—will surround me.”
   
   d. “Fear rooted him in place. The longer he delayed, the darker the sky grew.”
2. Part A

What does Jenks’s struggle to start a fire show about his character?

a. He is overcome with fear and feels sorry for himself.
b. He can control his fear and put his survival skills to work.
c. He remains confident that finding food is most important.
d. He is inexperienced and not skillful at wilderness survival.

Part B

Which two details from the passage offer the best support for your answer to Part A? **Choose 2 answers.**

a. “His heart thumped wildly, blood roared in his ears, and he gulped air”
b. “‘Don’t panic,’ he ordered himself. ‘That’s the first rule of survival.’”
c. “Jenks yanked a box of matches from his pocket and fumbled to open it.”
d. “‘Snap out of it,’ Jenks said. ‘Hurry.’”
e. “With his fire blazing, Jenks realized he was starving.”
f. “He rocked forward, clunking his head on a rock.”

**COMMON CORE LEARNING STANDARDS**

Literature 2. **Determine** a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
3. Part A

What does Jenks do when the fire lit by his last match is quickly blown out?

a. Jenks uses a rock and his knife to start a fire.
b. Jenks finds more matches in his pocket.
c. Jenks sits down and begins to eat the trout.
d. Jenks decides that he should wait until morning.

Part B

Which detail from the passage offers the best support for the answer to Part A?

a. “Fear rooted him in place. The longer he delayed, the darker the sky grew.”
b. “Jenks yanked a box of matches from his pocket and fumbled to open it.”
c. “It knocked the cap from his head and extinguished his flame.”
d. “He huddled over his tepee and smacked the quartz against the knife like a flint.”
Vocabulary

Directions: Read the questions below and choose the best answer. You must answer both parts of the question correctly to receive credit.

1. Part A

“Next, Jenks built a miniature mound of dry grass and parched pine needles.” What is the meaning of the word “parched”?

   a. stripped from a branch
   b. dark in color
   c. lacking moisture
   d. in a large pile

Part B

Which word from the sentence helps you understand the meaning of “parched”?

“Next, Jenks built a miniature mound of dry grass and parched pine needles.”

   a. “built”
   b. “miniature”
   c. “dry”
   d. “needles”

COMMON CORE LEARNING STANDARDS

Language 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies. Language 4.a. Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase. Language 5.c. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words.
2. Part A

The sentence “Fear rooted him in place” is an example of figurative language. What does the phrase “rooted in place” mean in the passage?

a. made unable to move  
b. connected to something  
c. planted in the ground  
d. forced to move away

Part B

Which detail from the passage helps you understand the meaning of “rooted in place”?

a. “His heart thumped wildly, blood roared in his ears, and he gulped air with ragged gasps.”  
b. “The longer he delayed, the darker the sky grew.”  
c. “With his calloused fingers, he clawed away prickly weeds and revealed bare earth.”  
d. “Jenks yanked a box of matches from his pocket and fumbled to open it.”

COMMON CORE LEARNING STANDARDS

| Literature 4 | Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.  
Language 5 | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
Language 5.b | Recognize and explain the meaning of common idioms, adages, and proverbs.
3. Part A

“His heart stampeded into his throat.” What does this sentence mean?

a. Jenks had heartburn.
b. Jenks felt anxious.
c. Jenks was in a hurry.
d. Jenks felt pleasure.

Part B

Which sentence helps explain how Jenks is feeling at the point in the passage where “His heart stampeded into his throat”?

a. “Jenks realized he was starving.”
b. “The sky turned steely gray.”
c. “A single match remained.”
d. “Jenks sighed in relief.”
Constructed Response

Directions: Imagine Jenks has returned home and is telling his friends what happened to him.

Write Jenks’s description of his experience. Use details only from the passage, and think about Jenks’s point of view. Choose words that help readers understand Jenks’s feelings and his character.

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COMMON CORE LEARNING STANDARDS

Writing 3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Writing 4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
Extended Response

You have read selections that present characters with challenges from nature.

- “Run, Kate Shelley, Run”
- “Jenks and the Fire”

Write an essay to compare and contrast the challenges faced by Kate and Jenks. Use evidence from both selections to show how their conflicts and reactions are similar and how they are different. Identify a common theme about what it takes to handle the problems nature causes.

State your main idea clearly. Group likenesses together and differences together. Then present your evidence. Use words and phrases such as like, similarly, in contrast, and in addition to show how your examples and ideas are linked. In your conclusion, explain the theme your evidence supports.

Write your essay on a separate sheet of paper. Check your essay for proper grammar, usage, spelling, capitalization, and punctuation.

COMMON CORE LEARNING STANDARDS

Literature 1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. Literature 9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. Writing 2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Writing 2.a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension. Writing 2.b. Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. Writing 2.c. Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially). Writing 2.e. Provide a concluding statement or section related to the information or explanation presented. Language 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Language 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
Think-Pair-Share/Paired Discussion

RATIONALE

TEAM TALK  Think-Pair-Share provides a structure for pairs of students to think and talk together. The name aptly describes the stages of students’ participation:

• THINKING—Students have time to think about something they read.
• PAIRING—Students take turns expressing key ideas with a partner.
• SHARING—Students present their formulated ideas to a group.

Think-Pair-Share solves common problems associated with whole-class discussions. In the thinking stage, all students are allotted “think time,” which reduces the problems presented by the quiet student or the over-eager student. Pairing students gives each student an opportunity to use text-related language to discuss their ideas in a low-risk environment. This grouping encourages them to participate actively using key vocabulary and defend their ideas with text-based evidence. Finally, during the sharing stage, students are prepared to present their formulated and rehearsed ideas to a group.

The Think-Pair-Share routine provides students with structured support as they engage in rich, rigorous text-reliant conversations. By asking students thought provoking questions about the text, students are involved in richer and more rigorous text-based discussions. Here are some questioning examples:

• How do the two main characters compare? What text evidence supports this comparison?
• How does the narrator’s point of view influence how events are described?
• What is the text structure? How does the structure help readers?

IMPLEMENTING FOR SUCCESS

Use the following suggestions as you introduce and guide students in becoming familiar with Think-Pair-Share/Paired Discussion routine:

• Have volunteers participate in a modeled Think-Pair-Share with you. Verbalize how you think through your ideas and use text evidence to support your ideas. Rehearse your thoughts aloud. Model how you use text evidence to formulate your response. For example, “The events are told from Aunt Josie’s point of view. Because Aunt Josie is telling the story, her best friend doesn’t realize that Aunt Josie’s forgetfulness is why they missed the train.”
• Use key vocabulary from the text in your response. For example, “I can understand Max’s reaction to the disaster. The text says, “Max felt his feet get heavy. He was frozen in the moment. Marta didn’t panic, and pulled the dog to safety.” I understand that Max panicked by the description the author gives.
• Teach students how to use language to respond to the views expressed by other students. For example, “I agree with ___ and would like to add ___. I disagree with ___ because the text states ___.”

Practice by posing questions on familiar, non-threatening, non-academic topics, such as what students enjoy doing outside of school. Guide students in following each part of the Think-Pair-Share/Paired Discussion routine. Give them a few minutes to think and find text evidence; then let them know it’s time to share. When students get back together as a class, let volunteers share ideas with the group.

GOING DEEPER

The following are additional activities that you may choose to do with students once they are familiar with the routine.

• Incorporate metacognitive thinking into the routine. Provide time for partners to think about what they learned from their partners’ sharing. Rather than just sharing their responses to the questions, have students think about why they responded that way and why their partners responded in the ways they did. During the sharing stage, ask students to share what they learned about both their own thinking and their partner’s thinking.
• Encourage higher-level thinking. Ask “the listener” to frame his or her thoughts in response to “the sharer.” Explore how the listener can make connections (I agree with what you said about … ) as well as make comparisons (I understand your point about _____, but I think … )
• At the end of the partner conversation, give students one minute to write their reflections on the discussion they had with their partner. Have students reflect on ways the discussion helped them to better understand their reading and their own thinking.
Introduce Think-Pair-Share/Paired Discussion to students.
In your head, consider your thoughts about a question I ask. Spend a few moments finding evidence in the text that will support your response to the question. You may want to flag that evidence. When I signal it’s time to pair up, you’ll get together with a partner and exchange ideas. I’ll give you a reminder to make sure each partner has a chance to contribute. Then, pairs can volunteer to present their ideas to the class.

Pair students in random pairs, classmates sitting nearby, or in ability focused pairs.

For successful conversation between partners, have students sit in close proximity to one another and engage in eye contact with each other. Remind students that they should attend closely to what their partner is saying. You may encourage students to jot quick notes about what their partner shares.

Pose an open-ended question to facilitate an engaging conversation. Specific text-related questions are suggested in the teaching lessons. Be sure students find text evidence to support their answers.

Encourage a continuing dialogue or debate between partners as they discuss the question. Students may respond to their partners by saying, “I agree with you and would like to add ___. I disagree with you because the text states ___. I believe the author is trying to tell readers ___ because the text says ___.”

After a minute or so, remind students to make sure each partner has had a chance to contribute. You might say, “Now’s a good time to make sure each partner has shared an idea.”

Monitor student conversations by listening in briefly to each pair. If students aren’t engaged in rich discussion or do not seem focused on their partner’s response, ask them to share something interesting that their partner has offered to the conversation. You may also offer prompts to refocus their attention or bring them back to the text to find evidence to support their answers. Examples include: In what ways does the author create a memorable character? What words helped you understand the order of events?

When pairs have had ample time to explore the question, have them write a brief summary of the main points of their discussion. Then invite volunteers to present their pair’s ideas to the class. Remind students to paraphrase their conversations for the class. Keep track of students who act as spokespeople for their partnership, encouraging different students to act as spokesperson with each pairing activity.
Whole Class Discussion

RATIONALE

Whole Class Discussion provides an opportunity for the class to process what they have read together. Thoughtful conversations about text also provide opportunities for students to expand their oral vocabulary and practice more complex language structures as they respond. By engaging students in a whole class discussion, students interact socially as they share ideas and respond to each other’s ideas. Students gain an appreciation for what others bring to a text and reshape their own understandings based on these new insights. A collective knowledge about a text results from Whole Class Discussions. Students may also clear up misunderstandings they have about the text.

The Whole Class Discussion routine is an effective tool to use after reading a text, or portion of a text, with students. It is appropriate to use following a reading of the text for the first time or as follow-up to a close reading exercise. This discussion can help students clarify their text understandings. Here are some engaging questioning examples:

• What new understandings did you have after today’s reading? Find text evidence that confirms those new understandings.
• What questions did you find yourself asking as you read today? What parts of the text led you to ask those questions? How might you find the answers to your questions?
• How might you sum up today’s reading? What part of today’s reading did you find most confusing/thought provoking?

IMPLEMENTING FOR SUCCESS

Use the following suggestions as you introduce and guide students in becoming familiar with the Whole Class Discussion routine:

• Set a time limit for the class discussion and for individuals who add their thoughts.
• State a specific focus for the discussion to help students remain on task. For example, “The author stated her opinion about Vietnam. Why do you think she felt this way? How does your opinion align with hers?” If students get off topic, restate the focus and ask them to reconsider their response.
• Remind children of appropriate discussion manners, such as: listen carefully to others, do not interrupt others, and be positive about what classmates add to the discussion.

• Teach students how to refer back to the text as they add to the discussion. For example, “The author compares Ah Sing to a captain of a ship in a storm. I understand that comparison as Ah Sing seems to keep the family together during chaotic times.”
• Teach students how to use language to respond to the views expressed by other classmates. When students agree with a classmate’s thinking, encourage them to restate the view in their own words. For example, “I agree with you. I think that ___.” When students have a different point of view, encourage them to state their reasons and support their reasons with text evidence. For example, “I don’t agree with you. I think that ___ because the text says ___.”

Practice by engaging students in Whole Class Discussions throughout the day about a variety of topics. Keep the discussions to short five-minute discussions. Following the discussion, talk about what went well and how it might have been a more productive discussion.

GOING DEEPER

The following are additional activities that you may choose to do with students once they are familiar with the routine.

• Encourage higher-level thinking by asking students follow-up questions. For example, “That’s an interesting point. Can you explain that in a different way?”
• In the middle of a discussion, stop briefly and have students quickly write a sentence or two to summarize the discussion so far, to note a point they want to make yet, or to reflect on a question they want to follow up on.
• At the end of the Whole Class Discussion, have students write about how this discussion helped them to deepen their understanding of the text. For example a student might write, “I realized that I didn’t understand the reasons the main character reacted the way he did. I missed some signs along the way. My classmates pointed out those clues to me.”
1 Introduce the Whole Class Discussion to students.  
*We are going to talk about this book together. Let’s focus on ____. Listen carefully to what your classmates say. If you feel you can add to our discussion, please be sure to connect your thoughts to previous responses.*

2 State the focus of the discussion and any time parameters you have set, such as “*We’re going to talk about this for the next 15 minutes.*”

3 Pose an open-ended question to ensure an engaging conversation. Specific text-related questions are suggested in the teaching lessons. Remind students to return to the text to find evidence that supports their responses. You may give students a few moments before starting the conversation to find text evidence to respond with when they add to the discussion. They may flag this evidence or make a list of evidence to use in the discussion. Remind students to wait for others to finish talking before they jump in to talk. Encourage students to build on previous responses by classmates.

4 As students add to the class discussion, act as moderator rather than leader.  
• Ask for more information after a response. This helps students develop their contributions fully. For example, “I want to make sure I understand what you are saying. Can you tell me in different words what you mean by that?”
• Ask for students to point out text evidence that substantiates their response. For example, “What other parts of the text support your response?” This helps students internalize the text and understand that it is important to use several examples of text evidence to support what they say.
• If students provide an opinion, you might ask other students to share their opinions in response. For example, “How do you feel about what John said? What reasons support your own opinion?”

5 As you finish the discussion, invite students who have not participated to add their thoughts to the conversation. You might say, “*We have just a few minutes left. If you have not shared your thoughts about this question, consider sharing them now with us. Your viewpoint may lead your classmates to better understand the text.*”

6 To wrap up the discussion, have students write a few sentences that summarize the discussion. Have them write the key points. This helps students cement new or revised understandings about the text.
Small Group Discussion

RATIONALE
Small Group Discussion provides a supportive and safe structure for groups of 3–6 students. Small Group Discussions allow individuals to engage in thoughtful conversations about text while building their oral vocabulary proficiencies. Students interact with classmates in an intimate setting, allowing all group members to be actively involved.

The Small Group Discussion routine is effectively used after reading a text in a Whole Group setting. Small Group Discussions help students clarify or clear up understandings of the text. These discussions allow students to unpack text specifics, look at genre, text structure, and how a writer writes. Example questions to engage students in text-based discussions include:

- **In what ways did the author successfully use foreshadowing?**
- **How did the text features add to or clarify your knowledge of the topic?**

IMPLEMENTING FOR SUCCESS
Use the following suggestions as you introduce and guide students in becoming familiar with the Small Group Discussion routine:

- State a clear focus for the Small Group Discussion. For example, “In what ways does the main character show that he is responsible?”
- Remind students to listen carefully to their classmates, not interrupt others, and remain positive about what classmates add to the discussion.
- Model how to refer back to the text. For example, “In this section, the author makes her point of view clear. She states that she was upset by the decision of Congress and then gives three reasons that support her opinion.”
- Teach students how to use language to respond to others’ views. For example, “I agree with you, I think that ____” or “I don’t agree with you because I think that ____.”

Engage students in Small Group Discussions often. Discussions may revolve around subject matters, classroom management, or literature. Provide feedback as students participate.

GOING DEEPER
These additional activities may be done with students once they are familiar with the routine.

- As students discuss the text, have them stop halfway through and at the end of the discussion to write a reflection about what new insight they have gained from the discussion. They might also write about a misunderstanding they still have about the text.
- Have students ask only open-ended questions in their discussions. This will encourage higher-level thinking and richer conversations. You might have the Group Organizer monitor this.
THE ROUTINE

1 Introduce the Small Group Discussion to students. 
   *Your role in a small group discussion is to respond thoughtfully to the text while also taking on a role to help your group be successful in its task.*

2 Organize students into groups of 3–6. Grouping can be in the form of ability grouping, interest grouping, or random grouping. Decide what works best for the task and your students.

3 For successful Small Group Discussions, have students sit in a circle so that all members of the group can both see and hear each other.

4 Introduce Small Group Discussion roles. These roles encourage all students to be active participants in the group. Group roles may include:
   - **Group Organizer:** introduces the task and keeps the group on target
   - **Fact Checker:** returns to the text to confirm or clarify text evidence
   - **Clarifier:** restates what a group member has said to clarify and confirm
   - **Elaborator:** asks follow-up questions after someone shares a response
   - **Summarizer:** takes notes on the conversation and uses them to wrap up
   - **Reporter:** reports to the class about the overall group discussion

   For smaller groups, the Summarizer and Reporter roles could be combined, and/or the Clarifier and Elaborator roles could be combined.

5 Pose an open-ended question to ensure an engaging conversation. If the question relates to a text, remind students to return to find supporting text evidence. Tasks may include thinking about a text through a graphic organizer. Suggestions are found in the teaching lessons.

6 State any parameters you have set, such as “*Talk in your groups for the next 15 minutes.*”

7 As group members take turns responding to the discussion question or the task outlined, remind them to respond appropriately. For example, “*I agree with you. I thought something similar when ___. I don’t agree with you because the text says ___.*”

8 Stop by each group briefly to monitor students’ conversations. If students aren’t engaged in rich discussion, offer prompts to encourage deeper conversations. Examples: “*In what other way could you explain your thinking? How does the text support your thinking?*”

9 As the end of the allotted time nears, you might say, “*In these last few minutes, the Summarizer and the Reporter should work on the group’s summary and what you will report to the class.*” Encourage the Reporter to rehearse what he will say. He may want to write out a brief report to share.
Read Aloud

RATIONALE

Read Aloud opportunities remain as important in the upper grades as they are in the primary grades. Read Alouds provide students with the chance to listen to a proficient reader model fluent reading. In addition, students are able to access texts with more complex vocabulary and language structures than what they might read on their own. When students have the opportunity to listen to texts being read to them, they can free their minds up from the challenge of unlocking words to attending to the message and language of the text. They gain strategies for looking at text more deeply and understanding text from the viewpoint of a writer.

The Read Aloud routine is an effective tool to use in a variety of group settings. Often the whole class will listen as you read aloud a text. Other times it may be helpful to read aloud to a small group, focusing on a particular reading or writing strategy such as plot development. Read Alouds in 1-on-1 situations may be helpful for students who are still building an oral vocabulary. As you read aloud, be aware of the number of times you stop to interject thoughts about the text. Plan your places for interjections carefully so as to not disrupt the flow of the overall reading. Consider these points when planning for a Read Aloud:

- What is my focus for this Read Aloud: for example, enjoyment, subject content, plot development, text structure, writer’s craft?
- What points in the text provide for the most natural stopping points to briefly discuss?

IMPLEMENTING FOR SUCCESS

Use the following suggestions as you introduce and guide students in becoming familiar with the Read Aloud routine:

- State a clear focus for the Read Aloud. For example, “As I read, listen for words the author uses to highlight his opinions.”
- Remind students that their primary role is to listen carefully to the text being read aloud.
- Model how to refer back to the text as you stop for brief conversations during the Read Aloud. For example, “This diagram helped me better understand how earthquakes occur.”
- Describe how key vocabulary deepens your understanding of the text. For example, “The phrase wild disarray was confusing to me until I read on. The text says that careful plans were shattered so that helped me understand that wild disarray must mean things were haphazard.”
- As students respond to the text, model how to use language to respond politely to others’ views. For example, “I agree with you. I think that ____,” or “I don’t agree with you because I think that ____.”

Engage students in Read Alouds often. Read Alouds should vary in text length and genre. They can be as quick as reading aloud a newspaper article to begin or end the school day or as long as twenty minutes to engage in a rich piece of literature.

GOING DEEPER

The following are additional activities that you may choose to do with students once they are familiar with the routine.

- As you pause briefly during a Read Aloud, provide an opportunity for students to turn and talk to a neighbor about an open-ended question you prompt with. Give students a brief minute to discuss and have one set of partners share. Then continue on with the reading.
- At the end of the end of a Read Aloud, ask students to reflect on the reading by having them write briefly about the text. Suggestions for this appear in the teaching lessons.
Introduce the Read Aloud routine to students. 
*As I read aloud, your job is to listen carefully for ways the author builds up to the climax of the story. Then we’ll discuss our thoughts about the text.*

Gather the group in a comfortable, intimate setting. If possible, gather where students can partake in the visual aspects of the text as well as hear you easily.

Before reading the text aloud, explore the text with students. Provide a synopsis of the text. Talk about the genre and the features of that genre. Share any background knowledge that students may need to understand before listening to the text, such as *“This chapter is a flashback. The narrator takes us back to a time before the story begins.”* Suggestions for exploring the text are found in the teaching lessons.

During the Read Aloud, stop briefly to monitor students’ understandings of the text. Engage students in brief conversations, such as *“What new understanding do you have about ecosystems?”* You may also model aloud your own thinking. For example, *“The author crafted the scene at the lake so nicely. The vivid adjectives help me place myself in that scene.”*

After completing the Read Aloud, give students an opportunity to talk about the text. Ask engaging, open-ended questions that draw them back into the text. For example, *“How would you restate the meaning of the phrase heated argument?”* or *“What approach did the author use to state his opinion?”* Ask questions to confirm understanding, dig deeper into the text at an inferential level, and model how to clarify understanding.
Shared Reading/Read Together

RATIONALE

The Shared Reading/Read Together routine provides students with the opportunity to engage in the shared responsibilities of reading more complex text than what they might read on their own. This opportunity falls in the middle of the gradual release model, as responsibilities for the reading are shared between the students and the teacher. During Shared Reading/Read Together opportunities, the teacher’s role is to support students as they engage with the text. The students’ role is to continue to build fluency with more difficult sentence structures and more complex vocabulary, to gain a deeper meaning of the text, and to build their knowledge base.

The Shared Reading/Read Together routine is an effective tool to use in a whole class or small group setting. The text is usually familiar to students, but provides some challenges. The familiarity provides comfort to readers as they tackle these text challenges with greater responsibility. As you plan for a Shared Reading/Read Together opportunity, keep the following things in mind:

• What roles will students play in the reading? Will they read silently as you read aloud? Will they read aloud with you? Will volunteers take turns reading sections of the text?
• What role will you play as the proficient reader?
• What opportunities will you take to demonstrate effective reading or writing strategies?

IMPLEMENTING FOR SUCCESS

Use the following suggestions as you introduce and guide students in becoming familiar with the Shared Reading/Read Together routine:

• State a clear focus for the Shared Reading/Read Together opportunity. For example, “As we read together, look for specialized language that explains this topic to readers.”
• Remind students that they are sharing responsibilities in reading the text with you. Explain that they can follow your lead when they are confronted with text challenges.
• As you stop for brief conversations during the Shared Reading/Read Together experience, encourage students to model how they refer back to the text.
• Encourage students to use key vocabulary as they share their understandings of the text. Students build their oral vocabulary when they transfer text vocabulary into oral conversations.
• As students respond to the text and to their peers’ responses about the text, remind them to state their opinions and support their opinions with reasons and text evidence.

Engage students in Shared Reading/Read Together opportunities during all subject matter lessons. For example, when performing a close reading of a familiar piece of literature, students can share the responsibility of comprehending text at an inferential level with you, the proficient reader. When revisiting a social studies text, students can make connections with you, such as understanding cause-and-effect relationships and drawing conclusions.

GOING DEEPER

The following are additional activities that you may choose to do with students once they are familiar with the routine.

• Have students add sticky notes to text sections that cause confusion or a-ha moments. These sections can then be discussed after the reading.
• Stop periodically to check on students’ understandings as you read together. Have students do a quick one-minute writing rather than sharing their understandings aloud. This allows all students time to engage in quiet thinking.
• At the conclusion of a Shared Reading/Read Together lesson, prompt students to share their reflections about the text, how they navigated the text, how they overcame challenges to gain deeper understanding, and what they took from the experience to use in future reading or writing opportunities. See the teaching lessons for more suggestions.
Introduce the Shared Reading/Read Together routine. For example: *Although this text is familiar to you, I know there are challenges in the language used by the author. As we read together, add sticky notes in places that you find difficult to understand. We’ll then talk about those sections.*

2 You may gather the group in a comfortable, intimate setting to promote a sense of working together through the text.

3 During Shared Reading/Read Together experiences, stop briefly to monitor students’ understandings of the text. Engage students in brief conversations, such as “*In what ways were you able to follow the author’s point of view? What words or phrases led you to understand that he was giving his point of view?*” Ask volunteers to think aloud. When students think aloud, they solidify their understandings. These think-alouds also allow you to assess students’ use of reading strategies along with contextual understandings.

4 After completing the Shared Reading/Read Together, ask volunteers to summarize the reading. Then ask open-ended questions that refer students back to the reading’s focus, such as complex sentence structure. Remind students to support their responses with text evidence.
Rationale

Independent Reading is reading students do on their own. Most often Independent Reading is done with self-selected texts at a student's independent reading level. Independent Reading provides practice in word recognition, word decoding skills, vocabulary knowledge, fluency skills, and comprehension strategies. Students practice these things with text that they can access with great accuracy.

Having an Independent Reading routine in your classroom is essential. Read Alouds and Shared Reading opportunities pave the way for students to take full control during Independent Reading. Students see models of proficient readers in Read Aloud and Shared Reading experiences. They transfer understandings from these experiences to use independently in Independent Reading.

The Independent Reading routine is an effective tool to use after students have experienced rich conversations about text in Read Aloud and Shared Reading experiences. The text students read during Independent Reading is often chosen by the student. The teacher’s role is to guide students in choosing appropriate texts in a variety of genres and to assess that students are understanding what they read on their own.

Implementing for Success

Use the following suggestions as you introduce and guide students in becoming familiar with the Independent Reading routine:

• Set a time frame for the Independent Reading. It should be a daily routine with at least 20 minutes of reading time devoted to students reading independently.

• State a clear focus. For example, “As you read, look for ways the author conveys his or her purpose for writing the book.”

• Remind students that they are reading independently so it is important for them to find their own space to read quietly.

• Check in periodically with each student. Ask about a reading strategy that you have previously noted he or she needs additional practice with. For example, “What key details support the main idea?” As needed, model the strategy.

• As students wrap up their daily Independent Reading time, give them time to reflect on their reading, whether they share what they read with the class, a small group, a partner, you, or in a journal. You may also wrap up this time with a quick class discussion, asking students to share examples from what they read that connect to the focus you provided earlier.

As students engage in Independent Reading, help them understand that this is the time to practice the skills and strategies they have learned in Read Alouds and Shared Reading experiences. Remind them to read a variety of genres.

Going Deeper

The following are additional activities that you may choose to do with students once they are familiar with the routine.

• Ask students to flag parts of the text in which they were awed by the author’s craft. These might provide them with ideas for their own writing.

• Have students write a reflection about their reading. They might write about what they took away from the reading, whether or not they would recommend the book to classmates, or what reading strategies work best with that genre.
TEACHER RESOURCES • COMMON CORE ROUTINE

COMMON CORE CONNECTIONS
CCLS.ELA.RL.5.1; CCLS.ELA.RL.5.2; CCLS.ELA.RL.5.3; CCLS.ELA.RL.5.10; CCLS.ELA.RI.5.1; CCLS.ELA.RI.5.2; CCLS.ELA.RI.5.3; CCLS.ELA.RI.5.10

THE ROUTINE

1. Introduce the Independent Reading routine to students. For example: *Independent Reading is your time to choose the books you want to read.* Keep in mind that it should be a book that allows you to practice some of the things we have talked about during our Read Aloud and Shared Reading lessons. The book should not be too easy or too hard. You should know many of the words on each page. If you find that you are struggling to read too many of the words in a text, put that book back to read later in the school year.

2. Have students find a comfortable place to dive into their Independent Reading. Just as we like to read for pleasure in a comfortable place; students want that, too.

3. Provide students with a focus for the day’s Independent Reading. For example, you might ask all students to focus on how the text features give further information about the main topic.

4. Check in with individuals as they read independently. Ask probing questions to assess whether they are reading and understanding appropriately leveled books. Independent Reading is an opportunity for students to practice everything they have learned in Read Aloud and Shared Reading experiences. It is not the time for students to work through significant challenges.

5. As you check in with individuals about their reading, ask open-ended questions that help you assess comprehension and give you insight into the reading strategies they use to overcome challenges they may face. Open-ended questions may include *“How has the author painted a picture to help you visualize the setting or characters? What words help paint that picture?”*

6. After Independent Reading time, have volunteers share how their reading connected to the focus you provided for Independent Reading that day. Ask all students to reflect on their reading, having them write briefly about what they learned from what they read. You might also have them write about the strategy that most helped them with their reading. Whatever the task, it is...
A Text Club provides a format in which 4–6 students are part of a temporary reading community with their peers. A Text Club allows students to read and discuss different genres. By reading and discussing multiple genres, students develop an understanding of genre structures and build their own genre preferences. As students participate in thoughtful conversations centered around one book title or one theme, students engage in critical and creative thinking. Students learn responsibility and develop learning habits by completing reading assignments, fulfilling group roles, and reflecting on their group participation and learning.

As you prepare to implement Text Clubs, consider:

- the reading abilities and interests of students. You will want to gather a set of texts that allows for all readers to be successful at reading.
- modeling thoughtful responses about texts through read aloud and shared text discussions. Students are more likely to succeed with and enjoy Text Clubs if they have had experience with meaningful text discussions.

Use the following suggestions as you introduce Text Clubs:

- Have students preview texts during independent reading. Then have volunteers state summaries of the texts before students choose their Text Clubs.
- Use poetry, newspaper articles, or other short texts as students learn how to successfully manage and participate in Text Clubs.
- Have students self-assess their work in Text Clubs. They can set goals for their roles in the discussions and then journal about how they met those goals.

You may choose to do these activities once students are familiar with the routine.

- Have members of each group jigsaw with another Text Club to share an aspect of the text they read, such as interesting text features. This engages all students in all texts being read in the class.
- Have students prepare a text discussion guide that may be used in future Text Clubs. They can use their own discussions to guide other groups as they read the text.
1 Introduce students to what a Text Club is. *Text Clubs are your opportunity to choose a text to read or a theme to investigate through texts. After you individually read the texts, you will discuss them as a group. You might focus on the author's craft of writing or text features that enhanced the reading. Every member will have a role to play, which will help your club have meaningful discussions about the text.*

2 As you introduce roles, give students the opportunity to practice each role before they choose their role in their Text Club. Sample roles include:

- **Discussion Leader:** leads the group discussion and keeps everyone on task
- **Word Wizard:** selects and defines interesting or important vocabulary
- **Connector:** points out text-to-text, text-to-self, text-to-world connections
- **Clarifier:** clarifies discussion points by group members
- **Summarizer:** writes and shares a short text or discussion summary
- **Investigator:** finds and shares interesting information about the book, author, or topic with the group

3 Preview 6–8 texts students may read in Text Clubs. Include a variety of text levels, allowing all students to choose texts they will be successful at reading. Then give students time to preview the texts and sign up for the one they want to read. This sign-up system forms the Text Clubs. Each group member should have their own copy of the text.

4 Students read the text on their own and prepare for Text Club meetings. For longer texts, help students set up a reading schedule, for example, one chapter every two days. Text Clubs may last for a few days or a few weeks. Students will also have pre-meeting work, for example, the Investigator may research questions that came up at prior meetings.

5 Students meet and discuss what they’ve read. Meet with each group to assess comprehension of the text. If need be, prompt discussions with questions such as, *“In what ways does this text connect to real-world events of today?”* or *“How did the character show change from the beginning of the book until the end?”*

6 After club discussions, have students decide how they want to share the text with the class. For example, they may choose to share a Reader’s Theatre, create a factual brochure, or write a sequel to the text.

7 Debrief with Text Clubs and have them rate their discussions using a rubric you provide them. Have them share their reasons for their ratings.
Rationale

Informational texts provide opportunities for students to develop subject matter concepts as well as build connections between words that are unique to those subject matter concepts. Because the number of words in English is enormous, and all words cannot be taught, it is imperative to both explicitly teach needed vocabulary for understanding text and provide students with a set of strategies for determining word and phrase meaning independently as they encounter them in texts. As students build their knowledge of vocabulary related to subject matters, it is important that they can call on their understandings of affixes, inflected endings, and root words, as well as learn to derive meaning from text information such as pictures, charts, and context to understand the meaning of key words and phrases.

In informational texts, some of the critical vocabulary is more technical and singular in terms of relating to specific concepts and important to making meaning of the text. Readers have a greater challenge to comprehend specialized informational text vocabulary because the words rarely have synonyms. They are less able to use their own background knowledge of similar words to help comprehend such specific text. It is important to provide students with opportunities to experiment with and develop conceptual vocabularies so they will move through the grades with a basic foundation of such words.

When planning Text-Based Vocabulary lessons for informational text, consider providing:

- opportunities for students to engage with the vocabulary through hands-on observations as well as conversations. For example, if reading an informational book about ecosystems, students will better understand the vocabulary organism and habitats if they have the opportunity to observe ecosystems in their community. Conversations then lead to better understanding and correct usage of those terms in oral language.
- rigorous vocabulary instruction to help students expand their conceptual vocabularies.

Implementing for Success

Use the following suggestions as you introduce and guide students in becoming familiar with the Text-Based Vocabulary routine:

- Pronounce the word orally and then have students read aloud the passage in which the word is found in the text.
- Discuss the word’s meaning through context clues, text features, a glossary, or a dictionary.
- Create a semantic map of the word so that students see the connections between the word and related words. Students may use this map to further journal about the word.

As students engage in Text-Based Vocabulary discussions their word knowledge will grow. The more words students know, the more words they can read and understand in text and use in their writing. In addition, the more students know about how words work in texts, the more they will be able to comprehend complex content-area texts.

Going Deeper

You may choose to do these additional activities once students are familiar with the routine.

- Have students create scaling diagrams. These diagrams show a range of words that have connections. Students start with opposites, like desert and tropical. They then write words in-between that are connected, such as dry, temperate, and wet.
- Have students make creative analogies. Students can compare things that are not usually compared. For example, a rainstorm may be compared to a waterfall because both involve a lot of water moving with force. This comparison helps students create a mental picture to remember meanings and understand concepts such as erosion.
1 Introduce the Text-Based Vocabulary routine to students. For example, *As we read informational text, we will come across words that we have not seen or heard before. Sometimes we will be able to comprehend the meaning by reading the text around the vocabulary word. Other times, we might have to use text features, such as diagrams or charts, in the text to understand the word. We may also have to look to a glossary, dictionary, or encyclopedia to read more to gain better understanding.*

2 Write or display the sentence or passage containing the word. Say the word aloud. Then use the word in another sentence, providing students with a similar context in which to hear the word used. For example, the text reads: *“An ecosystem includes relationships between all living things in an area.”* You share this sentence: *“An ecosystem includes the plants and animals that live in an area.”*

3 Have students share any context clues that help establish the meaning of the word. This encourages students to go back into the text to locate these clues. Also, have students explore how vocabulary words relate to other words in the text. For example, when talking about ecosystems, it is important that students make connections between *plants, animals, resources, habitats,* and *populations.*

4 If the word is boldface in the text, have volunteers read the glossary definition aloud. If not, have students look it up in a dictionary. Help students understand more technical definitions.

5 Create a semantic map with students. This helps students make connections between the unknown word and known words and/or concepts. Samples of semantic maps can be found online by searching “semantic maps for vocabulary words.”

6 Encourage students to use the semantic map to use the word in a sentence. They can turn to a partner and have a quick one-minute conversation using the word. Have volunteers share their sentences with the class so that you may assess students’ understanding.
Rationale

In literary texts, students will likely encounter many new words that they have not read before or have never used in their oral language. The number of words in English is enormous, and all words cannot be taught. Therefore, it is imperative to help students understand strategies to address and comprehend new vocabulary as they come upon them in texts. Students need to have a solid foundation of sound-spelling knowledge. They must also continue to develop an understanding of the complexities of affixes, inflected endings, root words, and multiple meanings as they pertain to individual words.

In narratives, vocabulary may center around categories of words, such as motivations, traits, emotions, actions, movement, communication, and character names. The vocabulary in narratives may be unique to the text and are unlikely to appear frequently in other texts. For example, in Operation Clean Sweep, dialogue reads: “Next, I’ll make a law against chickens running rampant around town.” The word rampant is likely not a word students will encounter in many texts or use in conversations. Yet it helps readers visualize chickens running wildly around town once they understand the word. It is important to address these kinds of words so that students understand the text and how to tackle similar unique words in other literary texts.

When planning Text-Based Vocabulary lessons, consider that:

- teaching vocabulary words with lively routines develops vocabulary and stimulates an interest in and awareness of words that students can apply in their independent reading.
- rigorous vocabulary instruction helps students expand their oral vocabularies so that they truly “own” the new words and use them in their daily lives.

Implementing for Success

Use the following suggestions as you introduce and guide students in becoming familiar with the Text-Based Vocabulary routine for Literary texts:

- Have students pronounce the word orally and then read the paragraph in which the word is found in the text.
- Discuss the word’s meaning within the given context. Have volunteers rephrase the meaning in the given context.
- Ask students to use the word in a sentence or two that is different from the context in the passage. Have students consider reasons the author used this particular word in this particular way in the narrative.
- Discuss synonyms and antonyms for the word. Reread the passage, substituting synonyms for the word. Discuss how the meaning of the text may change when synonyms are used.

As students engage in Text-Based Vocabulary discussions their word knowledge grows. The more words students know, the more words they can read and understand in text and use in their writing. In addition, the more students know about how words work in texts, the more they will be able to comprehend complex texts.

Going Deeper

You may choose to do these additional activities once students are familiar with the routine.

- Have students create a Four-Square Map of the word. In one square, they define the word. In another square, they draw a picture of the word to hint at its meaning. Finally, they fill the last two squares with examples and non-examples of ways to use the word.
- Have students keep a vocabulary notebook. Here they may list words that they find interesting and that they may want to use in conversations or in their own writing.
- Have students keep a list of figurative phrases in their vocabulary notebook. Discuss similes, metaphors, and personification and have students record examples of each.
- Have students add words they encounter to the classroom word wall.
THE ROUTINE

1 Introduce the Text-Based Vocabulary routine to students. For example, *As we read narrative text, we will read words that we have not seen or heard before. The text around these unknown words may help us understand them. Sometimes we need to look more closely at the word’s parts. Sometimes we need to look in a dictionary to define it or in a thesaurus to find similar words. Let’s look at how words work.*

2 Write or display the sentence or passage containing the word. Break the word into syllables. Have students pronounce the word, identify the part of speech, identify any affixes, and share context clues about its meaning within the passage. This brings students back into the text.

3 Have a volunteer look up the word in a dictionary and read the definition. Help students understand the meaning as it is used in the text to ensure comprehension. Here’s an example: *Rampant can be defined as “showing no signs of being under control.” This word helps readers visualize what it must be like to have chickens running wildly around town.*

4 Use the word in other ways, for example, *After the controversial election, protesters ran rampant through the streets.* Then discuss the word in more depth. For example, *Why do you think the author chose rampant to suggest how the chickens were seen around town?*

5 Have students look up the word in a thesaurus and compare the word with synonyms. Discuss shades of meaning. Talk about which synonyms work best in the context of the narrative and why. How is *uncontrolled* different than *rampant*? How is *unrestrained* different than *rampant*?

6 Have students use the word in a quick one-minute writing or conversation with a partner. This develops their proficiency in using the word in a new way.
Rationale

Reading Wrap-Up is a 5–10 minute concluding activity held at the end of a reading lesson. Students come together as a community of readers and summarize what they have learned during the reading lesson. In Reading Wrap-Up, students are encouraged to make connections between previous learning and new ideas that emerged in today's lesson. Students share their own insights about the text and are encouraged to add on to what their classmates said before them. Students practice both their speaking and listening proficiencies. You can quickly assess the success of a lesson by observing and listening to students explain what they have learned in their own words.

As you plan for Reading Wrap-Ups, keep in mind:

- the end goal of the lesson. Prompt students with discussion questions that relate to this end goal.
- the types of questions you prompt students with. Provide opportunities for students to express their opinions, to find text evidence to support their opinions, or to discuss the author's craft.

Implementing for Success

Use the following suggestions as you introduce and guide students in meaningful participation in the Reading Wrap-Up.

- Be sure to schedule time at the end of the lesson for this important opportunity to make connections, recall and apply learning, and celebrate accomplishments.
- State a clear focus for the wrap-up. For example, “Let’s review the connection between the author’s purpose and the setting he chose for the story.”
- Model how to have brief, rich reflections about reading at other times, such as after read-aloud time. For example, “The way the main character reacted to this challenge reminded me of the book we read last week. Both characters responded in positive ways to negative situations. What connections can you make between this story and something else you’ve read?”
- Teach students how to use language to respond to others’ views. For example, “That’s an interesting point of view. What lead you to that conclusion?”

Going Deeper

These additional activities may be done with students once they are familiar with the Reading Wrap-Up routine.

- Before having students share their observations in a wrap-up discussion, have them write for one minute in their journals about what they read, what they noticed or remembered about what they read, or what questions they still have about the text. This will help students focus their thinking before speaking in front of the group.
- Draw three names at the end of each lesson. The first person has to summarize the text. The second person has to make a connection between the day’s text and either another text or the real world. The third person has to pose one question about the text (for which they might or might not know the answer).
- Remind students to use what they have learned, noticed, or thought about in the reading lesson as they move through the rest of the day. For example, “Today we learned about using evidence and reasoning to make inferences. What can you infer about our science activity today based on these photographs and the equipment I’ve placed on the front table?”
THE ROUTINE

1. Bring students together for a 5–10 minute wrap-up of the reading lesson.
2. Quickly review the lesson objectives and the text read during the lesson. 
   In today's reading, we saw the introduction of another character. This character's actions influenced the actions of the other characters we had already gotten to know from our past reading. Understanding how each character's actions impacts the others is important to understanding the plot of the story as well.

3. Pose open-ended questions to prompt meaningful conversation about the text read and about connections between other texts, one's self, and the world. For example, "What would have happened if the main character had done ____ instead of ______?" or "Who do you know or have read about in real life that reminds you of a character in this book? How are they similar?"

4. Encourage students to ask questions about the text or skills taught. If time allows, review or re-teach or make notes to follow up in future lessons.

5. You may discuss any reading homework or talk about upcoming texts to be read. For example, "Remember to bring your independent reading book with you tomorrow so we can find connections between this text and the text you chose."
Writing Wrap-Up

**Rationale**

Writing Wrap-Up is a 5–10 minute concluding activity held at the end of each writing lesson. Students are given time to discuss their writing with their peers as a community of writers. In Writing Wrap-Up, students are encouraged to share their writing and any new understandings they have about the craft of writing. You can quickly assess the success of a lesson by listening to students talk about their writing and their new understandings about the craft of writing.

As you plan for Writing Wrap-Ups, keep in mind:

- The format in which students will share their writing: with partners, in small groups, or as a whole class.
- The focus of the feedback. Do you want others providing suggestions for revisions? Do you want others commenting on the strongest parts of the writing? Do you want others making connections between their own writing and that of the student sharing?

**Implementing for Success**

Use the following suggestions as you introduce and guide students in meaningful participation in the Writing Wrap-Up.

- Be sure to schedule time at the end of a writing lesson for students to make connections between their writing and the text they read and between their writing and classmates' writing. The Writing Wrap-Up is also a time to recall and apply learning and celebrate accomplishments.
- State a clear focus for the wrap-up. For example, *Today we learned about using foreshadowing in our narrative writing. How did you use foreshadowing in your narratives?*
- Before asking students to provide feedback to their classmates' writing, model for them constructive ways to respond. For example, "Did everyone notice how the writer used exaggeration to make a point in his persuasive essay?" or "Your use of a first-person narrator really made the story feel more personal and exciting—it makes readers feel like they are right in the middle of the action!"

**Going Deeper**

These additional activities may be done with students once they are familiar with the Writing Wrap-Up routine.

- Have students write a one-minute paper detailing what they worked on, wondered about, or learned during the lesson. This will help students focus their thinking before speaking in front of the group.
- Hand pairs of students index cards with random pictures on them. Give students 1–2 minutes to find a connection between their picture and the day's lesson. Invite a few volunteers to share their ideas. This requires students to think creatively and more deeply about the content of the lesson and asks them to reach for a broader understanding of how the learning can be applied.
- Remind students to use what they have learned, noticed, or thought about in today's writing lesson in other parts of the day. For example, *As we watch this video of Martin Luther King Jr.'s famous speech, write down anything you notice that reminds you of the things we talked about in today's lesson on persuasive writing.*
Bring students together for a 5–10 minute wrap-up of the writing lesson.

Quickly review the lesson objectives and the writing task. Today we talked about using a Venn diagram for compare and contrast writing. We worked on one diagram together, and you made a diagram to go with your own topic.

Have students share their writing and new understandings with each other. This may be done in pairs, small groups, or with volunteers sharing with the whole class. Prompt students to discuss writing in thoughtful ways by suggesting open-ended questions such as, “What was the most significant thing you learned today to help you strengthen your writing? How will you implement this learning into your current writing project?”

Discuss any questions students have about the writing skills they have learned. If time allows to review or re-teach, do so, or make notes to review in future lessons.

Discuss any homework or preview what students will learn in the next writing lesson. For example, “Tomorrow we will be finishing our explanatory essays, adding a concluding paragraph and sharing the drafts with a partner.”
Cause and Effect

Causes

Why did it happen?

Why did it happen?

Why did it happen?

Effects

What happened?

What happened?

What happened?
Compare and Contrast

Topics

Alike

Different
<table>
<thead>
<tr>
<th>Four-Column Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>
Story Sequence A

Title

Beginning

Middle

End
Story Sequence B

<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
</tr>
</tbody>
</table>

Events
1. First

2. Next

3. Then

4. Last
# Three-Column Chart

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Three Sorting Circles
Two Sorting Boxes
## Word Rating Chart

<table>
<thead>
<tr>
<th>Word</th>
<th>Know</th>
<th>Have Seen</th>
<th>Don’t Know</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>
Text Complexity Measure

Use the rubric to familiarize yourself with the text complexity of *Night of the Spadefoot Toads.*

### QUANTITATIVE MEASURES

<table>
<thead>
<tr>
<th>Measure</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lexile</td>
<td>610L</td>
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<tr>
<td>Average Sentence Length</td>
<td>9.57</td>
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<tr>
<td>Word Frequency</td>
<td>3.53</td>
</tr>
<tr>
<td>Page Count</td>
<td>220</td>
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</tbody>
</table>

### QUALITATIVE MEASURES

<table>
<thead>
<tr>
<th>Levels of Meaning</th>
<th>Accessible concepts (relationships between adults and young people; endangered animal species and their habitats)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structure</td>
<td>Series of episodes with frequent dialogues; informational resources at end</td>
</tr>
<tr>
<td>Language Conventionality and Clarity</td>
<td>General vocabulary with occasional scientific terms; compound and complex sentences</td>
</tr>
<tr>
<td>Theme and Knowledge Demands</td>
<td>Students should be familiar with the term “endangered” and should be able to list a few reasons why species of plants and animals become endangered.</td>
</tr>
</tbody>
</table>

### READER AND TASK SUGGESTIONS

<table>
<thead>
<tr>
<th>Preparing to Read the Text</th>
<th>Leveled Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand what ecosystems are and why it is important to preserve them.</td>
<td>Identify a local ecosystem, the kinds of plants and animals in it, and some of the things that may pose a threat to the balance of that local ecosystem.</td>
</tr>
</tbody>
</table>
Text Complexity Measure

Use the rubric to familiarize yourself with the text complexity of *Shells*.

**QUANTITATIVE MEASURES**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lexile</td>
<td>870L</td>
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<tr>
<td>Average Sentence Length</td>
<td>12.00</td>
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<tr>
<td>Word Frequency</td>
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<tr>
<td>Word Count</td>
<td>1,441</td>
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</tbody>
</table>

**QUALITATIVE MEASURES**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels of Meaning</td>
<td>Accessible and challenging concepts (learning how to cope with loss; an extended metaphor involving hermit crab shells)</td>
</tr>
<tr>
<td>Structure</td>
<td>Series of small scenes with backstory after first scene; frequent dialogues</td>
</tr>
<tr>
<td>Language Conventionality and Clarity</td>
<td>General vocabulary, with occasional advanced words (e.g., prejudiced, Presbyterian); blend of simple, compound, and complex sentences</td>
</tr>
<tr>
<td>Theme and Knowledge Demands</td>
<td>Have a general understanding of metaphors and why authors use them.</td>
</tr>
</tbody>
</table>

**READER AND TASK SUGGESTIONS**

<table>
<thead>
<tr>
<th>Preparing to Read the Text</th>
<th>Leveled Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand how pets, even unusual ones, can become an important part of the family.</td>
<td>Research where hermit crabs live and what some of their habits are.</td>
</tr>
</tbody>
</table>
Text Complexity Measure

Use the rubric to familiarize yourself with the text complexity of *Hatchet*.

<table>
<thead>
<tr>
<th>QUANTITATIVE MEASURES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>LEXILE</td>
<td>960L</td>
</tr>
<tr>
<td>AVERAGE SENTENCE LENGTH</td>
<td>19.89</td>
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<tr>
<td>WORD FREQUENCY</td>
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<td>WORD COUNT</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>QUALITATIVE MEASURES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>LEVELS OF MEANING</td>
<td>Accessible concepts (having to rely on oneself in a difficult situation; how to survive in the wilderness)</td>
</tr>
<tr>
<td>STRUCTURE</td>
<td>Series of episodes, including a dream sequence</td>
</tr>
<tr>
<td>LANGUAGE CONVENTIONALITY AND CLARITY</td>
<td>General vocabulary; compound and complex sentences throughout; sentence fragments</td>
</tr>
<tr>
<td>THEME AND KNOWLEDGE DEMANDS</td>
<td>Have an understanding of some of the basic things a person would need to survive in the wilderness (water, fire, a way to protect yourself, etc.).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>READER AND TASK SUGGESTIONS</th>
<th>LEVELED TASKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREPARING TO READ THE TEXT</td>
<td>LEVELED TASKS</td>
</tr>
<tr>
<td>Recall stories (either real or fictional) about a person who had to survive in the wilderness.</td>
<td>If students have difficulty reading sentence fragments, explain how the author is trying to give the reader an idea of what Brian is thinking. In the story, Brian’s thoughts are often confused and incomplete.</td>
</tr>
</tbody>
</table>
Text Complexity Measure

Use the rubric to familiarize yourself with the text complexity of *Rachel Carson: Pioneer of Ecology*.

### Quantitative Measures

<table>
<thead>
<tr>
<th>Measure</th>
<th>Value</th>
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</thead>
<tbody>
<tr>
<td>Lexile</td>
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<td>Average Sentence Length</td>
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### Qualitative Measures

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels of Meaning</td>
<td>Accessible concepts (tracing a scientist’s career and impact; early years of ecology)</td>
</tr>
<tr>
<td>Structure</td>
<td>Chronological, by chapters</td>
</tr>
<tr>
<td>Language Conventionality and Clarity</td>
<td>General vocabulary with some scientific terms; compound and complex sentences throughout</td>
</tr>
<tr>
<td>Theme and Knowledge Demands</td>
<td>Understand the content area of ecology as separate from other sciences.</td>
</tr>
</tbody>
</table>

### Reader and Task Suggestions

<table>
<thead>
<tr>
<th>Preparing to Read the Text</th>
<th>Leveled Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discuss how ecosystems have a delicate balance and that people can have an enormous impact on them, for good or for bad.</td>
<td>Identify some current issues affecting animals and their ecosystems and what people can do about them.</td>
</tr>
</tbody>
</table>
Text Complexity Measure

Use the rubric to familiarize yourself with the text complexity of *Rain Forest Food Chains*.

### QUANTITATIVE MEASURES

<table>
<thead>
<tr>
<th>Measure</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Lexile</td>
<td>800L</td>
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<td>Average Sentence Length</td>
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<td>Word Frequency</td>
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### QUALITATIVE MEASURES

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels of Meaning</td>
<td>Accessible concept (relationship of plant life to animal life in tropical habitats)</td>
</tr>
<tr>
<td>Structure</td>
<td>Short passages of text with titles combined with pictures, captions, and graphs; glossary, index, and resources at the end</td>
</tr>
<tr>
<td>Language Conventionality and Clarity</td>
<td>Topic-specific vocabulary both defined in text and highlighted for glossary, often reinforced through artwork</td>
</tr>
<tr>
<td>Theme and Knowledge Demands</td>
<td>Have some familiarity with food chains and how they work.</td>
</tr>
</tbody>
</table>

### READER AND TASK SUGGESTIONS

<table>
<thead>
<tr>
<th>Preparing to Read the Text</th>
<th>Leveled Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify some commonly known animals that live in rain forests.</td>
<td>Compare and contrast rain forest food chains with food chains from other ecosystems.</td>
</tr>
</tbody>
</table>
Text Complexity Measure

Use the rubric to familiarize yourself with the text complexity of *Pale Male: Citizen Hawk of New York City.*

### QUANTITATIVE MEASURES

<table>
<thead>
<tr>
<th>Measure</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>Average Sentence Length</td>
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<td>Word Frequency</td>
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<td>Word Count</td>
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### QUALITATIVE MEASURES

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Levels of Meaning</td>
<td>Accessible concept (animals and humans trying to live together in the same area)</td>
</tr>
<tr>
<td>Structure</td>
<td>Series of small episodes, reinforced through artwork</td>
</tr>
<tr>
<td>Language Conventionality and Clarity</td>
<td>Occasional advanced vocabulary (<em>ferocity</em>, <em>fledgling</em>, <em>teeming</em>); compound and complex sentences throughout</td>
</tr>
<tr>
<td>Theme and Knowledge Demands</td>
<td>Have some familiarity with the kinds of animals that live in urban areas and how they can bring both enjoyment and difficulties to these places.</td>
</tr>
</tbody>
</table>

### READER AND TASK SUGGESTIONS

<table>
<thead>
<tr>
<th>Preparing to Read the Text</th>
<th>Leveled Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know the basic geography of Upper Manhattan, including Fifth Avenue and Central Park.</td>
<td>While reading, find the meaning of an unknown word by examining the text for context clues as well as by scanning the images for clues.</td>
</tr>
</tbody>
</table>
Acknowledgments

Photo locators denoted as follows: Top (T), Center (C), Bottom (B), Left (L), Right (R), Background (Bkgd)