

**Teacher's Manual**

# **Instruction Coach**

## **English Language Arts**

**Dear Educator,**

*Instruction Coach* has been built to meet the new, higher standards for English Language Arts and contains the rigor that your students will need. We believe you will find it to be an excellent resource for comprehensive instruction, practice, and assessment.

***The Triumph Learning Team***



Instruction Coach, English Language Arts, First Edition, Grade 8, Teacher's Manual  
538NATE

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# Introduction

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Welcome to *Instruction Coach*, a supplemental reading curriculum program designed to provide differentiated instruction for English Language Arts. The program's purpose is to bring on-level students where they need to be to meet the rigors of today's classroom. Differentiated instruction meets the needs of learners with a wide range of proficiency within one classroom.

The program consists of four components:

- consumable Student Edition
- comprehensive Teacher's Manual
- Independent Leveled Practice Reading Selections
- Benchmark Assessments

## ***Student Edition***

The Student Edition incorporates genre-specific reading and writing lessons that cover skills in a holistic, contextualized way.

## **Reading Lessons**

Each reading lesson provides instruction through the use of a teacher-modeled passage and covers a cluster of applicable skills and strategies. The basic instructional model is the research-proven, three-step "gradual-release model":

- 1. Listen and Learn** The teacher presents skills to the class in the context of a passage, modeling the thought process a proficient reader would use to understand the passage.
- 2. Share and Learn** Students work in small groups to analyze a scaffolded second text and called-out vocabulary, applying the skills they learned in their whole-class work as well as key review skills.
- 3. Read On Your Own** Students read leveled passages independently, then answer questions about them to demonstrate comprehension.

## **Assigning the Independent Leveled Practice Reading Selections**

Each reading lesson in the Student Edition has a corresponding Independent Practice Reading Selection. The Independent Practice Reading Selection is available in three versions written at different reading levels to meet the needs of a wide range of students. Level 1 passages are written below grade level; Level 2 passages are written at grade level; Level 3 passages are written above grade level. The comprehension questions are the same for each leveled passage within a selection, so regardless of reading level, all students have the opportunity to apply higher-level critical thinking skills and strategies independently. (Exception: In the Reading Poetry lesson, three different poems, at three different reading levels, are provided to give students the opportunity to read poetry independently. In this case, the comprehension questions are specific to the poem.)



## Writing Lessons

Each writing lesson provides instruction through the use of an exemplar passage, called a mentor text, followed by modeled organizational and drafting activities, and covers a cluster of applicable skills. All writing lessons start with an introduction to the writing type. Then the teacher models a successful student mentor text. As a class, the teacher and students analyze this mentor text's features and discuss what makes it a proficient example of the writing type. The teacher walks students through a vocabulary activity. Then students are given their own writing assignment.

The rest of each writing lesson walks students through addressing the writing assignment using a seven-step writing process:

1. **Get Ready** [Brainstorm/Take Notes on Research]: Depending on the writing type, students are either given a graphic organizer to assist in brainstorming or research pieces to mine for information.
2. **Organize** Using the mentor text as an example, the teacher models organizing an essay around an appropriate text structure, and students use graphic organizers to organize their own writing.
3. **Draft** Teachers walk students through a brief lesson. Then students draft their own essays.
4. **Peer Review** Students work in pairs to review their peers' work and provide feedback using a project-specific feedback form.
5. **Revise** After being guided through some modeled revisions, students revise their own work based on the feedback from their peers.
6. **Edit** The teacher and students work through a lesson on one or more grammar and mechanics topics. Then students edit their writing for grammar, usage, and mechanics.
7. **Publish** Students publish their drafts in final form with suggestions provided for digital delivery.

## Teacher's Manual

The Teacher's Manual provides English Language Arts skills charts correlated to the appropriate lesson in the Student Edition. It also provides detailed support for every reading and writing lesson. Reduced Student Edition pages are included on pages requiring teacher-led, whole-class instruction.

The Teacher's Manual also includes extension activities. These activities emphasize communication and collaboration. Each activity includes a rubric that addresses both the content and the presentation of the completed project.



## **Benchmark Assessments**

The Benchmark Assessments will help you assess your students' grasp of the skills taught in the *Instruction Coach* program. There are five Benchmark Assessments. Each assessment contains skills taught within a section of the Student Edition and reviews skills from a previous section. The final Benchmark Assessment is summative and reviews the skills taught throughout the program. Performance on these assessments will indicate whether a student has mastered the content of the lessons covered by each Benchmark Assessment.

Each assessment includes four reading comprehension passages, one language arts passage with intentional errors, multiple-choice and open-ended questions, and a writing prompt. The outline below indicates when to assign each benchmark assessment.

**Lesson 1:** Reading Fiction

**Lesson 2:** Writing Responses to Literature

Assign **Benchmark Assessment 1**

**Lesson 3:** Reading Literary Nonfiction

**Lesson 4:** Writing Personal Narratives

**Lesson 5:** Reading Historical Texts

Assign **Benchmark Assessment 2**

**Lesson 6:** Reading Drama

**Lesson 7:** Reading Poetry

**Lesson 8:** Writing Fictional Narratives

Assign **Benchmark Assessment 3**

**Lesson 9:** Reading Scientific and Technical Texts

**Lesson 10:** Writing Informative Texts

**Lesson 11:** Reading Persuasive Nonfiction

**Lesson 12:** Writing Opinion Pieces

Assign **Benchmark Assessment 4**

Assign **Summative Assessment**



# Peer Group Discussions

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In each reading lesson, students will participate in a peer group discussion by reading a passage, answering questions about it, and discussing the lesson's Discussion Questions. Use the following guidelines to introduce to students the rules, roles, and expectations for participating in a peer group.

## Discussion Guidelines

As you begin to implement the program, work with students to create a list of rules by which they should abide when participating in group discussions. Post the rules prominently so that students can refer to them as needed. Review with students why it is important that each member of a group follows the same rules. Consider the following rules for discussion:

- Give your full attention to the person who is speaking. Make eye contact.
- Only one person speaks at a time.
- Do not interrupt when a person is speaking.
- It is OK to disagree with someone politely.
- It is not OK to criticize someone's opinion.
- Do not laugh when a person is speaking.
- Encourage everyone in the group to participate.
- Stay focused on the task.
- Fulfill the role you are assigned.

During peer group discussions, circulate to answer questions and be sure that students are following the established rules and are staying on task.

## Discussion Roles

Each member of a peer group should have an assigned role and a specific task to complete during the discussion. Discuss with students the specific expectations for each role. Display the description and expectation of each role next to the rules in your classroom.

- **Facilitator** keeps the group on task by leading the discussion of the Consider, sidebar callout, and Discussion Questions; asking questions; and making sure each student participates.
- **Note-Taker** records the group's answers to the questions that the group has about the passage and possible answers to those questions.
- **Word Watcher** reviews the vocabulary words that appear before the Share and Learn passage and ensures that each student understands the meaning of each word.
- **Presenter** concludes the group's discussion of the Consider, sidebar callout, and Discussion Questions, and shares the group's final thoughts with the rest of the class. (In groups of three, the facilitator and presenter can be the same student.)

Remind students that although they have been assigned a role, it is their responsibility to share their opinions, to make sure each student gets a chance to speak, and to make sure the group stays on task.



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## ***Managing Peer Group Discussions***

You can run peer-group discussions using the Share and Learn passages in several ways. Divide the class into groups of four students each. The following are suggestions and should be adapted to meet the needs of your classroom.

- **Reviewing the Rules** Review the rules you have established with the class. Remind students that a successful and productive discussion requires students to be prepared, respectful, and on task.
- **Assigning Roles** You may choose to allow students to assign roles within their own groups, or you may want to assign roles to students whose strengths are best suited to the particular role.
- **Reading the Passage** Allow groups to decide if they would like one student to read the passage aloud to the group, take turns reading parts of the passage aloud, or read alone silently. Each student should answer the questions and take notes in the sidebars as they read. If groups decide to read aloud, remind them that they should stop to allow readers to make notes and answer questions as they go through the text.
- **Vocabulary** The word watcher should lead the discussion about the vocabulary words in the passage. As you walk around the classroom during the discussions, check in with the word watcher to make sure students have a correct understanding of the vocabulary.
- **Answering Questions** Students should answer all questions in the Student Edition. Remind students that they should record their answers to the questions in their own books. The note-taker will record the group's answers on a copy of the handout on the next page.
- **The Facilitator** The student in this role should encourage students to ask each other questions about their ideas and to support their ideas with examples from the text. Remind students that it's OK to disagree, but to be considerate by asking for clarification, offering their own opinions supported by the text, and acknowledging that other people might have different insights.
- **Sharing Responses** Having groups share their discussions ties the activity together. Students will be interested to hear what their peers discussed in other groups.

Once the time you have allotted for peer group discussion is over, check to see if any group has questions about the sidebar prompts. After confirming students' understanding, have the whole class discuss their responses to the Consider and Discussion Questions. You may want to have each group present its answer for each question in turns, or you can continue the discussion by having a presenter express the group's most interesting idea. Act as a moderator, and make sure each group gets to share its opinions and to ask about other groups' conclusions. Remember that there is no single correct answer to the Consider and Discussion Questions, so encourage students to share freely their ideas.



## **Peer Group Discussion Recording Sheet**

**Lesson** \_\_\_\_\_

**Selection** \_\_\_\_\_

**Facilitator** \_\_\_\_\_

**Note-Taker** \_\_\_\_\_

**Word Watcher** \_\_\_\_\_

**Presenter** \_\_\_\_\_

**Record your group's thoughts about the Consider Questions on the lines below.**

- 1.** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- 2.** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**Record your group's answers to the Discussion Questions on the lines below.**

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

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Record any other questions or ideas your group came up with during your discussion.**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# Peer Writing Conferences

---

Remind students that peer reviews are supposed to be productive discussions. Here are some reminders to give your students before they begin working with their partners.

When giving feedback:

- **Be positive.** Be sensitive to your partner's feelings. Start by giving positive feedback about something specific in the work. Don't tell your partner only that something needs fixing, but explain why you think it needs improvement, and offer some suggestions for fixing it. You could also ask questions to help the writer explain why he or she wrote what he or she did rather than saying the writing was unclear. Also, look for good points to mention.
- **Remember your audience.** Keep an open mind when reviewing a partner's work. Maybe your partner has written a personal narrative about his or her dog, but you prefer cats. In the peer review process, your personal likes and dislikes don't matter. What matters is the audience the writer is trying to reach. So even if you don't agree with your partner's opinion or choice of topic, try to stay objective when making comments on the writing.

When getting feedback:

- **Listen objectively.** Be receptive to your reviewer's comments. Listen attentively. Don't argue with your reviewer, but feel free to discuss his or her feedback politely and calmly.
- **Use your judgement.** Use your own judgment about the comments your partner made. Keep the purpose of your writing and your audience in mind when deciding whether your partner's suggestions are good ones. You don't have to take every suggestion, but you should always try to be receptive.



# Word Maps to Build Vocabulary

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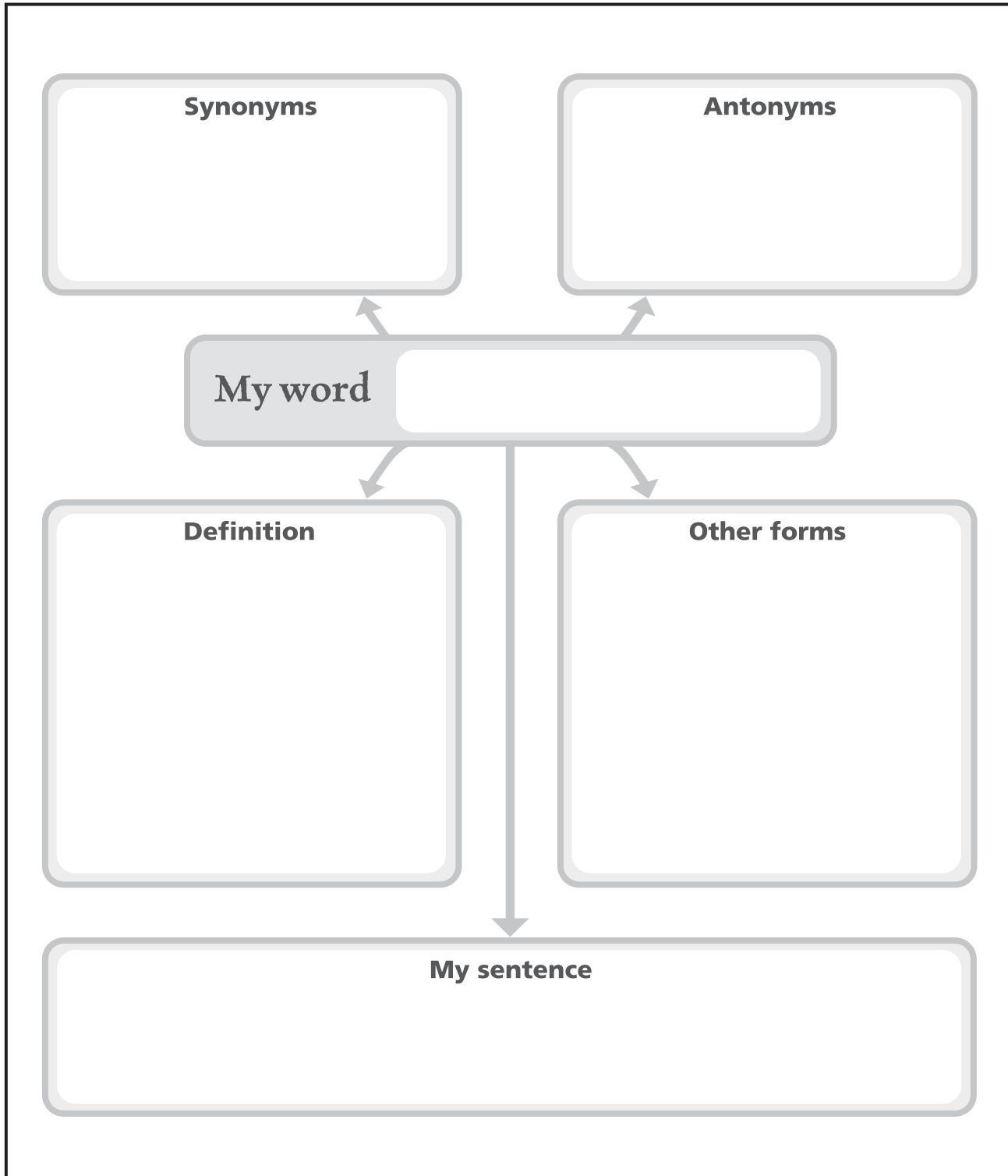
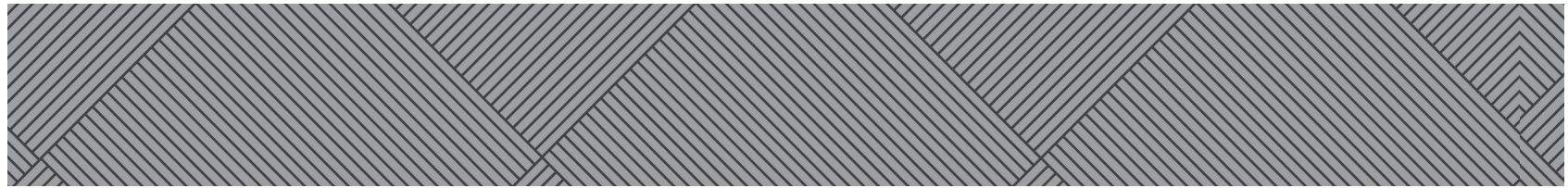
Expanding students' vocabulary is crucial for improving their reading comprehension. A word map is a useful tool for developing students' vocabulary base. It is a graphic organizer that prompts students to think about vocabulary words and concepts in a variety of ways, giving them definitional and contextual understanding. By using word maps, students utilize their prior knowledge to explore the facets of a word or term.

Most word maps ask students to define a word, list synonyms and/or antonyms, and use the word in a sentence of their own creation. Some ask students to draw a picture of the concept. This format helps visual learners explore the meanings of words in depth.

## How to Use the Word Map

Use the word map to introduce the vocabulary words that appear in each Share and Learn passage in the reading lessons. As part of your whole-class instruction, model how to complete the map with one of the highlighted vocabulary words from the passage.

1. Direct students' attention to the word list and word map.
2. Have students put a target word in the central box.
3. Have students suggest words or phrases to put in the other boxes by asking them such questions as "What is it?" and "What is it like?" and "What are some examples?" Note that not all words lend themselves to every box on the word map. For some words, students will be unable to complete all the boxes. Use these occasions to have students explain why the particular word doesn't suit the activity.
4. Model how to write a definition by synthesizing all the information in the word map.
5. Have students create word maps for the remaining vocabulary words as part of their peer group discussions. Have them create the maps in their notebooks, or provide them with blank copies of the map. A reproducible version appears on the next page.







# Freewriting

---

Freewriting is a prewriting and drafting technique designed to get ideas flowing. During a freewrite, a student is instructed to write without stopping for a specified brief period of time, usually about five minutes, without worrying about grammar, spelling, or organization. A freewrite is used as an idea starter or to allow students to record broad ideas about a topic. Freewriting differs from brainstorming; in freewriting, students write continuously in phrases and sentences to form a paragraph, while in brainstorming, they list and group ideas, often in a graphic organizer.

## **How to Use Freewriting Activities in the Classroom**

Read the introductory paragraph on the first page of each writing lesson with the class. Lead a brief discussion of it, and then read the Essential Question. Then allow students five to ten minutes to complete a freewrite in response to the Essential Question.

Remind students that their writing can be very rough because the main purpose is to gather ideas. As they are working, circulate to ensure that students remain on task.

As a group, discuss students' freewrite responses after they complete the activity.



# Teacher-Student Writing Conferences

---

Writing conferences are meetings held with individual students to discuss their writing. They last about five minutes each. Their goal is not to fix students' writing but to teach them the strategies or techniques they need to fix it themselves. Writing conferences should teach students to write well independently by leading them to assess their own work as they write.

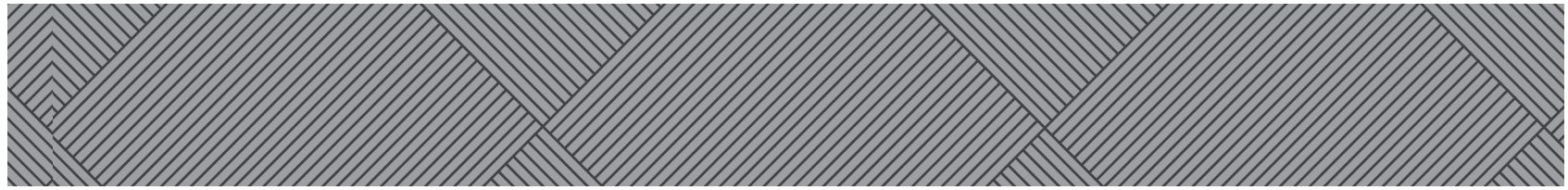
Hold writing conferences during class, while students are working on their writing assignments. You can move a chair from desk to desk to sit near each student, or you can designate a separate table for the task.

## **Conducting Writing Conferences in the Classroom**

During a writing conference, have the student's writing in front of you both. Frame the conference as a conversation, with both you and the student talking as well as listening.

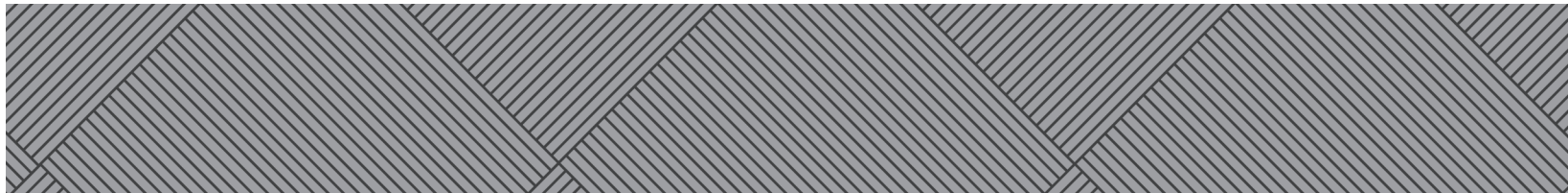
1. Determine where in the writing process the student is, and assess how well the student is handling the tasks required at that stage. To do this, ask the student open-ended questions about his or her writing or the process being followed.
2. Once you have determined how well the student is progressing, ask follow-up questions to help you narrow down tasks with which the student needs help. Provide the student with feedback, pointing out things that are being done well and things that require work.
3. Use the student's answers to your questions in combination with a quick review of his or her work to determine a relevant writing strategy or technique to teach.
4. Conclude the conference by asking the student to summarize how he or she will utilize the strategy you just taught.

After each conference, record notes on the student's progress on a sheet like the one on the next page. Note any areas with which the student is struggling and the strategies you suggested. This will help you to record each student's progress throughout the year.



Week of: \_\_\_\_\_

Student	Writing Type	Student Needs	Strategy



**Week of:** \_\_\_\_\_

Student	Writing Type	Student Needs	Strategy



# **INSTRUCTION COACH Teacher's Manual**

**English Language Arts, Grade 8**

# Reading Fiction

## Focus Skills

- > Inference
- > Dialogue and Plot
- > Characterization
- > Theme
- > Point of View
- > Allusion
- > Archetype
- > Analogy
- > Irony
- > Suspense
- > Humor
- > Compare and Contrast Fiction
- > Engage in Collaborative Discussion

## Review Skills

- > Character
- > Context Clues
- > Setting
- > Summary

## Reading Selections

**Listen and Learn** *from The Adventures of Tom Sawyer* . . . . . 6

**Share and Learn** *from Little Women* . . . . . 14

**Read On Your Own** *Striking Out* . . . . . [Online](#) [Handout](#)

## Whole Class **Listen and Learn**

*The Adventures of Tom Sawyer* Student Edition page 5

---

Direct students' attention to the photograph of the group of teens. Lead a discussion about what people's actions can reveal about them.

Lesson 1

# Reading Fiction

Look at this group of teens.  
What can people's actions tell you about them?

**ESSENTIAL QUESTION**  
*How do stories teach us about human nature?*

Lesson 1 • Reading Fiction 5

### ***What can you tell about a person by his or her actions?***

Possible responses: You can tell whether people are kind by how they treat others and by the things that they do or don't do. People's actions can tell you about their attitudes and personalities.

### ***How are the actions of story characters like or unlike the actions of people in real life?***

Possible responses: Characters in a story might do things that people in real life might not do. Characters' reactions to situations might be similar to real-life people's reactions.

### **Essential Question**

Read the Essential Question aloud. Tell students to keep it in mind as they read the lesson selections.

Possible responses: Stories focus on characters and their actions. Writers get ideas from real life and from the ways real people act, so stories often comment on human nature and behavior.

## The Adventures of Tom Sawyer Student Edition pages 6–7

Read the story straight through with the class. Then read it a second time, using the Think Alouds to model the process of thinking through the questions.

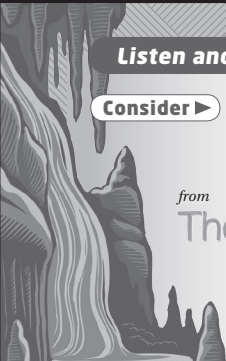
### Think Aloud

#### ALLUSION

*When I think about the reference to Aladdin, I know it is a hint about Tom's personality. Just like Aladdin in the classic folktale, Tom is mischievous and ends up getting into trouble. I know that when writers make allusions to other works of literature or general knowledge, the meaning might not always be clear at first. The term "over-descriptive" is a clue which tells me that the names the author is about to mention are probably significant, and that they will provide more information about the characters and events in the story.*

#### ARCHETYPE

*Knowing that Tom is an archetype of a mischievous boy whose desire for adventure gets him into trouble, I think Tom will probably take advantage of every opportunity for adventure. He will probably climb down and explore the natural stairway. This "ambition to be a discoverer" will probably have negative results, which would stay within the archetype of his character.*



### Listen and Learn

**Consider** ▶ How can curiosity be both positive and negative? What can a dangerous situation reveal about someone's character?

from  
**The Adventures of Tom Sawyer**  
by Mark Twain

**ALLUSION** An allusion is a reference to a person, place, or event from literature or history. Authors use allusions to provide context or to summarize an idea. The name "Aladdin's Palace" is an allusion to the Middle Eastern folk tale "Aladdin," in which a mischievous boy is tricked by a sorcerer and trapped in a cave. He is freed by a genie, and a palace is built for him. Why might the author have included this allusion? What does it tell you about Tom?

**ARCHETYPE** An archetype is a character who follows a specific pattern of behavior. Tom Sawyer is an archetype of a mischievous boy whose desire for adventure gets him in trouble. When Tom sees the natural stairway, "the ambition to be a discoverer seized him." What do you think Tom will do next? Will his actions have positive or negative results?

1 Now to return to Tom and Becky's share in the picnic. They tripped along the murky aisles with the rest of the company, visiting the familiar wonders of the cave—wonders dubbed with rather over-descriptive names, such as "The Drawing-Room," "The Cathedral," "Aladdin's Palace," and so on. Presently the hide-and-seek frolicking began, and Tom and Becky engaged in it with zeal until the exertion began to grow a trifle wearisome; then they wandered down a sinuous avenue holding their candles aloft and reading the tangled webwork of names, dates, post-office addresses, and mottoes with which the rocky walls had been frescoed<sup>1</sup> (in candle-smoke). Still drifting along and talking, they scarcely noticed that they were now in a part of the cave whose walls were not frescoed. They smoked their own names under an overhanging shelf and moved on. Presently they came to a place where a little stream of water, trickling over a ledge and carrying a limestone sediment with it, had, in the slow-dragging ages, formed a laced and ruffled Niagara in gleaming and imperishable stone. Tom squeezed his small body behind it in order to illuminate it for Becky's gratification. He found that it curtained a sort of steep natural stairway which was enclosed between narrow walls, and at once the ambition to be a discoverer seized him.

<sup>1</sup>frescoed refers to a method of wall-painting

6 Lesson 1 • Reading Fiction





Listen and Learn

Becky responded to his call, and they made a smoke-mark for future guidance, and started upon their quest. They wound this way and that, far down into the secret depths of the cave, made another mark, and branched off in search of novelties to tell the upper world about. In one place they found a spacious cavern, from whose ceiling depended a multitude of shining stalactites<sup>2</sup> of the length and circumference of a man's leg; they walked all about it, wondering and admiring, and presently left it by one of the numerous passages that opened into it. . . . Under the roof vast knots of bats had packed themselves together, thousands in a bunch; the lights disturbed the creatures and they came flocking down by hundreds, squeaking and darting furiously at the candles. Tom knew their ways and the danger of this sort of conduct. He seized Becky's hand and hurried her into the first corridor that offered; and none too soon, for a bat struck Becky's light out with its wing while she was passing out of the cavern. The bats chased the children a good distance; but the fugitives plunged into every new passage that offered, and at last got rid of the perilous things. Tom found a subterranean lake, shortly, which stretched its dim length away until its shape was lost in the shadows. He wanted to explore its borders, but concluded that it would be best to sit down and rest awhile, first. Now, for the first time, the deep stillness of the place laid a clammy hand upon the spirits of the children. Becky said:

"Why, I didn't notice, but it seems ever so long since I heard any of the others."

"Come to think, Becky, we are away down below them—and I don't know how far away north, or south, or east, or whichever it is. We couldn't hear them here."

<sup>2</sup>stalactites icicle-shaped deposits hanging from the roof of a cave

**ANALOGY** An analogy is a comparison that shows the similarities between two things. An analogy can help readers visualize characters, events, or objects in a story. In this paragraph, the author compares stalactites to a man's leg. What do you learn about the stalactites from this analogy?



Think Aloud

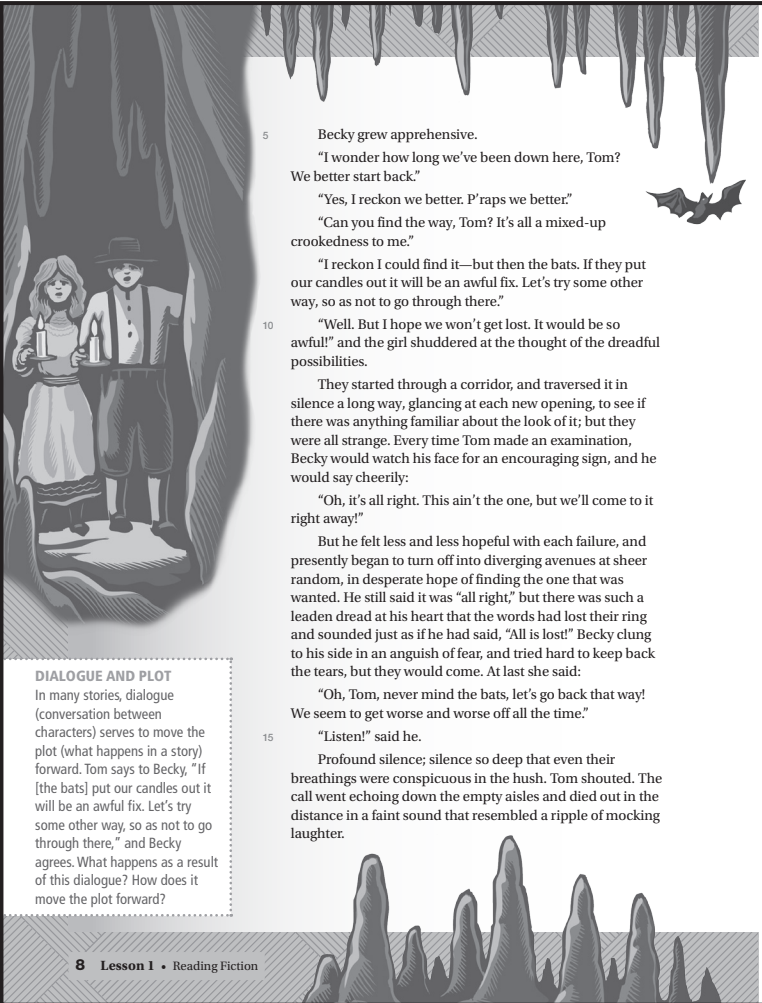
ANALOGY

*I see two things being compared, so I think about what kind of comparison it is and what the comparison means. The text gives me details about the size and shape of the stalactite so that I can visualize its size in my mind. I can also visualize the "length and circumference" of a man's leg. This comparison helps me to understand the great size of the stalactites that Tom and Becky see in the cave.*

**Think Aloud**

**DIALOGUE AND PLOT**

Becky says, “But I hope we won’t get lost. It would be so awful!” At that point, I think to myself that they might very well get lost. It turns out that they do get lost when they decide to go in a new direction. I know that authors often make choices in writing to add conflict to the plot or give a hint about upcoming events. This particular dialogue serves to change the course of the story and move the plot forward.



5 Becky grew apprehensive.  
“I wonder how long we’ve been down here, Tom? We better start back.”  
“Yes, I reckon we better. P’raps we better.”  
“Can you find the way, Tom? It’s all a mixed-up crookedness to me.”  
“I reckon I could find it—but then the bats. If they put our candles out it will be an awful fix. Let’s try some other way, so as not to go through there.”  
10 “Well. But I hope we won’t get lost. It would be so awful!” and the girl shuddered at the thought of the dreadful possibilities.  
They started through a corridor, and traversed it in silence a long way, glancing at each new opening, to see if there was anything familiar about the look of it; but they were all strange. Every time Tom made an examination, Becky would watch his face for an encouraging sign, and he would say cheerily:  
“Oh, it’s all right. This ain’t the one, but we’ll come to it right away!”  
But he felt less and less hopeful with each failure, and presently began to turn off into diverging avenues at sheer random, in desperate hope of finding the one that was wanted. He still said it was “all right,” but there was such a leaden dread at his heart that the words had lost their ring and sounded just as if he had said, “All is lost!” Becky clung to his side in an anguish of fear, and tried hard to keep back the tears, but they would come. At last she said:  
“Oh, Tom, never mind the bats, let’s go back that way! We seem to get worse and worse off all the time.”  
15 “Listen!” said he.  
Profound silence; silence so deep that even their breathings were conspicuous in the hush. Tom shouted. The call went echoing down the empty aisles and died out in the distance in a faint sound that resembled a ripple of mocking laughter.

**DIALOGUE AND PLOT**  
In many stories, dialogue (conversation between characters) serves to move the plot (what happens in a story) forward. Tom says to Becky, “If [the bats] put our candles out it will be an awful fix. Let’s try some other way, so as not to go through there,” and Becky agrees. What happens as a result of this dialogue? How does it move the plot forward?

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"Oh, don't do it again, Tom, it is too horrid," said Becky.  
 "It is horrid, but I better, Becky; they might hear us, you know," and he shouted again.

The "might" was even a chillier horror than the ghostly laughter, it so confessed a perishing hope. The children stood still and listened; but there was no result. Tom turned upon the back track at once, and hurried his steps. It was but a little while before a certain indecision in his manner revealed another fearful fact to Becky—he could not find his way back!

20 "Oh, Tom, you didn't make any marks!"

"Becky, I was such a fool! Such a fool! I never thought we might want to come back! No—I can't find the way. It's all mixed up."

"Tom, Tom, we're lost! we're lost! We never can get out of this awful place! Oh, why DID we ever leave the others!"

She sank to the ground and burst into such a frenzy of crying that Tom was appalled with the idea that she might die, or lose her reason. . . . Tom begged her to pluck up hope again, and she said she could not. He fell to blaming and abusing himself for getting her into this miserable situation; this had a better effect. She said she would try to hope again, she would get up and follow wherever he might lead if only he would not talk like that any more. . . .

So they moved on again—aimlessly—simply at random—all they could do was to move, keep moving. For a little while, hope made a show of reviving—not with any reason to back it, but only because it is its nature to revive when the spring has not been taken out of it by age and familiarity with failure.

25 By-and-by Tom took Becky's candle and blew it out. This economy meant so much! Words were not needed. Becky understood, and her hope died again. She knew that Tom had a whole candle and three or four pieces in his pockets—yet he must economize.

By-and-by, fatigue began to assert its claims; the children tried to pay attention, for it was dreadful to think of sitting down when time was grown to be so precious, moving, in some direction, in any direction, was at least progress and might bear fruit; but to sit down was to invite death and shorten its pursuit.

**Listen and Learn**

**SUSPENSE** Suspense is a state of uncertainty. An author uses suspense to maintain the reader's interest and keep the reader wondering about what will happen. What are Tom and Becky uncertain about in the story?

**INFERENCE** An inference is a guess based on evidence in a text. Becky agrees to try to have hope if Tom will stop blaming himself for their situation. What can you infer about Becky's feelings for Tom?



**Think Aloud**

**SUSPENSE**

*There is a great sense of uncertainty when Becky realizes Tom has forgotten to mark their path through the cave. I instantly sense their dread as they realize this "fearful fact." I start to think about how Tom and Becky will get out of this situation and the dreadful outcomes that could occur. What if they never find their way out? What if they are lost for days? What dangers lie in the hidden depths of the cave? The author's use of suspense makes me anxious and eager to find out what will happen to Tom and Becky.*

**INFERENCE**

*I can tell from the text that Becky thinks highly of Tom and cares for him very much. Becky is feeling terrible about being lost, but she still tells Tom she would "get up and follow wherever he might lead if only he would not talk like that any more." As bad as she feels about being lost, she feels even worse about Tom blaming himself for their situation. This gives me the idea that she really cares for him.*


**Think Aloud**

**CHARACTERIZATION**

*When I think about what Tom says to Becky, I believe that he is trying to make her feel more comfortable and less anxious about their situation. His interactions and dialogue with Becky reveal more about his caring and optimistic personality. These elements of characterization help me realize that Tom is a positive person who wants Becky to never give up hope and to go on trying.*

**POINT OF VIEW**

*The fact that the narrator is keeping the reader informed of what is going on outside the cave tells me that the narrator's point of view is third-person omniscient. If the point of view were third-person limited, then we would only know what Becky and Tom know. And I know that the narrator does not use "I" outside of dialogue, so the viewpoint cannot be first person.*



**CHARACTERIZATION** A writer reveals a character's personality through several elements of characterization—direct statements, action, dialogue, thoughts and emotions, and interactions with other characters. What is revealed about Tom's personality when he says, "Cheer up, Becky, and let's go on trying"? Which elements of characterization are being used?

**POINT OF VIEW** Point of view is the perspective from which a story is told. The three most common points of view are: third-person omniscient (the narrator knows everything about all characters), third-person limited (the narrator knows the thoughts and feelings of one character), and first person (the narrator is a character in the story and uses the personal pronoun "I"). While Tom and Becky are trapped in the cave, we learn that "The village of St. Petersburg still mourned." How does this information reveal the narrator's point of view?

At last Becky's frail limbs refused to carry her farther. She sat down. Tom rested with her, and they talked of home, and the friends there, and the comfortable beds and, above all, the light! Becky cried, and Tom tried to think of some way of comforting her, but all his encouragements were grown thread-bare with use, and sounded like sarcasms. Fatigue bore so heavily upon Becky that she drowsed off to sleep. Tom was grateful. He sat looking into her drawn face and saw it grow smooth and natural under the influence of pleasant dreams; and by-and-by a smile dawned and rested there. The peaceful face reflected somewhat of peace and healing into his own spirit, and his thoughts wandered away to bygone times and dreamy memories. While he was deep in his musings, Becky woke up with a breezy little laugh—but it was stricken dead upon her lips, and a groan followed it.

"Oh, how COULD I sleep! I wish I never, never had waked! No! No, I don't, Tom! Don't look so! I won't say it again."

"I'm glad you've slept, Becky; you'll feel rested, now, and we'll find the way out."

"We can try, Tom; but I've seen such a beautiful country in my dream. I reckon we are going there."

"Maybe not, maybe not. Cheer up, Becky, and let's go on trying."

... Tuesday afternoon came, and waned to the twilight. The village of St. Petersburg still mourned. The lost children had not been found. ... Mrs. Thatcher was very ill, and a great part of the time delirious. ... Aunt Polly had drooped into a settled melancholy, and her gray hair had grown almost white. The village went to its rest on Tuesday night, sad and forlorn.

Away in the middle of the night a wild peal burst from the village bells, and in a moment the streets were swarming with frantic half-clad people, who shouted, "Turn out! turn out! they're found! they're found!" ...

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Listen and Learn

The village was illuminated; nobody went to bed again; it was the greatest night the little town had ever seen. During the first half-hour a procession of villagers filed through Judge Thatcher's house, seized the saved ones and kissed them, squeezed Mrs. Thatcher's hand, tried to speak but couldn't—and drifted out raining tears all over the place. . . .

35 Tom lay upon a sofa with an eager auditory about him and told the history of the wonderful adventure, putting in many striking additions to adorn it withal; and closed with a description of how he left Becky and went on an exploring expedition; how he followed two avenues as far as his kite-line would reach; how he followed a third to the fullest stretch of the kite-line, and was about to turn back when he glimpsed a far-off speck that looked like daylight; dropped the line and groped toward it, pushed his head and shoulders through a small hole, and saw the broad Mississippi rolling by!

. . . He told how he went back for Becky[,] . . . how he pushed his way out at the hole and then helped her out; how they sat there and cried for gladness; how some men came along in a skiff and Tom hailed them and told them their situation and their famished condition; how the men didn't believe the wild tale at first, "because," said they, "you are five miles down the river below the valley the cave is in"—then took them aboard, rowed to a house, gave them supper, made them rest till two or three hours after dark and then brought them home.

**IRONY** Verbal irony occurs when a character's or narrator's words do not match what is really meant. Situational irony occurs when the outcome of an event is the opposite of what is expected. When the narrator says that Tom "told the history of the wonderful adventure," which type of irony is occurring? Why?

**THEME** A story's theme is the general idea about life that it reveals. One of this story's themes is that it is much easier to get into trouble than out of it. How does the story reveal this general idea about life? What are some other themes in the story?

Think Aloud

IRONY

*After reading about what happened to Tom and Becky in the cave, I can tell that Tom's story of their "wonderful adventure" is an example of verbal irony. I know that the adventure was quite the opposite of "wonderful" for Tom and Becky, as they became very lost, so this choice of words is not what the narrator literally meant.*

THEME

*When I think about the theme of a passage, I think about the author's message, or the lesson I might be able to learn from the story. I learned that it is easier to get into trouble than to get out of it, as shown when Tom and Becky very innocently get lost in the cave by going the wrong way to avoid the bats. The ordeal they endure to get out of their situation illustrates this theme. The relationship between Tom and Becky also reveals another theme—friends can overcome a challenge if they work together and persevere.*

**The Adventures of Tom Sawyer** Student Edition page 12

Read the directions aloud. Read the evidence that students should be looking for to make a character sketch of Tom Sawyer. Complete the diagram as a group.

**Sample answers**

**what he thinks:** He wants to be a discoverer; he thinks he can find a different route in the cave without getting lost.

**what he does:** He leads Becky down a different path in the cave.

**what he says:** He blames himself for their miserable situation and tries to reassure Becky by telling her not to give up hope and to keep trying.

**what the narrator says:** The townspeople were worried about Tom and Becky.

**what other characters think:** Becky agrees to try to have hope if Tom will stop blaming himself.

**Listen and Learn**

**Comprehension Check**  
Look back in *The Adventures of Tom Sawyer* to see how Tom thinks and behaves during the story. Think about how the author presents Tom through the narrator's eyes. Use the graphic organizer to develop a character sketch of Tom Sawyer.

what he thinks  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

what he does  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

what he says  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Tom Sawyer

what the narrator says  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

what other characters think  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## Review Skills

Before dividing students into peer groups, reteach any of these concepts with which students are struggling. Questions based on these review skills appear in the Share and Learn questions that scaffold the passage.

story elements	character: a person in a fictional story setting: the time and place when a fictional story occurs plot: the events in a story and the way they are structured
summary	a shortened version of a story that provides only the most important points
context clues	the information around an unfamiliar term or phrase that helps to define it

## Vocabulary

Use word maps to introduce the vocabulary words that appear in the Share and Learn passage that follows. As part of your whole-class instruction, model how to complete the maps with one of the vocabulary words from the passage. Have students complete word maps for the remaining words as part of their peer groups. More information on using word maps, as well as a blank reproducible, appears on pages xv–xvi.

### Sample answers

**My word:** *atmosphere*

**Synonyms:** *mood, feeling*

**Antonyms:** *n/a*

**Definition:** *a feeling that surrounds a person or a place*

**Other forms:** *atmospheric*

**My sentence:** *The classroom had a tense atmosphere on exam day.*

## Peer Group **Share and Learn**

**Little Women** Student Edition pages 14–18

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Now have students break into groups and read the Share and Learn passage together.

### Peer Group Learning Checklist

For general information about setting up cooperative learning groups, see pages x–xiii in the introduction.

#### Before class . . .

- ✓ Decide how you will group students. For this selection, each group should have three students; heterogeneous grouping is recommended.

#### During class . . .

- ✓ Review the directions with the class before assigning students to groups.
- ✓ Assign students to groups, and designate someone to lead discussions, take notes, review vocabulary, and present ideas to the class. Give groups thirty minutes to read, review, discuss the story, and respond to the questions.

- ✓ As groups work together, circulate around the room. Use questions like the ones provided on the Student Edition pages to check for understanding.
- ✓ As groups discuss the story, make sure students are taking notes and displaying their answers. Check that they understand and can use the vocabulary words correctly.

Possible answers to the questions are below.

### Sample answers

**Page 14, THEME**—This phrase and this sentence describe Jo’s pursuit of a dream: “money and power, therefore, she resolved to have” and “The dream of filling a home with comforts . . . had been for years Jo’s most cherished castle in the air.”

**Page 14, ARCHETYPE**—The phrase “a poor and ambitious girl” describes the type of character you might see in other stories.

**Page 14, ANALOGY**—Jo is like Jack from “Jack and the Beanstalk” because they both tried to reach some “treasure” and risked losing something important along the way.

**Page 15, ALLUSION**—Jo might have read *Sartor Resartus* for fashion tips.

**Page 15, SETTING**—The newspaper office could be described as “disorderly,” “dark,” and “dirty.”

**Page 15, CHARACTER**—Phrases like these describe Mr. Dashwood: “the highest pair of heels,” “the smokiest gentleman,” “carefully cherishing his cigar between his fingers,” and “a countenance expressive of nothing but sleep.”

**Page 16, INFERENCE**—Jo seems flustered and embarrassed as she approaches Mr. Dashwood with her manuscript. Phrases like “blushing redder and redder” and “she blushed and blundered” convey this. In addition, the author uses punctuation in paragraph 6 to break up Jo’s dialogue and convey hesitancy and nervousness.





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### Sample answers continued

**Page 16, HUMOR**—Students should underline this sentence: “Just then she was both, for it was perfectly evident from the knowing glances exchanged among the gentlemen that her little fiction of ‘my friend’ was considered a good joke, and a laugh, produced by some inaudible remark of the editor, as he closed the door, completed her discomfiture.”

**Page 16, POINT OF VIEW**—The narrator seems to know Jo’s inner thoughts, so the story is told from Jo’s point of view, but in the third person.

**Page 17, COMPARE AND CONTRAST FICTION**—Jo does not outwardly show her uneasiness and nervousness. She leaves the offices looking tall and dignified and appears confident as she questions Mr. Dashwood about his alterations to her story. Tom, on the other hand, shows great emotion as he and Becky become lost in the cave. He begs and pleads with Becky and then turns to blaming himself for their situation. In the end, both Tom and Jo show great resolve and humanity. They both find strength in their need to care and provide for those whom they love.

**Page 17, CONTEXT CLUES**—Jo put moral reflections in her story as “ballast for much romance.” In a ship, ballast is used to stabilize the vessel and keep it from being top-heavy. In this context, Jo feels that morality is needed to balance out the story and keep it from becoming overly romantic.

**Page 17, CHARACTERIZATION**—Mr. Dashwood is a serious, businesslike man, but he shows a softer, more empathetic side of his personality by smiling when Jo accidentally reveals that she authored the story.

**Page 18, SUMMARY**—Jo and Mr. Dashwood had a positive interaction during their second meeting. They had a productive conversation in which they agreed to payment for the story and to the possibility of her writing future stories.



**Little Women** Student Edition pages 19–20

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Now that your students have read the excerpt from *Little Women* together, have them complete the Discussion Questions as a group. Then have them answer the Comprehension Check questions on Student Edition page 20 on their own.

**DISCUSSION QUESTIONS**

1. Jo goes through a lot of trouble to get her story published, yet she decides not to take credit for it. What does this decision reveal about Jo's values? Support your answer with evidence from the text.

**Evaluation Guidelines:**

- Answers should maintain a clear focus and specifically address why Jo wouldn't want her name attached to the story, such as she is worried about the public's opinion, she is too proud to be associated with "sensation" novels, and so on.
  - Answers should be supported by relevant and accurate details from the text, such as "public opinion is a giant which has frightened stouter-hearted Jacks on bigger beanstalks than hers," or her many instances of blushing.
  - Answers should be written in paragraph form and should use proper grammar to communicate ideas effectively.
2. The narrator describes Jo's second interview as "much more comfortable" than the first. Does Jo grow to like Mr. Dashwood? What is Jo's opinion of him by the end of the passage? Support your answers with evidence from the text.

**Evaluation Guidelines:**

- Answers should maintain a clear focus in describing Jo's opinion of Mr. Dashwood by the end of the passage. Answers will ideally compare Jo's first impression of Mr. Dashwood ("Mr. Dashwood didn't suit her at all") to her feelings at the end.
- Answers may characterize Jo's opinion of him as positive or negative, as long as evidence is cited to support them, such as "Mr. Dashwood was not too deeply absorbed in a cigar to remember his manners"; Jo's slip-up of unconsciously referring to the story as her friend's rather than her own; being more articulate around him during the second interview; or Mr. Dashwood's tone being described as "careless."
- Answers should be written in paragraph form and should use proper grammar to communicate ideas effectively.

**COMPREHENSION CHECK**

1. Jo is a determined and independent young woman. She reveals these traits—and shows great confidence—by going into the newspaper office to present her story; however, her blushing shows that she is still young and naïve.
2. Jo's dream is to make money at writing so that she can support those she loves and give them what they want. Her plan is to go sell her article to a magazine.
3. In *Little Women*, Jo is taking financial responsibility for her family by trying to sell her writing and earn money for the family.



***Independent*** ***Read On Your Own***

***Striking Out***

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Assign one level of the independent reading passage and its associated comprehension questions to each student based on his or her level. The passage can be read in class or as homework.