

5

Extreme Settings

LEARN ▶ Module 2



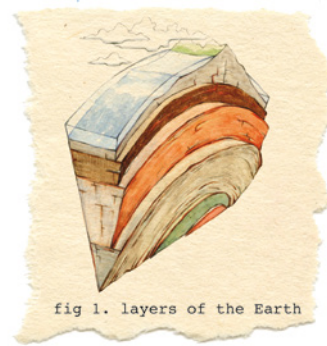


fig 1. layers of the Earth

5 | Module 2

Extreme Settings

How does an extreme setting affect a person?

Name



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Contents

Extreme Settings | How does an extreme setting affect a person?

| | |
|--|----------|
| Knowledge Statements | 1 |
| Lessons | 5 |
| Lesson 2 | |
| “All Summer in a Day” | 7 |
| Notice and Wonder Chart “All Summer in a Day” | 15 |
| Notice and Wonder Chart Work of Art | 16 |
| Lesson 3 | |
| Story Map “All Summer in a Day” | 17 |
| Lesson 7 | |
| Notice and Wonder Chart <i>All Thirteen</i> | 18 |
| Lesson 9 | |
| Biography Reference Chart <i>All Thirteen</i> | 19 |
| Rescue Log 1 <i>All Thirteen</i> | 25 |
| Lesson 10 | |
| Karst Cave Flowchart <i>All Thirteen</i> | 26 |
| Gallery “Karst Landscapes” | 27 |

Lesson 11

Rescue Log 2 | *All Thirteen* 28

T-chart | “All Summer in a Day” and *All Thirteen* 29

Lesson 12

Reasons and Evidence Outline | *All Thirteen* 31

Lesson 13

Rescue Log 3 | *All Thirteen* 33

Lesson 14

Rescue Log 4 | *All Thirteen* 34

Lesson 18

Word Parts Web | *vit, vita, viv* 35

Lesson 19

Rescue Log 5 | *All Thirteen* 36

Lesson 20

Rescue Log 6 | *All Thirteen* 37

Lesson 22

Rescue Log 7 | *All Thirteen* 38

Lesson 23

Venn Diagram | *All Thirteen* 39

Lesson 27

T-chart | *All Thirteen* 40

Lesson 30

5 W's and 1 H | *All Thirteen* 41

Lesson 31

Excerpt from *Thirteen Lessons That Saved Thirteen Lives* 43

Lesson 35

Word Parts Web | *vers, vert* 45

Talking Tool 47

Writing 51

Painted Essay®—Opinion 53

On-Target Writing Model 55

Advanced Writing Model 57

Checklist for the Writing Model 61

Module Task 1 63

Checklist for Module Task 1 67

Evidence Organizer for Module Task 1 71

Module Task 2 75

Checklist for Module Task 2 79

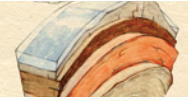
Evidence Organizer for Module Task 2 83

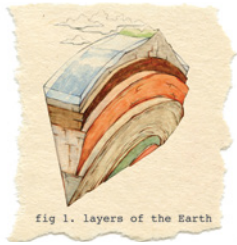
End-of-Module Task 87

Checklist for the End-of-Module Task 91

| | |
|--|------------|
| Evidence Organizer for the End-of-Module Task | 95 |
| Sentence Strategies for Module 2 | 99 |
| Fluency | 101 |
| Fluency Practice “All Summer in a Day” | 103 |
| Fluency Practice <i>All Thirteen</i> , passage 1 | 105 |
| Fluency Practice <i>All Thirteen</i> , passage 2 | 107 |
| Fluency Practice <i>All Thirteen</i> , passage 3 | 109 |
| Fluency Practice <i>All Thirteen</i> , passage 4 | 111 |
| Fluency Practice <i>All Thirteen</i> , passage 5 | 113 |
| Volume of Reading | 115 |
| Volume of Reading Questions | 116 |
| Reading Log | 117 |
| Glossary | 125 |
| About the Images | 135 |
| Credits | 136 |
| Works Cited | 137 |

Knowledge Statements





World Knowledge Statements

Module 2 | Write complete sentences about what you learned.



Lessons





All Summer in a Day
All Summer in a Day
All Summer in a Day
All Summer in a Day
All Summer in a Day

By Ray Bradbury

1 "Ready?"

"Ready."

"Now?"

"Soon."

5 "Do the scientists really know? Will it happen today, will it?"

"Look, look; see for yourself!"

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.

It rained.

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the

schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.

10 "It's stopping, it's stopping!"

"Yes, yes!"

12 Margot stood apart from them, from these children who could ever remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmth, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tating drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

All day yesterday they had read in class about the sun. About how like a lemon it was, and how hot. And they had written small stories or essays or poems about it:

"I think the sun is a flower,

That blooms for just one hour."

15 That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

"Aw, you didn't write that!" protested one of the boys.

"I did," said Margot. "I *did*."

18 "William!" said the teacher.

But that was yesterday. Now the rain was slackening, and the children were crushed in the great thick windows.

20 "Where's teacher?"

"She'll be back."

"She'd better hurry, we'll miss it!"

They turned on themselves, like a feverish wheel, all tumbling spokes.

24 Margot stood alone. She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost. Now she stood, separate, staring at the rain and the loud wet world beyond the huge glass.

25 "What're *you* looking at?" said William.

Margot said nothing.

"Speak when you're spoken to." He gave her a shove. But she did not move; rather she let herself be moved only by him and nothing else.

They edged away from her, they would not look at her. She felt them go away. And this was because she would play no games with them in the echoing tunnels of the underground city. If they tagged her and ran, she stood blinking after them and did not follow. When the class sang songs about happiness and life and games her lips barely moved. Only when they sang about the sun and the summer did her lips move as she watched the drenched windows.

And then, of course, the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was, and the sky was when she was four, in Ohio. And they, they had been on

Venus all their lives, and they had been only two years old when last the sun came out and had long since forgotten the color and heat of it and the way it really was. But Margot remembered.

30 "It's like a penny," she said once, eyes closed.

"No it's not!" the children cried.

"It's like a fire," she said, "in the stove."

"You're lying, you don't remember!" cried the children.

But she remembered and stood quietly apart from all of them, and watched the patterning windows. And once, a month ago, she had refused to shower in the school shower rooms, had clutched her hands to her ears and over her head, screaming the water mustn't touch her head. So after that, dimly, dimly, she sensed it, she was different and they knew her difference and kept away.

35 There was talk that her father and mother were taking her back to Earth next year; it seemed vital to her that they do so, though it would mean the loss of thousands of dollars to her family. And so, the children hated her for all these reasons of big and little consequence. They hated her pale snow face, her waiting silence, her thinness, and her possible future.

"Get away!" The boy gave her another push. "What're you waiting for?"

Then, for the first time, she turned and looked at him. And what she was waiting for was in her eyes.

"Well, don't wait around here!" cried the boy savagely. "You won't see nothing!"

Her lips moved.

40 "Nothing!" he cried. "It was all a joke, wasn't it?" He turned to the other children. "Nothing's happening today. *Is it?*"

They all blinked at him and then, understanding, laughed and shook their heads. "Nothing, nothing!"

“Oh, but,” Margot whispered, her eyes helpless. “But this is the day, the scientists predict, they say, they *know*, the sun...”

“All a joke!” said the boy, and seized her roughly. “Hey, everyone, let’s put her in a closet before the teacher comes!”

“No,” said Margot, falling back.

- 45 They surged about her, caught her up and bore her, protesting, and then pleading, and then crying, back into a tunnel, a room, a closet, where they slammed and locked the door. They stood looking at the door and saw it tremble from her beating and throwing herself against it. They heard her muffled cries. Then, smiling, they turned and went out and back down the tunnel, just as the teacher arrived.

“Ready, children?” She glanced at her watch.

“Yes!” said everyone.

“Are we all here?”

“Yes!”

- 50 The rain slackened still more.

They crowded to the huge door.

The rain stopped.

It was as if, in the midst of a film concerning an avalanche, a tornado, a hurricane, a volcanic eruption, something had, first, gone wrong with the sound apparatus, thus muffling and finally cutting off all noise, all of the blasts and repercussions and thunders, and then, secondly, ripped the film from the projector and inserted in its place a beautiful tropical slide which did not move or tremor. The world ground to a standstill. The silence was so immense and

unbelievable that you felt your ears had been stuffed or you had lost your hearing altogether. The children put their hands to their ears. They stood apart. The door slid back and the smell of the silent, waiting world came in to them.

54 The sun came out.

55 It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling, into the summertime.

“Now, don’t go too far,” called the teacher after them. “You’ve only one hour, you know. You wouldn’t want to get caught out!”

But they were running and turning their faces up to the sky and feeling the sun on their cheeks like a warm iron; they were taking off their jackets and letting the sun burn their arms.

“Oh, it’s better than the sun lamps, isn’t it?”

59 ”Much, much better!”

60 They stopped running and stood in the great jungle that covered Venus, that grew and never stopped growing, tumultuously, even as you watched it. It was a nest of octopuses, clustering up great arms of flesh-like weed, wavering, flowering in this brief spring. It was the color of rubber and ash, this jungle, from the many years without sun. It was the color of stones and white cheeses and ink.

61 The children lay out, laughing, on the jungle mattress, and heard it sigh and squeak under them, resilient and alive. They ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they squinted at the sun until the tears ran down their faces, they put their hands up to that yellowness and that amazing blueness and they breathed of the fresh, fresh air and listened and listened to the silence which suspended them

in a blessed sea of no sound and no motion. They looked at everything and savored everything. Then, wildly, like animals escaped from their caves, they ran and ran in shouting circles. They ran for an hour and did not stop running.

62 And then—

In the midst of their running, one of the girls wailed.

Everyone stopped.

65 The girl, standing in the open, held out her hand.

“Oh, look, look,” she said, trembling.

They came slowly to look at her opened palm.

In the center of it, cupped and huge, was a single raindrop.

She began to cry, looking at it.

They glanced quietly at the sun.

70 ”Oh. Oh.”

A few cold drops fell on their noses and their cheeks and their mouths. The sun faded behind a stir of mist. A wind blew cool around them. They turned and started to walk back toward the underground house, their hands at their sides, their smiles vanishing away.

A boom of thunder startled them and like leaves before a new hurricane, they tumbled upon each other and ran. Lightning struck ten miles away, five miles away, a mile, a half mile. The sky darkened into midnight in a flash.

73 They stood in the doorway of the underground for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain falling in tons and avalanches everywhere and forever.

“Will it be seven more years?”

75 ”Yes. Seven.”

Then one of them gave a little cry.

80 ”Margot!”

“What?”

“She’s still in the closet where we locked her.”

“Margot.”

81 They stood as if someone had driven them, like so many stakes, into the floor. They looked at each other and then looked away. They glanced out at the world that was raining now and raining and raining steadily. They could not meet each other’s glances. Their faces were solemn and pale. They looked at their hands and feet, their faces down.

“Margot.”

One of the girls said, “Well... ?”

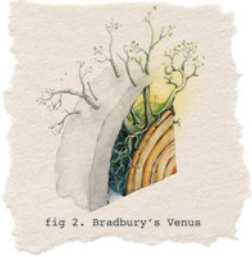
No one moved.

85 ”Go on,” whispered the girl.

They walked slowly down the hall in the sound of cold rain. They turned through the doorway to the room, in the sound of the storm and thunder, lightning on their faces, blue and terrible. They walked over to the closet door slowly and stood by it.

Behind the closet door was only silence.

They unlocked the door, even more slowly, and let Margot out.

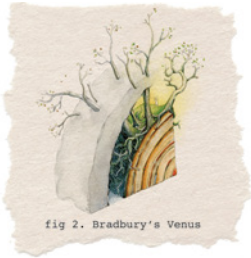


L2 | Notice and Wonder Chart

“All Summer in a Day” | Write what you notice and wonder about “All Summer in a Day.”

Notice

Wonder



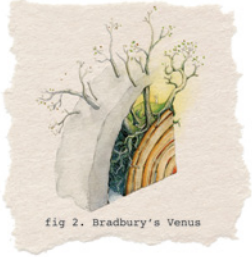
L2 | Notice and Wonder Chart

Work of Art | Write what you notice and wonder about the work of art.

Notice





Wonder

| Notice | Wonder |
|--------|--------|
| | |



L3 | Story Map

“All Summer in a Day” | Complete the story map with details from “All Summer in a Day.”

| | |
|---|---|
| <p>Characters </p> | <p>Setting </p> |
| <p>Problem </p> | <p>Resolution </p> |



L7 | Notice and Wonder Chart

All Thirteen | Write what you notice and wonder about the text.

Notice

Wonder

| Notice | Wonder |
|--------|--------|
| | |



L9 | Biography Reference Chart

All Thirteen

| Information About Individuals | Notes |
|---|-------|
| <p>Ekkapol “Coach Ek” Chantawong Coach of Wild Boars soccer team; trapped in Tham Luang with the team</p> | |
| <p>Narongsak Osatanakorn Governor of Chiang Rai province; commander of the rescue mission</p> | |
| <p>Vernon “Vern” Unsworth British caver living in Mae Sai; mapped Tham Luang</p> | |
| <p>Major Charles Hodges US Air Force commander of squadron stationed in Japan who led planning of rescue efforts</p> | |

Information About Individuals

Notes

Rick Stanton

British cave diver, member of the British Cave Rescue Council (BCRC), one of the sump and rescue divers

John Volanthen

British cave diver, member of the British Cave Rescue Council (BCRC), one of the sump and rescue divers

Thanet Natisri

Thai-born, American groundwater expert; led a group of water diversion volunteers

Colonel Singhanat Losuya

Thai army colonel who called Thanet Natisri for help

| Information About Individuals | Notes |
|---|-------|
| <p>Jason Mallison British cave diver, member of the British Cave Rescue Council (BCRC), one of the rescue divers</p> | |
| <p>Chris Jewell British cave diver, member of the British Cave Rescue Council (BCRC), one of the rescue divers</p> | |
| <p>Saman Kunan Retired Thai Navy SEAL who came out of retirement to help with the rescue</p> | |
| <p>Dr. Richard Harris Australian doctor and cave diver, one of the rescue divers</p> | |

| Information About Groups | Members |
|---|--|
| <p>Wild Boars Boys' soccer team in Mae Sai, Thailand</p> | <p>Coach Ek, Note, Night, Thi, Tern, Mix, Nick, Adul, Titan, Mark, Pong, Dom, Bew</p> |
| <p>Thai Rescue Workers Local rescue workers from Siam Ruam Jai Mae Sai Rescue Organization and Sirikorn Rescue Association</p> | <p>Sangwut Khammongkhon</p> |
| <p>Thai Officials Local and national government leaders in Thailand</p> | <p>Governor Narongsak Minister Paochinda</p> |
| <p>Royal Thai Navy SEALs Thai elite special operations unit; experienced open-water divers</p> | <p>Saman Kunan Rear Admiral Apakorn Yuukongkaew</p> |
| <p>US Air Force Branch of the United States military supporting rescue efforts</p> | <p>Major Charles Hodges Sergeant Derek Anderson</p> |
| <p>British Cave Rescue Council Group of British volunteers that specialize in rescuing people and animals trapped in caves</p> | <p>Rick Stanton John Volanthen Rob Harper Jason Mallinson Chris Jewell</p> |

| Information About Groups | Members |
|---|---|
| <p>Water Diversion Volunteers Group of volunteers including Thai army soldiers, members of the Groundwater Well Association, and local farmers that support the water diversion effort</p> | <p>Thanet Natisri Colonel Singhanat Losuya</p> |
| <p>Local Thai Volunteers Group of local Thai volunteers who organized donations of clothing, food, shelter, etc. for rescue workers, known as the “Get-it-Done Crew”</p> | <p>Chaiyon “Ay” Srisamoot Anuphas “Noi” Patisen Ruthaiwan “Nok” Padisen Woranan “Tik” Ratrawiphakkun Busakorn “Laa” Patisen</p> |
| <p>Rescue Divers Group of divers from around the world who performed the cave rescue</p> | <p>Rick Stanton John Volanthen Jason Mallinson Chris Jewell Dr. Richard Harris</p> |
| <p>Support Divers Group of divers from around the world who supported the cave rescue</p> | <p>Craig Challen Mikko Paasi Claus Rasmussen</p> |





L9 | Rescue Log 1

All Thirteen | Complete the rescue log for chapters 4 and 5.

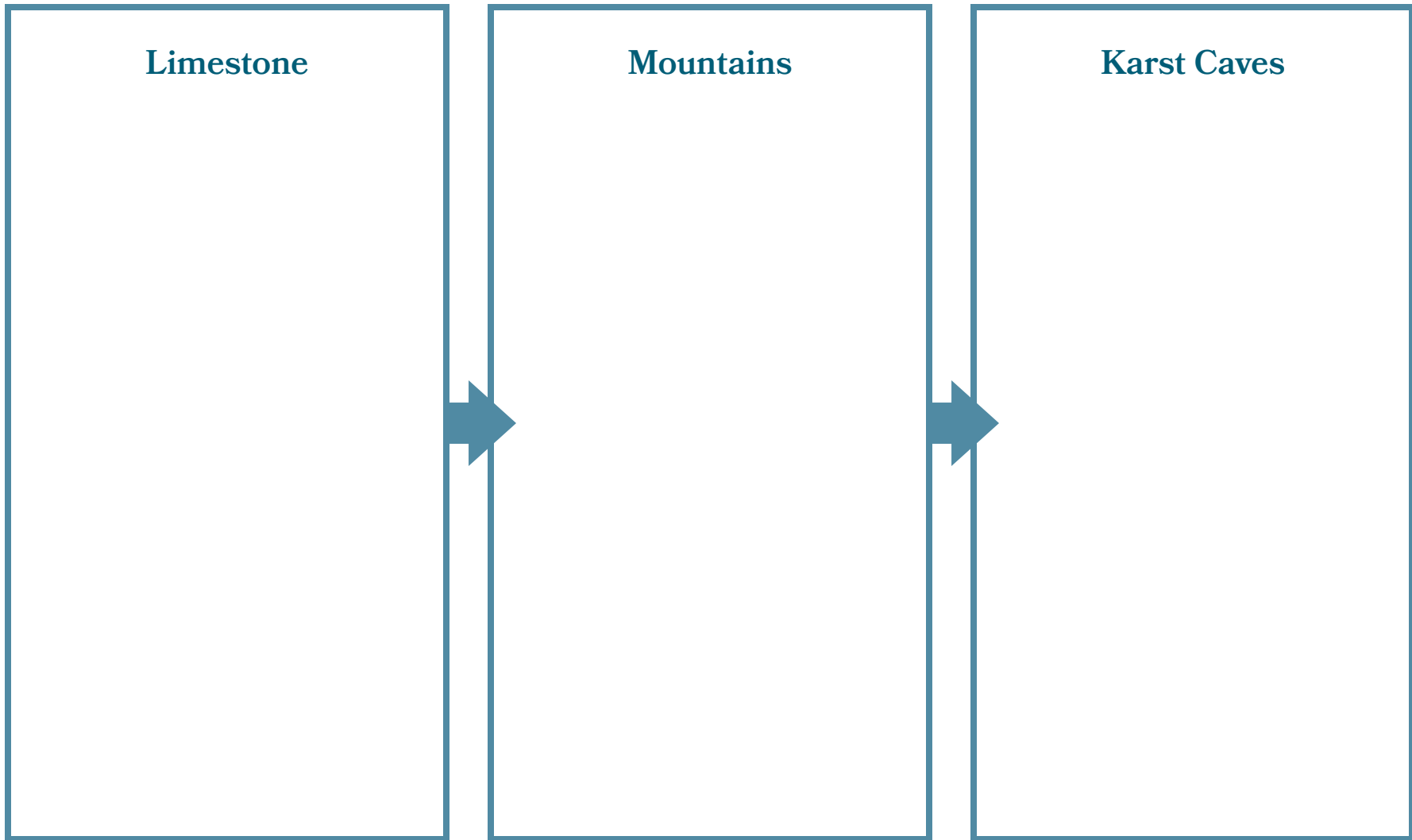
Mission: Locate the Wild Boars inside Tham Luang.

| Name | Challenge(s) | Action(s) | Result(s) |
|---------------------------|--------------|-----------|-----------|
| Thai rescue workers | | | |
| Thai government officials | | | |



L10 | Karst Cave Flowchart

All Thirteen | Complete the chart with information from chapter 5 and “Karst Landscapes.”



L10 | Gallery

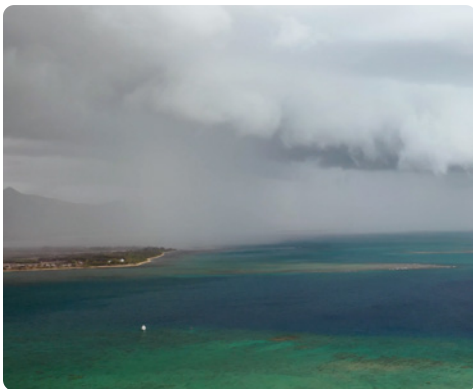
“Karst Landscapes”



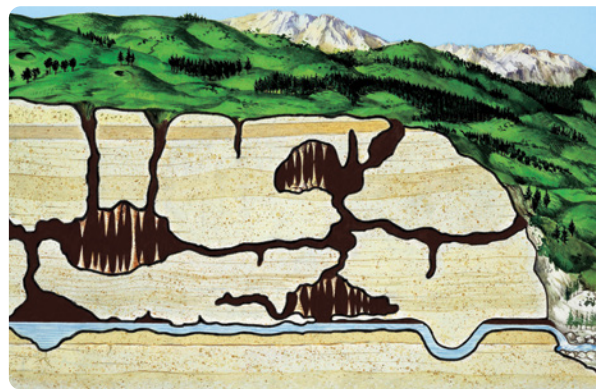
Flooding caused by heavy rains during the 2019 monsoon season in Thailand



Holes in the karst of Thailand



Storm clouds over the Indian Ocean



A diagram showing how karst forms



Karst dampened by flowing water



L11 | Rescue Log 2

All Thirteen | Complete the rescue log for chapters 6 and 7.

Mission: Locate the Wild Boars inside Tham Luang.

| Name | Challenge(s) | Action(s) | Result(s) |
|--------------------|--------------|-----------|-----------|
| Vern Unsworth | | | |
| Thai Navy SEALs | | | |



L11 | T-chart

“All Summer in a Day” and *All Thirteen* | Complete the chart by adding details about each text’s setting.

“All Summer in a Day”

All Thirteen





L12 | Reasons and Evidence Outline

All Thirteen | Complete the outline for pages 45–46. Write evidence underneath each Reason box.

Point:

Reason:

-
-
-

Reason:

-
-
-

Reason:

-
-
-

Reason:

-
-
-



L13 | Rescue Log 3

All Thirteen | Complete the rescue log for chapters 8 and 9.

Mission: Locate the Wild Boars inside Tham Luang.

| Name | Challenge(s) | Action(s) | Result(s) |
|---------------------|--------------|-----------|-----------|
| Coach Ek | | | |
| Thai Rescue Workers | | | |
| Thai Navy SEALs | | | |



L14 | Rescue Log 4

All Thirteen | Complete the rescue log for chapters 10 and 11.

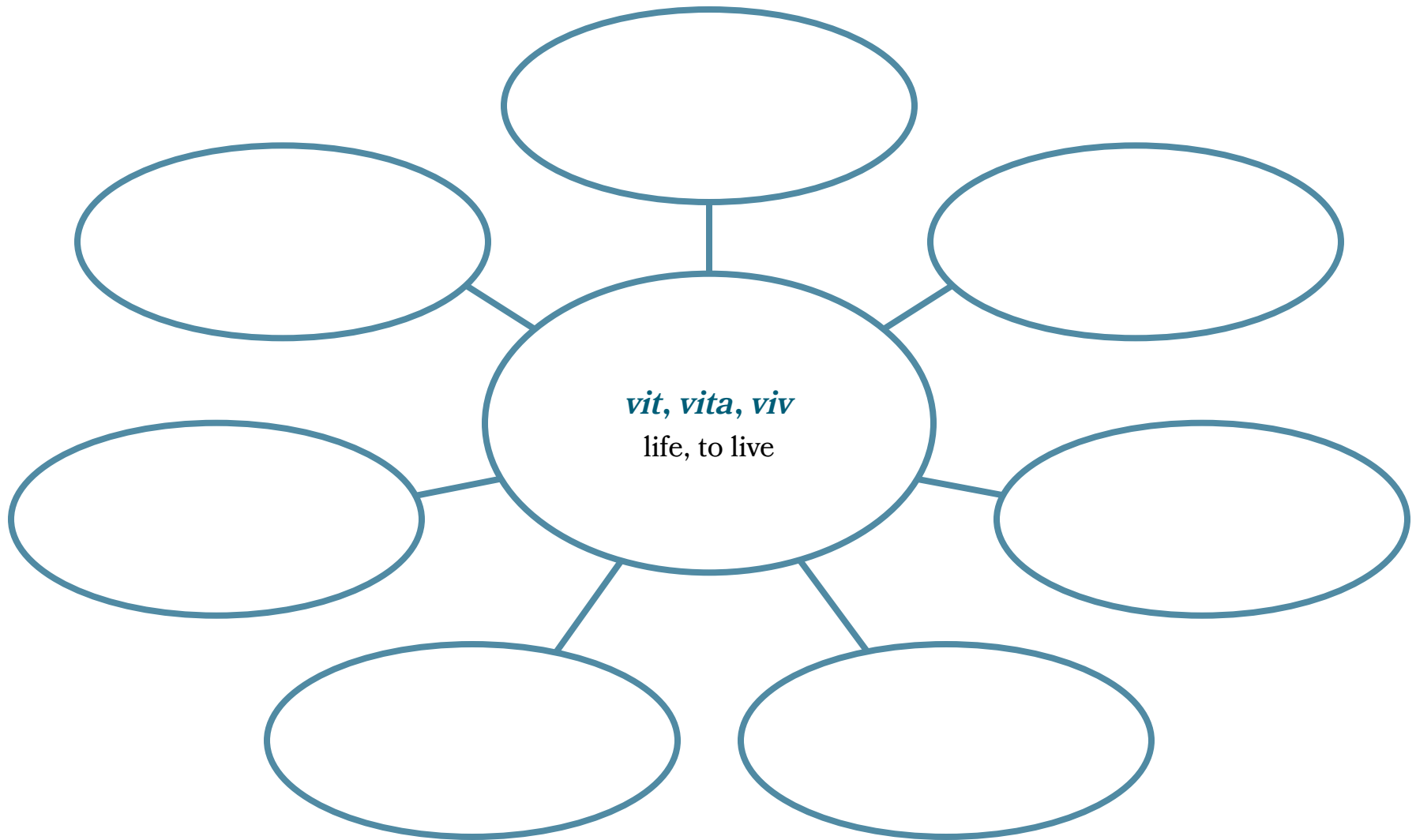
Mission: Locate the Wild Boars inside Tham Luang.

| Name | Challenge(s) | Action(s) | Result(s) |
|---------------|--------------|-----------|-----------|
| US Air Force | | | |
| Rick and John | | | |



L18 | Word Parts Web

vit, vita, viv | In the ovals, write words that contain the roots *vit, vita, or viv*.





L19 | Rescue Log 5

All Thirteen | Complete the rescue log for chapters 12, 13, and 14.

Mission: Locate the Wild Boars inside Tham Luang.

| Name | Challenge(s) | Action(s) | Result(s) |
|----------|--------------|-----------|-----------|
| Coach Ek | | | |
| Thanet | | | |



L20 | Rescue Log 6

All Thirteen | Complete the rescue log for chapters 16 and 17.

Mission: Locate the Wild Boars inside Tham Luang.

| Name | Challenge(s) | Action(s) | Result(s) |
|---|--------------|-----------|-----------|
| Thanet and the water diversion volunteers | | | |
| Rick and John | | | |
| Thanet and the water diversion volunteers | | | |



L22 | Rescue Log 7

All Thirteen | Complete the rescue log for chapters 18 and 19.

Mission: Locate the Wild Boars inside Tham Luang.

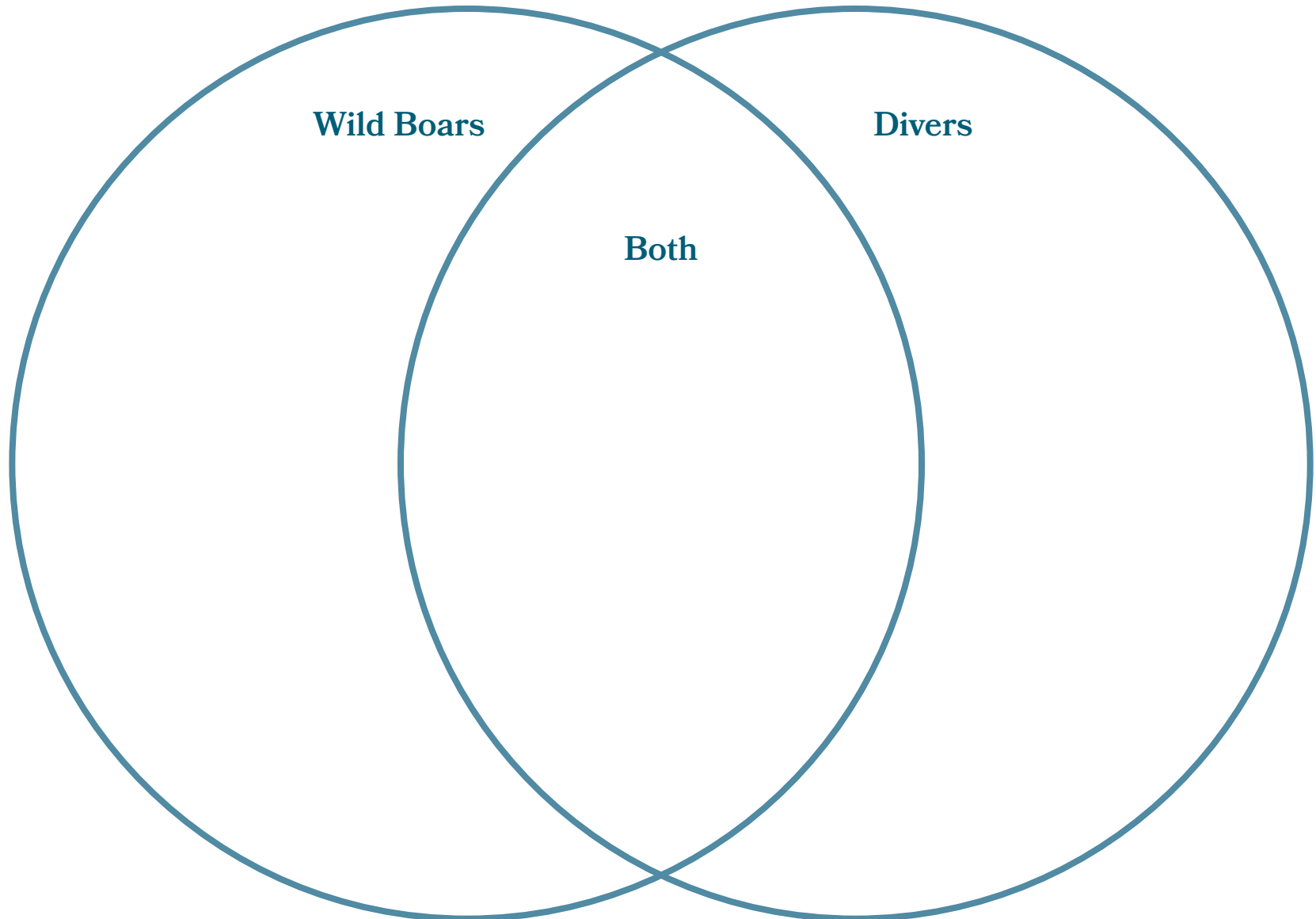
| Name | Challenge(s) | Action(s) | Result(s) |
|---------------|--------------|-----------|-----------|
| Rick and John | | | |



fig 4. Tham Luang cave interior

L23 | Venn Diagram

All Thirteen | Complete the organizer with information from chapter 19. Fill in what is similar and what is different about how the boys and the divers reacted when the boys were found. Fill in how those reactions were similar under Both.





L27 | T-chart

All Thirteen | Complete the chart by adding details about possible causes and effects of panic.

Possible Causes

Possible Effects



L30 | 5 W's and 1 H

All Thirteen | Answer the questions to prepare for your news story or interview.

When? Where?

Who?

What?

Why?

How?



excerpt from

Thirteen Lessons That Saved Thirteen Lives

By John Volanthen

There was no backing out now, though I desperately wanted to. The thought of swimming for over 1.5 kilometers through churning water and scrambling over rocky terrain—somehow without killing the child in my care—filled me with dread. I strapped the air cylinder to the passenger’s chest and positioned him face down in the water once more; his buoyancy jacket was holding him on the surface. I then attached the cargo to my harness with a lanyard so he wouldn’t float away into the dark at any point. My safety checks complete, I swam towards the tunnels, pushing and pulling the lifeless body along with me.

I felt stressed. My stomach knotted; the muscles around my Adam’s apple had constricted a little. *Was I experiencing stage fright?*



Everything was moving so fast, and yet my subconscious was telling me to slow down, or at least to maintain some form of emotional control. *But how?* The rescue had taken on a momentum all of its own, and in double-quick time, so there was no room for a time-out, or some moment of silent contemplation. And then a thought struck me. *I didn't know which boy I was swimming with.* Where that sudden urge to identify who I was rescuing had come from, I'm not entirely sure, because previously it had felt important to protect the other divers from becoming too attached to the kids as they swam into chamber nine with food, supplies, or notes. I hadn't got to know the kids by their names, but I wanted to remind myself that the package I was about to transport, while being very much inert, was a human being, *and just a kid.* More importantly, he was also a son, a friend and maybe even a brother to any number of people waiting anxiously beyond the cave.

I shouted back to Chris on the bank.

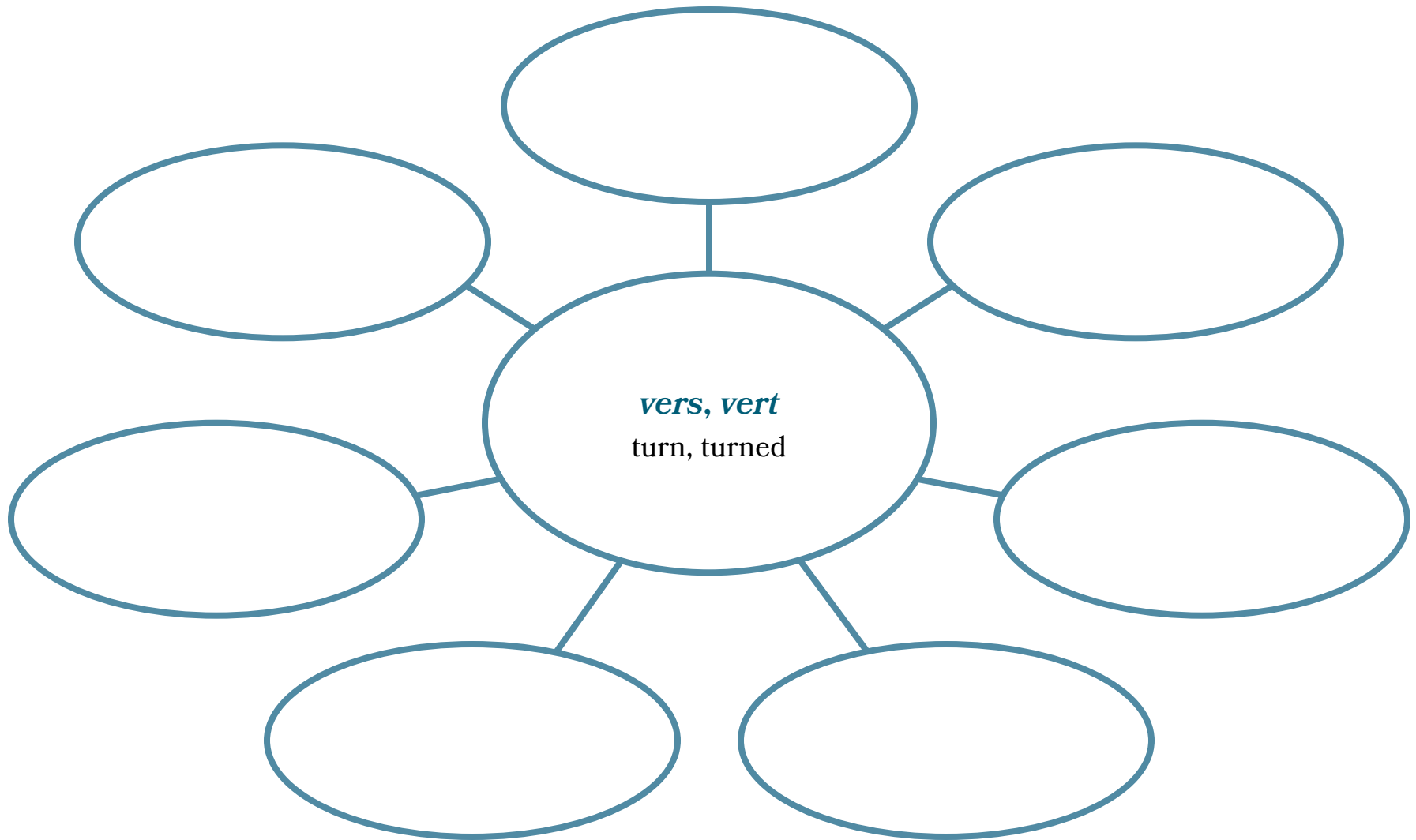
'What's his name?'

But Chris didn't know, and it was too late to lean down and ask. The poor kid had already been sedated. I would have to do without.



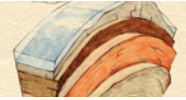
L35 | Word Parts Web

vers, vert | In the ovals, write words that contain the roots *vers* or *vert*.





Talking Tool





Talking Tool



Listen Closely

What do you mean by _____?

Can you tell me more about _____?

What evidence supports your idea?

How does your idea relate to _____?



Share What You Think

I think _____ because _____.

First, _____. Also, _____. In addition, _____. Finally, _____.

Based on _____, I think _____.

I hear you say that _____. This makes me think that _____.

I hear you say that _____. However, _____.



Support What You Say

In the text, _____.

For example, _____.

According to the author, _____.

One reason is _____. Another reason is _____.

This evidence shows _____.

This evidence means _____.

This evidence is important because _____.



Writing





Introduction

catches the reader's attention, gives some background context

Thesis

reason # 1

reason # 2

Proof Paragraph # 1

(evidence)

transition

Proof Paragraph # 2

(evidence)

Conclusion

What? (restate your thesis)
So What? (reflect)

Key: ∷∷ red, ▣ green, ≡ yellow, ||| blue



On-Target Writing Model

Prompt: Which adjective best describes Tham Luang in *All Thirteen*? Choose one option from the list.

- beautiful
- dangerous

Imagine sitting in a quiet place with only the sounds of gentle breezes and dripping water. Imagine huge shiny stones and soaring ceilings. Now imagine that this place is completely underground. It's a cave! Caves are made of large underground chambers that naturally form in either a hillside or a cliff. In *All Thirteen*, the author describes Tham Luang, a karst cave in Thailand. The adjective *beautiful* best describes Tham Luang because it has stunning natural formations, and it is a serene and sacred place for many people.

Tham Luang is beautiful because of its structure and size. In *All Thirteen*, the author writes that the rocks in the cave are like “flowing curtains of shiny stone.” These hanging rocks are sparkling, dripping formations called stalactites and stalagmites. This shows that Tham Luang looks like it is full of gorgeous, sparkling lights. In addition, the author writes that the stalagmites look “like dragon teeth” and the entrance to

Notes 

the cave is “big enough to hold a 747 jet.” Descriptions like dragons and jets show just how huge Tham Luang is. The giant rocks and chambers in Tham Luang are impressive and amazing!

Tham Luang is beautiful not only because it is full of amazing rock formations but also because it is sacred and serene. Tham Luang is sacred to many people of Thailand and is known as the Sleeping Lady. The author says that there is a shrine to the Sleeping Lady at the entrance. This shrine illustrates that Tham Luang is a special place. In addition, the text says that some Buddhist monks have spent years meditating in caves because they believe mountains are powerful, and caves are a way to reach a mountain’s power. Monks need quiet and stillness to meditate and focus on the small things that they would never notice in the outside world. This shows that Tham Luang is a very calm and peaceful place.

Tham Luang cave is full of natural beauty. Tham Luang’s beauty comes from its amazing physical features and deep quiet that people cannot experience above ground. There is a reason that many people around the world see caves as sacred places that are worthy of exploring again and again, and that is because of their unique beauty.

Notes 

Advanced Writing Model

Prompt: Which adjective best describes Tham Luang in *All Thirteen*? Choose one option from the list.

- beautiful
- dangerous

Imagine sitting in a quiet place with only the sounds of gentle breezes and dripping water. Imagine huge shiny stones and soaring ceilings. Now imagine that this place is completely underground. It's a cave! Caves are made of large underground chambers that naturally form in either a hillside or a cliff. In *All Thirteen*, the author describes Tham Luang, a karst cave in Thailand. Caves like this one are beautiful places because they have stunning natural formations, and they are serene and sacred places for many people.

One reason that Tham Luang is beautiful is because of its structure and size. In *All Thirteen*, the author writes that the rocks in the cave are like “flowing curtains of shiny stone.” These hanging rocks are sparkling, dripping formations called stalactites and stalagmites. This shows that Tham Luang looks like it is full of gorgeous, sparkling lights. In addition, the author writes that the stalagmites look “like dragon teeth” and the entrance to the cave is “big enough to hold a 747 jet.” Descriptions like dragons and jets show just how huge Tham Luang is. The giant rocks

Notes 

and chambers are impressive and amazing! The author says that cave explorers can find chambers that are “as beautiful and awe-inspiring as any cathedral built by humans.” Explorers and tourists go into caves to see their natural beauty. This shows just how breathtaking Tham Luang is.

Tham Luang is beautiful not only because it is full of amazing rock formations but also because it is sacred and serene. Tham Luang is sacred to many people of Thailand and is known as the Sleeping Lady. The author says that there is a shrine to the Sleeping Lady at the entrance. This shrine illustrates that Tham Luang is a special place to many people. The author also says that being in a cave can make people feel like they are a small part of the big universe. Feeling connected to everything makes people feel at peace. In addition, the text says that some Buddhist monks have spent years meditating in caves because they believe mountains are powerful and caves are a way to reach a mountain’s power. Monks need quiet and stillness to meditate and focus on the small things that they would never notice in the outside world. This shows that Tham Luang is a very calm and peaceful place.

In summary, Tham Luang cave is full of natural beauty. Tham Luang’s beauty comes from its amazing physical features and deep quiet that people cannot experience above ground. Even though some people

Notes

may not enjoy being inside a cave, there is a reason that many people around the world see caves as places that are worthy of exploring again and again, and that is because of their unique beauty.

Notes 



Checklist

Writing Model | Prompt: Which adjective best describes Tham Luang in *All Thirteen*? Choose one option from the list.

- beautiful
- dangerous

| | Review 1 | Review 2 |
|---|--------------------------|--------------------------|
| Knowledge | | |
| shows knowledge of Tham Luang | <input type="checkbox"/> | <input type="checkbox"/> |
| shows knowledge of what makes Tham Luang beautiful or dangerous | <input type="checkbox"/> | <input type="checkbox"/> |
| Writing | | |
| uses a hook to catch the reader's attention | <input type="checkbox"/> | <input type="checkbox"/> |
| uses context to help readers understand the topic | <input type="checkbox"/> | <input type="checkbox"/> |
| has a clear thesis with two reasons | <input type="checkbox"/> | <input type="checkbox"/> |
| writes about each reason in a proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to begin proof paragraph 2 | <input type="checkbox"/> | <input type="checkbox"/> |

| | Review 1 | Review 2 |
|---|--------------------------|--------------------------|
| uses a topic sentence to begin each proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |
| uses evidence from <i>All Thirteen</i> to support each reason | <input type="checkbox"/> | <input type="checkbox"/> |
| uses at least one elaboration sentence to develop each piece of evidence | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to connect ideas within proof paragraphs | <input type="checkbox"/> | <input type="checkbox"/> |
| has a concluding paragraph that answers the <i>so what?</i> question | <input type="checkbox"/> | <input type="checkbox"/> |
| Language | | |
| uses topic-specific vocabulary to support each reason | <input type="checkbox"/> | <input type="checkbox"/> |
| uses correlative conjunctions correctly | <input type="checkbox"/> | <input type="checkbox"/> |
| underlines, italicizes, or uses quotation marks for text titles | <input type="checkbox"/> | <input type="checkbox"/> |
| spells grade-level-appropriate words correctly | <input type="checkbox"/> | <input type="checkbox"/> |

Module Task 1

Prompt: Considering the circumstances and environmental conditions of each place, which setting is more extreme?

Choose one option from the list. Write an essay to support your opinion.

- Venus from “All Summer in a Day”
- Tham Luang from *All Thirteen*



Checklist

Module Task 1 | Prompt: Considering the circumstances and environmental conditions of each place, which setting is more extreme? Choose one option from the list. Write an essay to support your opinion.

- Venus from “All Summer in a Day”
- Tham Luang from *All Thirteen*

| | Review 1 | Review 2 |
|--|--------------------------|--------------------------|
| Knowledge | | |
| shows knowledge of the qualities of an extreme setting | <input type="checkbox"/> | <input type="checkbox"/> |
| shows knowledge of how Tham Luang or Venus is an extreme setting | <input type="checkbox"/> | <input type="checkbox"/> |
| Writing | | |
| uses a hook to catch the reader’s attention | <input type="checkbox"/> | <input type="checkbox"/> |
| uses context to help readers understand the topic | <input type="checkbox"/> | <input type="checkbox"/> |
| has a clear thesis with two reasons | <input type="checkbox"/> | <input type="checkbox"/> |
| writes about each reason in a proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to begin proof paragraph 2 | <input type="checkbox"/> | <input type="checkbox"/> |

| | Review 1 | Review 2 |
|--|--------------------------|--------------------------|
| uses a topic sentence to begin each proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |
| uses evidence from <i>All Thirteen</i> or “All Summer in a Day” to support each reason | <input type="checkbox"/> | <input type="checkbox"/> |
| uses at least one elaboration sentence to develop each piece of evidence | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to connect ideas within proof paragraphs | <input type="checkbox"/> | <input type="checkbox"/> |
| has a concluding paragraph that answers the <i>so what?</i> question | <input type="checkbox"/> | <input type="checkbox"/> |
| Language | | |
| uses topic-specific vocabulary to describe the setting | <input type="checkbox"/> | <input type="checkbox"/> |
| underlines, italicizes, or uses quotation marks for text titles | <input type="checkbox"/> | <input type="checkbox"/> |
| spells grade-level-appropriate words correctly | <input type="checkbox"/> | <input type="checkbox"/> |

Review 1 Comments

Review 2 Comments



Evidence Organizer

Module Task 1 | Collect evidence to support each reason in your thesis. Elaborate on the evidence.

Prompt: Considering the circumstances and environmental conditions of each place, which setting is more extreme? Choose one option from the list: Venus from “All Summer in a Day” or Tham Luang from *All Thirteen*. Write an essay to support your opinion.

Thesis: _____

Source: _____

| Reason | Evidence | Elaboration |
|--------|----------|-------------|
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| | | |

| Reason | Evidence | Elaboration |
|--------|----------|-------------|
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| Reason | Evidence | Elaboration |
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Module Task 2

Prompt: Which hardships were more difficult to endure for the boys trapped in Tham Luang? Choose one option from the list. Write an essay to support your opinion.

- physical hardships
- emotional hardships





Checklist

Module Task 2 | Prompt: Which hardships were more difficult to endure for the boys trapped in Tham Luang?

Choose one option from the list. Write an essay to support your opinion.

- physical hardships
- emotional hardships

| | Review 1 | Review 2 |
|---|--------------------------|--------------------------|
| Knowledge | | |
| shows knowledge of Tham Luang as an extreme setting | <input type="checkbox"/> | <input type="checkbox"/> |
| shows knowledge of the physical or emotional hardships the boys endured | <input type="checkbox"/> | <input type="checkbox"/> |
| Writing | | |
| uses a hook to catch the reader's attention | <input type="checkbox"/> | <input type="checkbox"/> |
| uses context to help readers understand the topic | <input type="checkbox"/> | <input type="checkbox"/> |
| has a clear thesis with two reasons | <input type="checkbox"/> | <input type="checkbox"/> |
| writes about each reason in a proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to begin proof paragraph 2 | <input type="checkbox"/> | <input type="checkbox"/> |

| | Review 1 | Review 2 |
|---|--------------------------|--------------------------|
| uses a topic sentence to begin each proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |
| uses evidence from <i>All Thirteen</i> to support each reason | <input type="checkbox"/> | <input type="checkbox"/> |
| uses at least one elaboration sentence to develop each piece of evidence | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to connect ideas within proof paragraphs | <input type="checkbox"/> | <input type="checkbox"/> |
| has a concluding paragraph that answers the <i>so what?</i> question | <input type="checkbox"/> | <input type="checkbox"/> |
| Language | | |
| uses topic-specific vocabulary to support each reason | <input type="checkbox"/> | <input type="checkbox"/> |
| uses correlative conjunctions correctly | <input type="checkbox"/> | <input type="checkbox"/> |
| underlines, italicizes, or uses quotation marks for text titles | <input type="checkbox"/> | <input type="checkbox"/> |
| spells grade-level-appropriate words correctly | <input type="checkbox"/> | <input type="checkbox"/> |

Review 1 Comments

Review 2 Comments



Evidence Organizer

Module Task 2 | Collect evidence to support each reason in your thesis. Elaborate on the evidence.

Prompt: Which hardships were more difficult to endure for the boys trapped in Tham Luang? Choose one option from the list: physical hardships or emotional hardships. Write an essay to support your opinion.

Thesis: _____

Source: *All Thirteen*

| Reason | Evidence | Elaboration |
|--------|----------|-------------|
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| Reason | Evidence | Elaboration |
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| Reason | Evidence | Elaboration |
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End-of-Module Task

Prompt: Who contributed most significantly to the rescue effort in *All Thirteen*? Write an essay to support your opinion.



Checklist

End-of-Module Task | Prompt: Who contributed most significantly to the rescue effort in *All Thirteen*? Write an essay to support your opinion.

| | Review 1 | Review 2 |
|--|--------------------------|--------------------------|
| Knowledge | | |
| shows knowledge of Tham Luang as an extreme setting | <input type="checkbox"/> | <input type="checkbox"/> |
| shows knowledge of the chosen individual or group contribution | <input type="checkbox"/> | <input type="checkbox"/> |
| Writing | | |
| uses a hook to catch the reader's attention | <input type="checkbox"/> | <input type="checkbox"/> |
| uses context to help readers understand the topic | <input type="checkbox"/> | <input type="checkbox"/> |
| has a clear thesis with two reasons | <input type="checkbox"/> | <input type="checkbox"/> |
| writes about each reason in a proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to begin proof paragraph 2 | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a topic sentence to begin each proof paragraph | <input type="checkbox"/> | <input type="checkbox"/> |

| | Review 1 | Review 2 |
|---|--------------------------|--------------------------|
| uses evidence from <i>All Thirteen</i> to support each reason | <input type="checkbox"/> | <input type="checkbox"/> |
| uses at least one elaboration sentence to develop each piece of evidence | <input type="checkbox"/> | <input type="checkbox"/> |
| uses a transition word or phrase to connect ideas within proof paragraphs | <input type="checkbox"/> | <input type="checkbox"/> |
| has a concluding paragraph that answers the <i>so what?</i> question | <input type="checkbox"/> | <input type="checkbox"/> |
| Language | | |
| uses topic-specific vocabulary to support each reason | <input type="checkbox"/> | <input type="checkbox"/> |
| uses correlative conjunctions correctly | <input type="checkbox"/> | <input type="checkbox"/> |
| underlines, italicizes, or uses quotation marks for text titles | <input type="checkbox"/> | <input type="checkbox"/> |
| spells grade-level-appropriate words correctly | <input type="checkbox"/> | <input type="checkbox"/> |

Review 1 Comments

Review 2 Comments



Evidence Organizer

End-of-Module Task | Collect evidence to support each reason in your thesis. Elaborate on the evidence.

Prompt: Who contributed most significantly to the rescue effort in *All Thirteen*? Write an essay to support your opinion.

Thesis: _____

Source: *All Thirteen*

| Reason | Evidence | Elaboration |
|--------|----------|-------------|
| | | |
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| Reason | Evidence | Elaboration |
|--------|----------|-------------|
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| Reason | Evidence | Elaboration |
|--------|----------|-------------|
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Sentence Strategies

Module 2

Strategy 1: Use prepositional phrases to make writing precise.

Examples: across, at, before, by, for, from, in, on, to, with

Sample Sentence: **In** “Coyote and the Monster,” Coyote creates the Nez Perce people **from** the heart of the monster.

Strategy 2: Use coordinating conjunctions to combine ideas.

Examples: and, but, for, nor, or, so, yet

Sample Sentence 1: Chief Joseph wants peace, **but** he says there cannot be peace until the US government treats Native Americans fairly.

Sample Sentence 2: Chief Joseph believes that all men are brothers **and** have equal rights upon the land.

Strategy 3: Use subordinating conjunctions to connect ideas.

Examples: although, because, unless, until, while

Sample Sentence 1: **Although** tanning the moose hide is an important job, Omakayas does not want to do it.

Sample Sentence 2: Pinch becomes a trickster **because** he realizes laughter helps his family.

Strategy 4: Use transition words and phrases to show cause and effect.

Examples: as a result, therefore, consequently

Sample Sentence 1: **As a result** of the constant rain, the people on Venus live underground.

Sample Sentence 2: It rains constantly on Venus. **Therefore**, the people on Venus live underground.

Your Turn:

The sun shines only once every seven years on Venus. **Consequently**, _____
_____.

As a result of the children locking Margot in the closet _____
_____.

Strategy 5: Use correlative conjunctions to connect ideas.

Examples: both/and, not only/but also, either/or, neither/nor

Sample Sentence 1: The British divers were **both** skilled **and** knowledgeable.

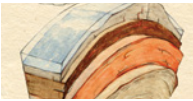
Sample Sentence 2: The Wild Boars must **either** dive out of the cave **or** stay in the cave until the end of the rainy season.

Your Turn:

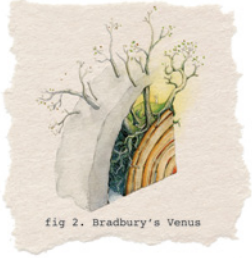
Vern **not only** mapped parts of Tham Luang **but also** _____
_____.

Neither Rick **nor** John _____
_____.

Fluency







Fluency Practice

“All Summer in a Day”

1. Ask a friend or an adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day’s fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Retelling | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

“All Summer in a Day”

by Ray Bradbury

“Do the scientists really know? Will it happen today, will it?”

“Look, look; see for yourself!”

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun.

It rained.

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.



Fluency Practice

All Thirteen, passage 1

1. Ask a friend or an adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Retelling | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

All Thirteen, passage 1, page 7

by Christina Soontornvat

Tham Luang is only a few miles from the soccer field, and the team turns off the main road after about half an hour. As they pump up the gravelly track to the entrance, birds swoop through groves of banana and lychee trees. Yellow-and-brown-spotted butterflies flit past as pineapple fields give way to thick jungle that shades the road. The last bit of the bike ride is all uphill: muggy and sweaty. Soon the team is gratefully walking their bikes toward the cool, dark mouth of the cave. They set their bikes on the ground outside and swap their cleats for flip-flops. Coach Ek leads the boys up to the entrance, bringing along the supplies he's packed: a coil of thin rope and flashlights. They walk past a faded sign warning visitors not to enter during the rainy season, as the cave floods at that time.

But they don't pay the sign much attention. It's only June 23, and the heavy rains are still weeks away.



Fluency Practice

All Thirteen, passage 2

1. Ask a friend or an adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Retelling | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

All Thirteen, passage 2, pages 44–45

by Christina Soontornvat

One SEAL sticks his foot inside the hole. There is space beyond, but the passage has been clogged with rocks and mud. Using a steel pipe, the SEALs hack at the opening, pushing away the debris and widening it. Even then, it's too small for them to fit through with their back-mounted air cylinders. In a highly risky move, they shrug off their tanks and push the metal cylinders ahead of them down the passage. It's hard going through the current, which rushes around the SEALs with the force of a river and threatens to slam them against the passage walls. If you've ever played with a garden hose and covered up the nozzle with your thumb, then you know that when flowing water is forced through a smaller hole, it speeds up. This is what the SEALs experience as they try to fight their way through the narrow, jagged passages beyond Sam Yaek.



fig 4. Tham Luang cave interior

Fluency Practice

All Thirteen, passage 3

1. Ask a friend or an adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Retelling | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

All Thirteen, passage 3, pages 99–100

by Christina Soontornvat

Ben Reymenants, a Belgian diver who has come up from the dive shop he runs on the Thai island of Phuket, is one of the only other divers besides Rick and John with the skills to lay guidelines inside of Tham Luang. In the days prior, he battled the ferocious current to help set up a guideline all the way to Sam Yaek. He also agrees that the conditions have become way too dangerous. But when he tells one of the Thai Navy SEAL officers that he will no longer dive in the cave, he doesn't get the reaction he expects.

The officer listens to his description of how terrible the conditions are. He understands the diver's reservations. He thanks Ben for his service thus far, but tells him that the Thai SEALs are prepared to do anything at any cost to find the boys. They can't abandon their mission, even though it's deadly dangerous. If diving is the only way to find the boys, then the SEALs are prepared to dive themselves.



fig 4. Tham Luang cave interior

Fluency Practice

All Thirteen, passage 4

1. Ask a friend or an adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Retelling | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

All Thirteen, passage 4, page 131

by Christina Soontornvat

“Calm down,” Bew tells him in Thai. “I can’t translate and listen at the same time! Oh, great. Now I can’t catch up.”

The team is realizing that everything they have prayed for is really happening. Feelings of relief and happiness rush over them fast. It’s such a contrast to the slow, dark days they have been enduring. The whole scene feels dreamlike. After ten days by themselves, here are two more human beings, people from the outside who have come to help them.

All the boys are wondering the same two things: Do we get to leave the cave now? And do these guys have any food tucked inside their wet suits?

Sadly, the answer to the first question is no.

The first man explains in short, choppy sentences why they can’t leave the cave: “No, not today. Just two of us. We have to dive.”

The second diver says, “We are coming. It’s OK. Many people are coming.”



Fluency Practice

All Thirteen, passage 5

1. Ask a friend or an adult to listen to you read.
2. Read aloud the fluency passage three to five times.
3. Focus on the day's fluency element as you read.
4. Ask the listener to initial and comment below.

| | Initials | Comments |
|---------------------|----------|----------|
| Day 1 Accuracy | | |
| Day 2 Phrasing | | |
| Day 3 Expression | | |
| Day 4 Rate | | |
| Retelling | | |

Fluency Elements

Accuracy: Correctly decode the words.

Phrasing: Group words into phrases, and pause for punctuation.

Expression: Use voice to show feeling.

Rate: Read at an appropriate speed.

All Thirteen, passage 5, page 183

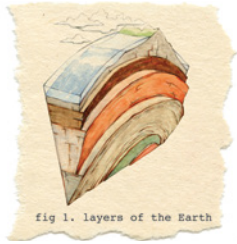
by Christina Soontornvat

Everyone wishes they could bring the entire team out at once. But there aren't enough masks, capable rescue divers, or hours in a day to get it all done. They have acquired four full-face masks, which means they can bring four boys out today. But who will be first?

Dr. Harris has told the Thai SEALs that all the boys are both physically and mentally fit enough for the journey, so it doesn't matter in what order the children are dived out. The decision has been left up to the Wild Boars themselves. Coach Ek huddled the team together the day before to discuss the order of the rescue. No one was particularly keen to be first. All the boys have bonded with the SEALs and with Dr. Pak. All of a sudden it seemed hard to leave them, and hard to leave the group.

Volume of Reading

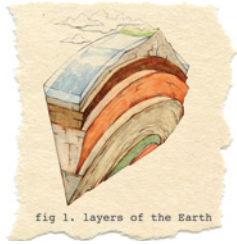




Volume of Reading Questions

Module 2 | After reading or listening to a text, add to your Reading Log for Module 2. Then follow your teacher's instructions for which questions to answer in your journal.

| | |
|---------------------------|--|
| Wonder | What do I notice and wonder about this text? |
| Organize | What is happening in this text? |
| Reveal | What does a deeper look at setting reveal? What does a deeper look at visual elements reveal? |
| Distill | What is a central idea in this text? |
| Know | How does this text build my knowledge? |
| Essential Question | How does an extreme setting affect a person? |
| Your Knowledge | What extreme setting would you like to learn more about? Why? How do people in your family or community work together to overcome challenges? |



Reading Log

After reading or listening to a text, write the date and text title. If you did not read a whole text, write the page numbers for the section that you did read.

| Date | Title | Pages |
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Glossary



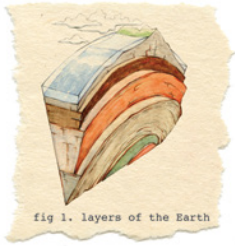


fig 1. layers of the Earth

Glossary

Module 2 | Parts of Speech Key: **(n.)** noun, **(v.)** verb, **(adj.)** adjective

amateur (n.)

Notes 

1. a person who takes part in an activity (such as a study or sport) for pleasure and not pay
2. a person who engages in something without experience or skill

cave (n.)

a hole in the side of a cliff or hill or under the ground that was formed by natural processes



circumstance (n.)

the set of conditions that exist at a particular time in a particular place

claustrophobia (n.)

the fear of being in closed or small spaces

collaboration (n.)

the act of working with another person or group to achieve or do something



diversion (n.)

the act of changing the direction or use of something

environmental conditions

the quality of the air, water, plants, climate, animals, and land in a location at a particular time



extreme setting

a setting that is difficult to survive in due to environmental conditions



grim (adj.)

1. unpleasant or shocking to see or think about
2. causing feelings of sadness or worry; gloomy or depressing

hardship (n.)

something that causes pain, suffering, or loss



imagery (n.)

language that appeals to the five senses and causes people to imagine pictures in their mind

karst (n.)

an area of land formed when soft rocks, like limestone, dissolve and leave behind sinkholes, caves, and underground rivers



lethal (adj.)

causing or able to cause death

limestone (n.)

sedimentary rock composed mainly of calcium carbonate

monsoon (n.)

1. a wind in the Indian Ocean and southern Asia that brings heavy rains
2. the rainy season that occurs in southern Asia

panic

1. (n.) a state or feeling of extreme fear that makes someone unable to act or think normally
2. (v.) to be overcome with and affected by extreme fear



resurgence (n.)

a rising again into life, activity, or notice

saturated (adj.)

1. completely wet
2. completely filled with something

supply (n.)

1. the amount of something that is available to be used
2. things (such as food, equipment, fuel, etc.) that are needed for a particular purpose and that will be used by a particular person or group

survive (v.)

to continue to live or exist despite difficult or challenging conditions



treacherous (adj.)

very dangerous and difficult to deal with

vital (adj.)

extremely important



About the Images

The extreme settings of “All Summer in a Day” and *All Thirteen* inspired the illustrations that appear in this module. The artist Bryce Lafferty painted these images using watercolor to convey real and imagined geologic features. Originally from the northeastern United States, Lafferty is a professor of drawing and painting at Jacksonville State University in Jacksonville, Alabama.

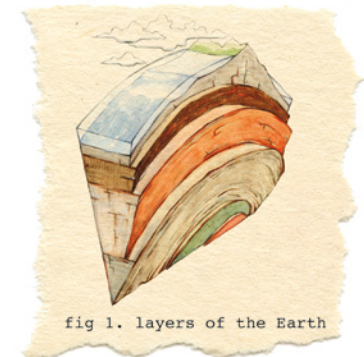


fig 1. layers of the Earth

In this image, the artist shows Earth's layers and atmosphere.

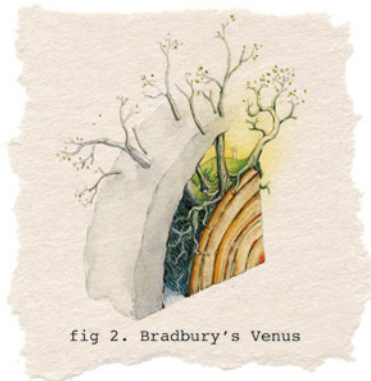


fig 2. Bradbury's Venus

This is a depiction of Venus based on descriptions from “All Summer in a Day.” It shows what the artist imagined Venus's core, mantle, crust, vegetation, and atmospheric conditions might look like.



fig 3. karst caves in Thailand

This cross-section of a mountainous karst landscape shows a cave opening.



fig 4. Tham Luang cave interior

The black background in this image represents the darkness surrounding the boys in *All Thirteen*. The illustration also shows the complexity of the cave system and its flooded tunnels.



fig 5. Tham Luang cave exit

This image illustrates light pouring into the cave opening where the boys were rescued after 18 days in Thailand's Tham Luang cave.

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Sakchai Lalit

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every child
is capable of
greatness