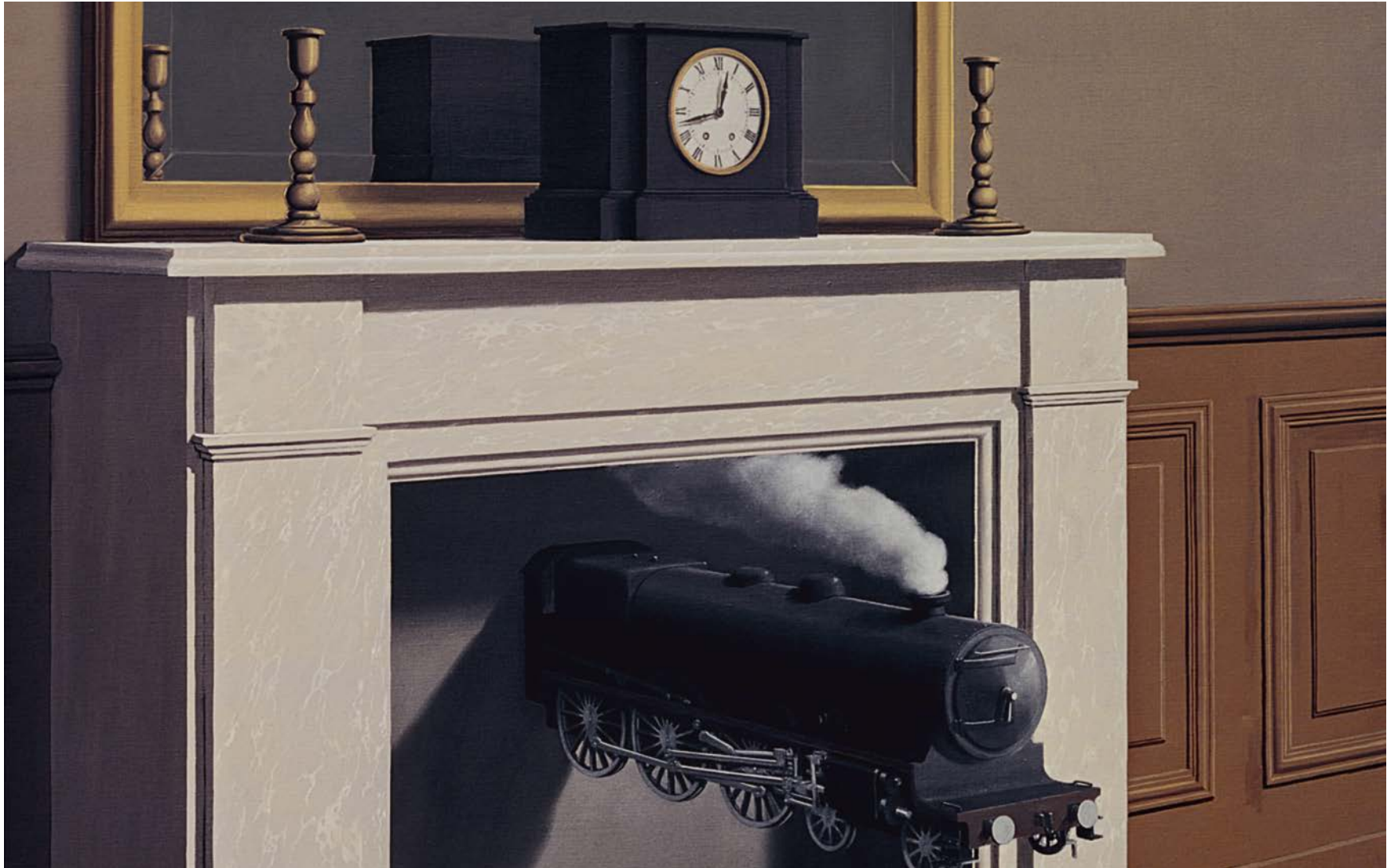
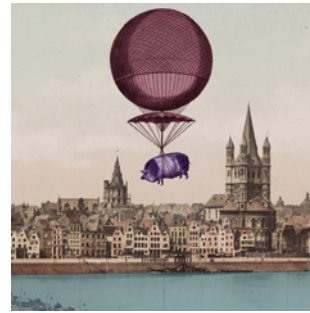


5

Wordplay

LEARN ▶ Module 3





5 | Module 3

Wordplay

How and why do writers play with words?

Name



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Knowledge Statements







Lessons







L2 | Notice and Wonder Chart

“Who’s on First?” | Write what you notice and wonder about “Who’s on First?”

Notice

Wonder



transcript

Who's on First?

by Bud Abbott and Lou Costello

Abbott: Well Costello, I'm going to New York with you. You know Bucky Harris, the Yankees' manager, gave me a job as coach for as long as you're on the team.

Costello: Look Abbott, if you're the coach, you must know all the players.

Abbott: I certainly do.

Costello: Well you know I've never met the guys. So you'll have to tell me their names, and then I'll know who's playing on the team.

5 **Abbott:** Oh, I'll tell you their names, but you know it seems to me they give these ball players nowadays very peculiar names.

Costello: You mean funny names?

Abbott: Strange names, pet names ... like Dizzy Dean ...

Costello: His brother Daffy.

Abbott: Daffy Dean ...

10 **Costello:** And their French cousin.

Abbott: French?

Costello: Goofé.

Abbott: Goofé Dean. Well, let's see, we have on the bags, Who's on first, What's on second, I Don't Know is on third ...

Costello: That's what I want to find out.

15 **Abbott:** I say Who's on first, What's on second, I Don't Know's on third.

Costello: Are you the manager?

Abbott: Yes.

Costello: You gonna be the coach too?

Abbott: Yes.

20 **Costello:** And you don't know the fellows' names?

Abbott: Well I should.

Costello: Well then who's on first?

Abbott: Yes.

Costello: I mean the fellow's name.

25 **Abbott:** Who.

Costello: The guy on first.

Abbott: Who.

Costello: The first baseman.

Abbott: Who.

30 **Costello:** The guy playing ...

Abbott: Who is on first!

Costello: I'm asking YOU who's on first.

Abbott: That's the man's name.

Costello: That's who's name?

35 **Abbott:** Yes.

Costello: Well go ahead and tell me.

Abbott: That's it.

Costello: That's who?

Abbott: Yes.

PAUSE

40 **Costello:** Look, you gotta first baseman?

Abbott: Certainly.

Costello: Who's playing first?

Abbott: That's right.

Costello: When you pay off the first baseman every month, who gets the money?

45 **Abbott:** Every dollar of it.

Costello: All I'm trying to find out is the fellow's name on first base.

Abbott: Who.

Costello: The guy that gets ...

Abbott: That's it.

50 **Costello:** Who gets the money ...

Abbott: He does, every dollar. Sometimes his wife comes down and collects it.

Costello: Who's wife?

Abbott: Yes.

PAUSE

Abbott: What's wrong with that?

55 **Costello:** Look, all I wanna know is when you sign up the first baseman, how does he sign his name?

Abbott: Who.

Costello: The guy.

Abbott: Who.

Costello: How does he sign ...

60 **Abbott:** That's how he signs it.

Costello: Who?

Abbott: Yes.

PAUSE

Costello: All I'm trying to find out is what's the guy's name on first base.

Abbott: No. What is on second base.

65 **Costello:** I'm not asking you who's on second.

Abbott: Who's on first.

Costello: One base at a time!

Abbott: Well, don't change the players around.

Costello: I'm not changing nobody!

70 **Abbott:** Take it easy, buddy.

Costello: I'm only asking you, who's the guy on first base?

Abbott: That's right.

Costello: OK.

Abbott: All right.

PAUSE

75 **Costello:** What's the guy's name on first base?

Abbott: No. What is on second.

Costello: I'm not asking you who's on second.

Abbott: Who's on first.

Costello: I don't know.

80 **Abbott:** He's on third, we're not talking about him.

Costello: Now how did I get on third base?

Abbott: Why you mentioned his name.

Costello: If I mentioned the third baseman's name, who did I say is playing third?

Abbott: No. Who's playing first.

85 **Costello:** What's on first?

Abbott: What's on second.

Costello: I don't know.

Abbott: He's on third.

Costello: There I go, back on third again!

PAUSE

90 **Costello:** Would you just stay on third base and don't go off it.

Abbott: All right, what do you want to know?

Costello: Now who's playing third base?

Abbott: Why do you insist on putting Who on third base?

Costello: What am I putting on third.

95 **Abbott:** No. What is on second.

Costello: You don't want who on second?

Abbott: Who is on first.

Costello: I don't know.

Abbott and Costello together: Third base!

PAUSE

100 **Costello:** Look, you gotta outfield?

Abbott: Sure.

Costello: The left fielder's name?

Abbott: Why.

Costello: I just thought I'd ask you.

105 Abbott: Well, I just thought I'd tell ya.

Costello: Then tell me who's playing left field.

Abbott: Who's playing first.

Costello: I'm not ... stay out of the infield! I want to know what's the guy's name in left field?

Abbott: No, What is on second.

110 Costello: I'm not asking you who's on second.

Abbott: Who's on first!

Costello: I don't know.

Abbott and Costello together: Third base!

PAUSE

Costello: The left fielder's name?

115 Abbott: Why.

Costello: Because!

Abbott: Oh, he's center field.

PAUSE

Costello: Look, you gotta pitcher on this team?

Abbott: Sure.

120 Costello: The pitcher's name?

Abbott: Tomorrow.

Costello: You don't want to tell me today?

Abbott: I'm telling you now.

Costello: Then go ahead.

125 Abbott: Tomorrow!

Costello: What time?

Abbott: What time what?

Costello: What time tomorrow are you gonna tell me who's pitching?

Abbott: Now listen. Who is not pitching.

130 Costello: I'll break your arm, you say who's on first! I want to know what's the pitcher's name?

Abbott: What's on second.

Costello: I don't know.

Abbott and Costello together: Third base!

PAUSE

Costello: Gotta catcher?

135 **Abbott:** Certainly.

Costello: The catcher's name?

Abbott: Today.

Costello: Today, and tomorrow's pitching.

Abbott: Now you've got it.

140 **Costello:** All we got is a couple of days on the team.

PAUSE

Costello: You know I'm a catcher too.

Abbott: So they tell me.

Costello: I get behind the plate to do some fancy catching, Tomorrow's pitching on my team and a heavy hitter gets up. Now the heavy hitter bunts the ball. When he bunts the ball, me, being a

good catcher, I'm gonna throw the guy out at first base. So I pick up the ball and throw it to who?

Abbott: Now that's the first thing you've said right.

145 **Costello:** I don't even know what I'm talking about!

PAUSE

Abbott: That's all you have to do.

Costello: Is to throw the ball to first base.

Abbott: Yes!

Costello: Now who's got it?

150 **Abbott:** Naturally.

PAUSE

Costello: Look, if I throw the ball to first base, somebody's gotta get it. Now who has it?

Abbott: Naturally.

Costello: Who?

Abbott: Naturally.

155 **Costello:** Naturally?

Abbott: Naturally.

Costello: So I pick up the ball and I throw it to Naturally.

Abbott: No you don't, you throw the ball to Who.

Costello: Naturally.

160 **Abbott:** That's different.

Costello: That's what I said.

Abbott: You're not saying it ...

Costello: I throw the ball to Naturally.

Abbott: You throw it to Who.

165 **Costello:** Naturally.

Abbott: That's it.

Costello: That's what I said!

Abbott: You ask me.

Costello: I throw the ball to who?

170 **Abbott:** Naturally.

Costello: Now you ask me.

Abbott: You throw the ball to Who?

Costello: Naturally.

Abbott: That's it.

175 **Costello:** Same as you! Same as YOU! I throw the ball to who. Whoever it is drops the ball and the guy runs to second. Who picks up the ball and throws it to What. What throws it to I Don't Know. I Don't Know throws it back to Tomorrow, Triple play. Another guy gets up and hits a long fly ball to Because. Why? I don't know! He's on third and I don't give a darn!

Abbott: What?

Costello: I said I don't give a darn!

Abbott: Oh, that's our shortstop.





L2 | Notice and Wonder Chart

Work of Art 1 | Write what you notice and wonder about the work of art.

Notice

Wonder



L2 | Notice and Wonder Chart

Work of Art 2 | Write what you notice and wonder about the work of art.

Notice

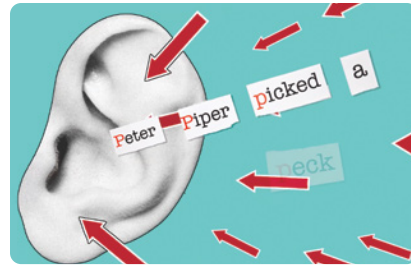
Wonder



L2 | Gallery

“Wordplay”

Peter Piper picked a
peck of pickled
peppers.



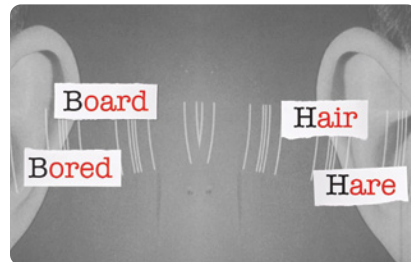
Repeated consonant sounds in a famous tongue twister

Belly Jeans
Jelly Beans

dogs can tag a whale
dogs can wag a tail

Reversed sounds or words in spoonerisms

Wordplay



Words with double meanings in puns

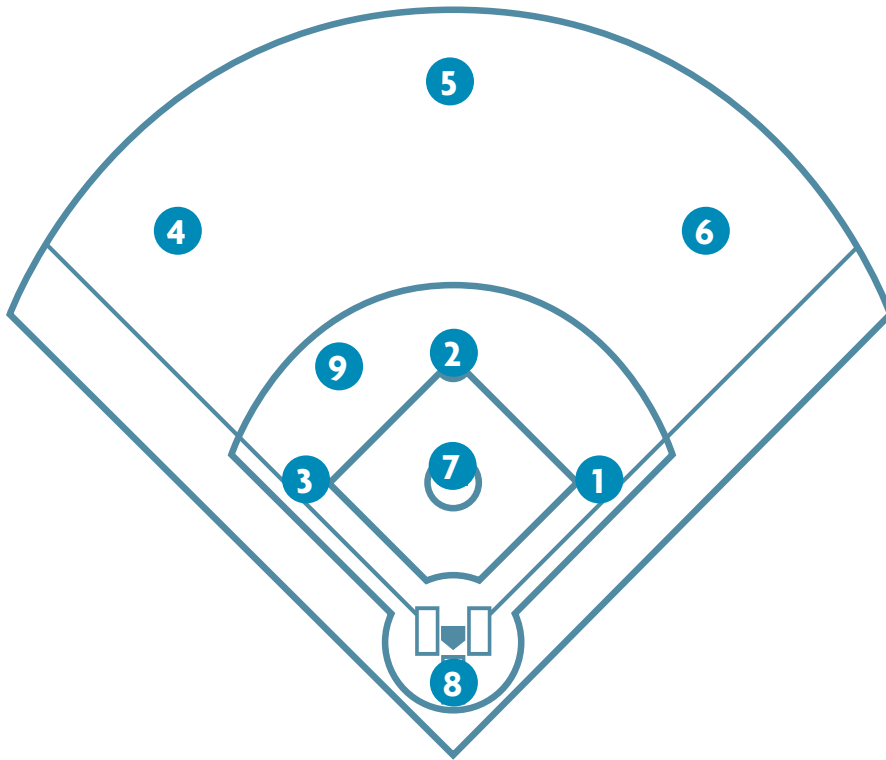


Figurative and literal meanings of an expression



L3 | Baseball Field

“Who’s on First?” | Add the players’ names to the baseball diamond.



- 1 First base: _____
- 2 Second base: _____
- 3 Third base: _____
- 4 Left field: _____
- 5 Center field: _____
- 6 Outfielder: _____
- 7 Pitcher: _____
- 8 Catcher: _____
- 9 Shortstop: _____

excerpt from “Who’s on First?”

by Ron Palumbo

- 1 “Who’s On First?” is arguably (pun intended) the most famous comedy routine of all time. *Time* magazine proclaimed it the “Best Comedy Sketch of the 20th Century” in 1999. The Greater Los Angeles Press Club, with great foresight, declared the same almost 50 years earlier. It was inducted into the National Baseball Hall of Fame in Cooperstown in 1956, where it has played in a continuous loop since 1967. ...
- 2 Just as we cannot imagine anyone but Kate Smith singing “God Bless America” (which she debuted on her program several weeks later in November 1938), we cannot conceive of any other comedians performing “Who’s On First?” Aside from their familiarity with the routine and their masterful comedic timing, Bud and Lou had a secret to the rapid-fire cross talk. Asked if the sketch ever got tiresome, Lou replied, “Never. Abbott has been trying to trick me on the routine for years. He never throws the same cues twice.



And I try to trick him.” The boys had to pay close attention to each other, and that kept it fresh, even after a thousand renditions.

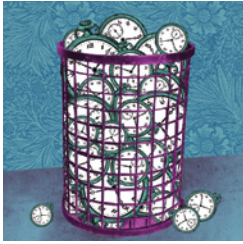
- 3 This has led to the overstatement that the team never performed the routine the same way twice. There are subtle differences between versions, usually because the boys themselves became mixed up or lingered on an exchange. They also modified the end gag, using “I Don’t Care,”



“I Don’t Give a Darn,” ... depending on the audience. But the routine always follows a consistent structure. Their most radical departure was when they switched the players’ names to members of an orchestra for audiences in England and Australia who were unfamiliar with baseball.

- 4 Still, new twists were possible even after 20 years. During their last televised performance of the routine, in October 1956 on *The Steve Allen Show*, Costello voiced his usual exasperation about the pitcher, Today, and the catcher, Tomorrow, complaining, “That’s all, you got a couple of days on the team.” Abbott replied, “Well, I can’t help that,” then added, apparently for the first time, “They’re brothers.” Lou responded, “Who’s brothers?” Bud countered, “No, they’re no relation to Who.” Genuinely surprised, Costello broke character and said, “Where did this come from?”





L7 | Notice and Wonder Chart

The Phantom Tollbooth | Write what you notice and wonder about chapter 1.

Notice

Wonder



L11 | Character Chart

Agent Fare | Complete each section of the chart based on the word *fare* to develop the character Agent Fare.

Definitions

1. the money a person pays to travel on a bus, train, etc.
2. a specified kind of food

Synonyms

Facts

Illustration





L12 | Confusion Chart

The Phantom Tollbooth | Write details from chapter 4 to describe the confusion in the Word Market that relates to each definition.

confusion (n.)

	Definitions	Details
1.	the feeling of not understanding something clearly	
2.	the act of mistaking one person or thing for another	
3.	a situation in which many things happen in a way that is mixed up and disorganized	





L12 | Character Chart

Agent Fair | Complete each section of the chart based on the word *fair* to develop the character Agent Fair.

Definitions

1. free from bias or injustice
2. neither very good nor very bad
3. not stormy or cloudy
4. a large event with games and rides

Synonyms

Facts





Illustration

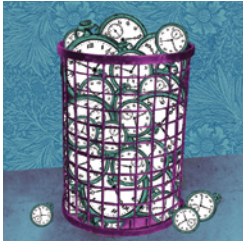




L13 | Story Map

“Faintly Macabre’s Story” | Complete the boxes for chapter 6.

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



L16 | T-chart

the Humbug's Description of the Journey | Complete the chart for chapter 8.

Description of the Task

Description of Characters, Settings,
and Events



L16 | Narrative Writing Organizer

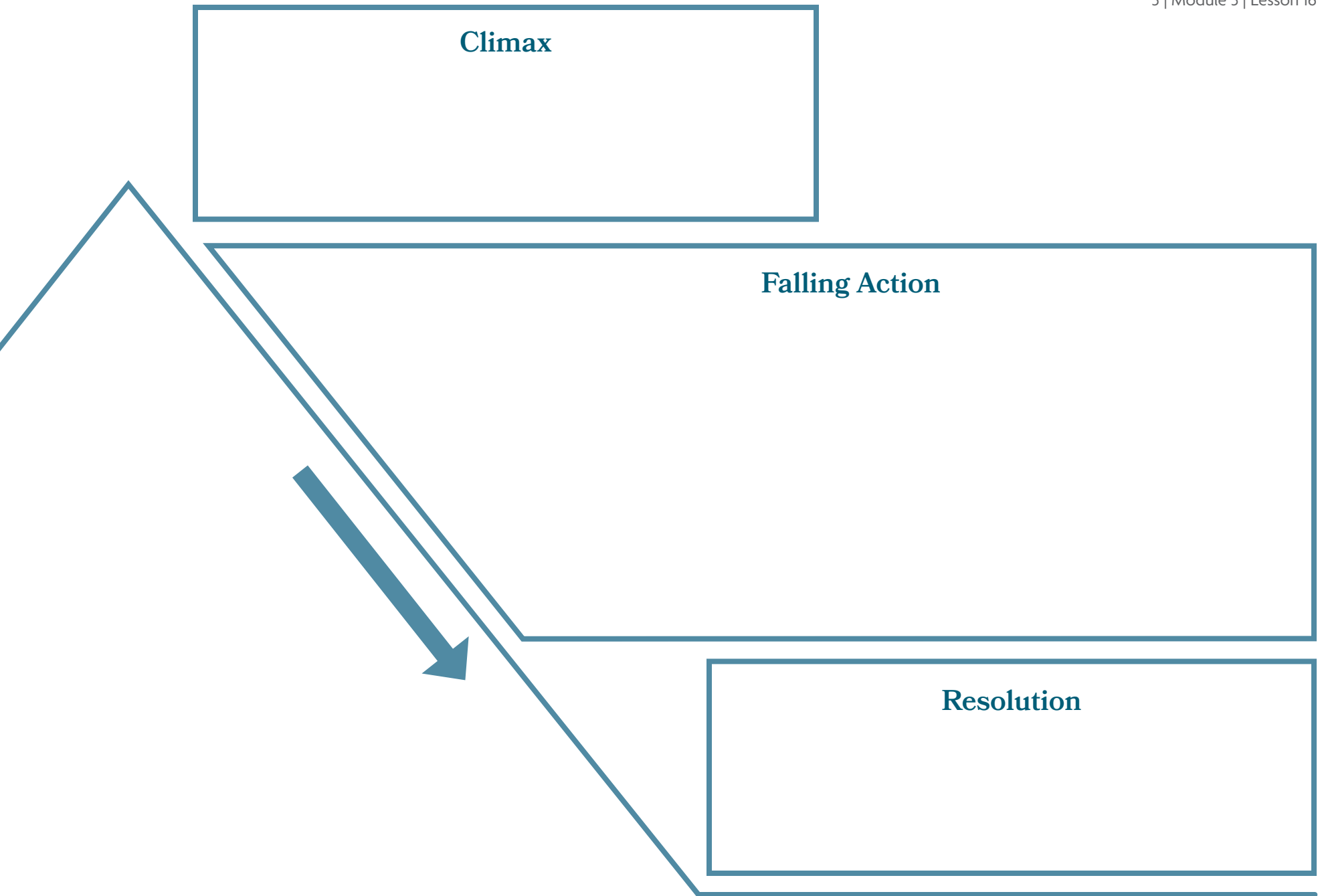
the Which's Story | Add details for the story elements from pages 67–68 in *The Phantom Tollbooth*.

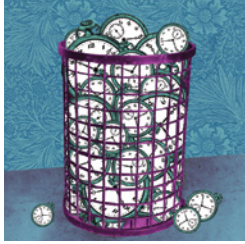
Setting

Characters

Problem

Rising Action





L17 | Travel Log

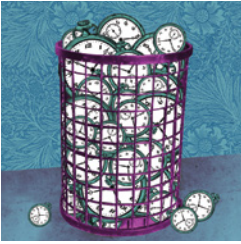
Dictionopolis | Complete the travel log with details about Milo's time in Dictionopolis.

Whom does Milo meet?

What is Milo's most memorable moment?

What does Milo do?

What words of wisdom does Milo receive?



L17 | Character Chart

the Which | Work with a partner to complete the second column.

Types of Wordplay

Sounds

alliteration

rhyme

Wordplay for the Which

Pun

which

witch



L20 | Word Construction

dict and ton | Combine word parts to create new words. Write at least three words and definitions on the lines below.

Prefixes

contra-
against, opposite
in-
in, on, or not
mono-
one
pre-
before

Roots

dict
say, speak
ton
sound

Suffixes

-ary
related to, connected with
-ation
action, process
-ion
changes verb to noun
-ive
changes noun or verb into
adjective
-y
characterized by

Words:

Definitions:



L21 | Travel Log

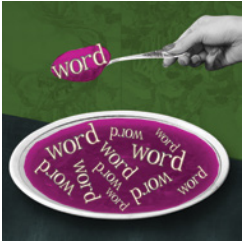
Forest of Sight | Complete the travel log with details about Milo's time in the Forest of Sight.

Whom does Milo meet?

What is Milo's most memorable moment?

What does Milo do?

What words of wisdom does Milo receive?



L23 | Travel Log

Valley of Sound | Complete the travel log with details about Milo's time in the Valley of Sound.

Whom does Milo meet?

What is Milo's most memorable moment?

What does Milo do?

What words of wisdom does Milo receive?



L25 | Travel Log

Digitopolis | Complete the travel log with details about Milo's time in Digitopolis.

Whom does Milo meet?

What is Milo's most memorable moment?

What does Milo do?

What words of wisdom does Milo receive?



L28 | Character Chart

Mountains of Ignorance | Complete the chart with details about the characters from chapters 17 and 18 of *The Phantom Tollbooth*.

Character	How does the character trap Milo?	How does Milo escape?	Related Definitions
the Terrible Trivium			<p>trivia (n.): unimportant facts or details</p> <p>trivial (adj.): not important</p>

Character	How does the character trap Milo?	How does Milo escape?	Related Definitions
the demon of insincerity			insincerity (n.): not expressing or showing true feelings; not sincere
the Gelatinous Giant			gelatinous (adj.): thick, wet, and sticky; like jelly
Senses Taker			<p>sense (n.): one of the five natural powers (touch, taste, smell, sight, and hearing) through which you receive information about the world around you</p> <p>census (n.): the official process of counting the number of people in a country, city, or town and collecting information about them</p>



L29 | Travel Log

Mountains of Ignorance | Complete the travel log with details about Milo's time in the Mountains of Ignorance.

Whom does Milo meet?

How does Milo use the gifts he received?

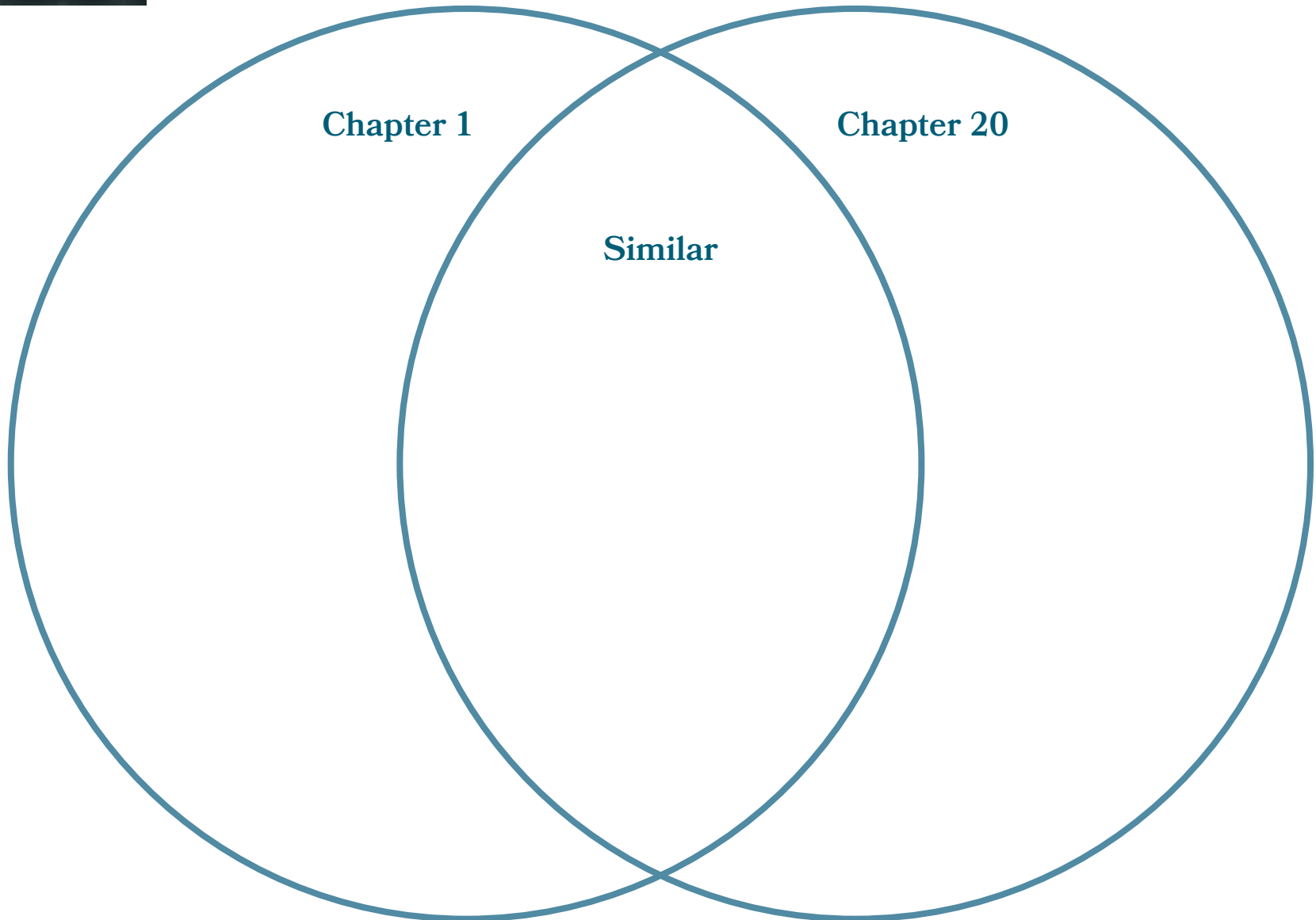
What does Milo do?

What words of wisdom does Milo receive?



L31 | Venn Diagram

The Phantom Tollbooth | Complete the graphic organizer with details comparing chapter 1 and chapter 20.





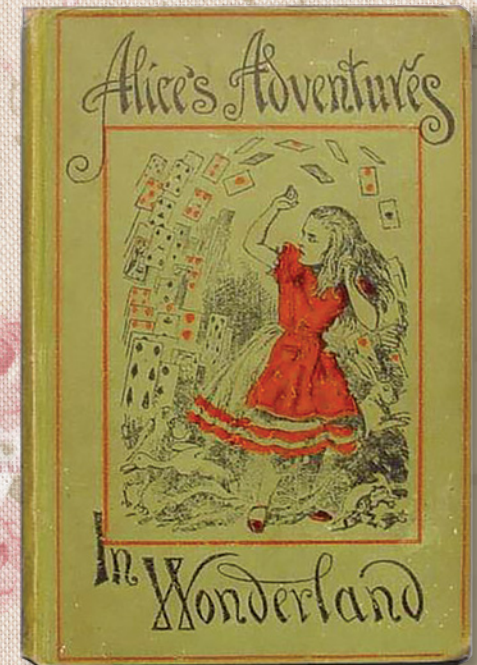
Fantastic Classics

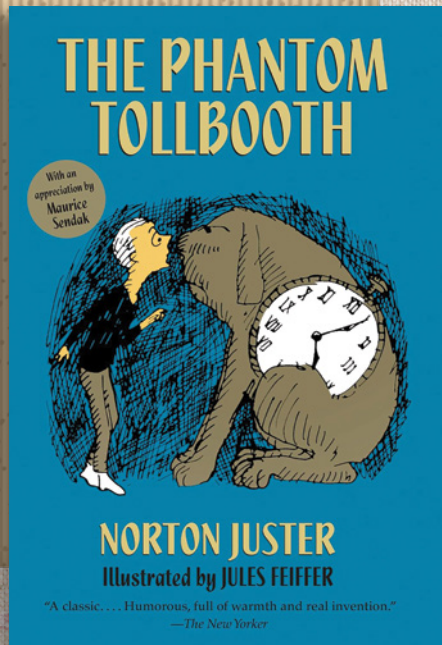
Time magazine created a list of the 100 best fantasy books ever. *Time for Kids* editors chose 10 favorites for kids. Read about three of them here.

DOWN THE RABBIT HOLE

More than 150 years after its publication, *Alice's Adventures in Wonderland*, by Lewis Carroll, is still one of the most celebrated works in the history of literature. The book is about a curious girl who falls down a rabbit hole into a world of talking animals. It began as a series of stories that Carroll told to a friend's three young daughters. When it was published, it changed children's literature. Carroll introduced a playful, nonsensical style. It influenced writers for years to come. The book has inspired everything from operas to amusement park rides to video games.

— by Judy Berman





BOREDOM BUSTER

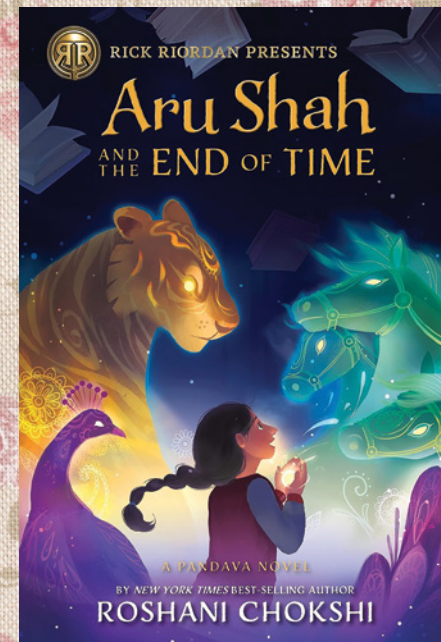
The Phantom Tollbooth is about a bored boy named Milo. One day, he drives his toy car through a tollbooth that's mysteriously appeared in his bedroom. He's transported to the Kingdom of Wisdom. This curious land is divided by a feud over whether numbers or letters are more important. Milo makes two friends there. Tock is a watchdog—literally. The Humbug is a giant insect who loves to brag. Together, they journey to the Castle in the Air. Along the way, Milo discovers the true joy of learning. Author Norton Juster called the book an “accidental masterpiece.” It was inspired by his own childhood boredom.

— by Megan McCluskey

THE STUFF OF LEGENDS

To fit in at school, 12-year-old Aru Shah bends the truth. A lot. Aru's mom works at the Museum of Ancient Indian Art and Culture. It's there that Aru's lies finally catch up to her. She tells her classmates there's a curse on the museum's Lamp of Bharata. To prove it, she lights the lamp—and accidentally awakens an ancient demon. To make things right, Aru must find the Pandava brothers. The brothers are characters from an epic Hindu poem. They've died and been reborn in a new form. In *Aru Shah and the End of Time*, author Roshani Chokshi weaves Hindu myths and snappy writing into an exciting adventure.

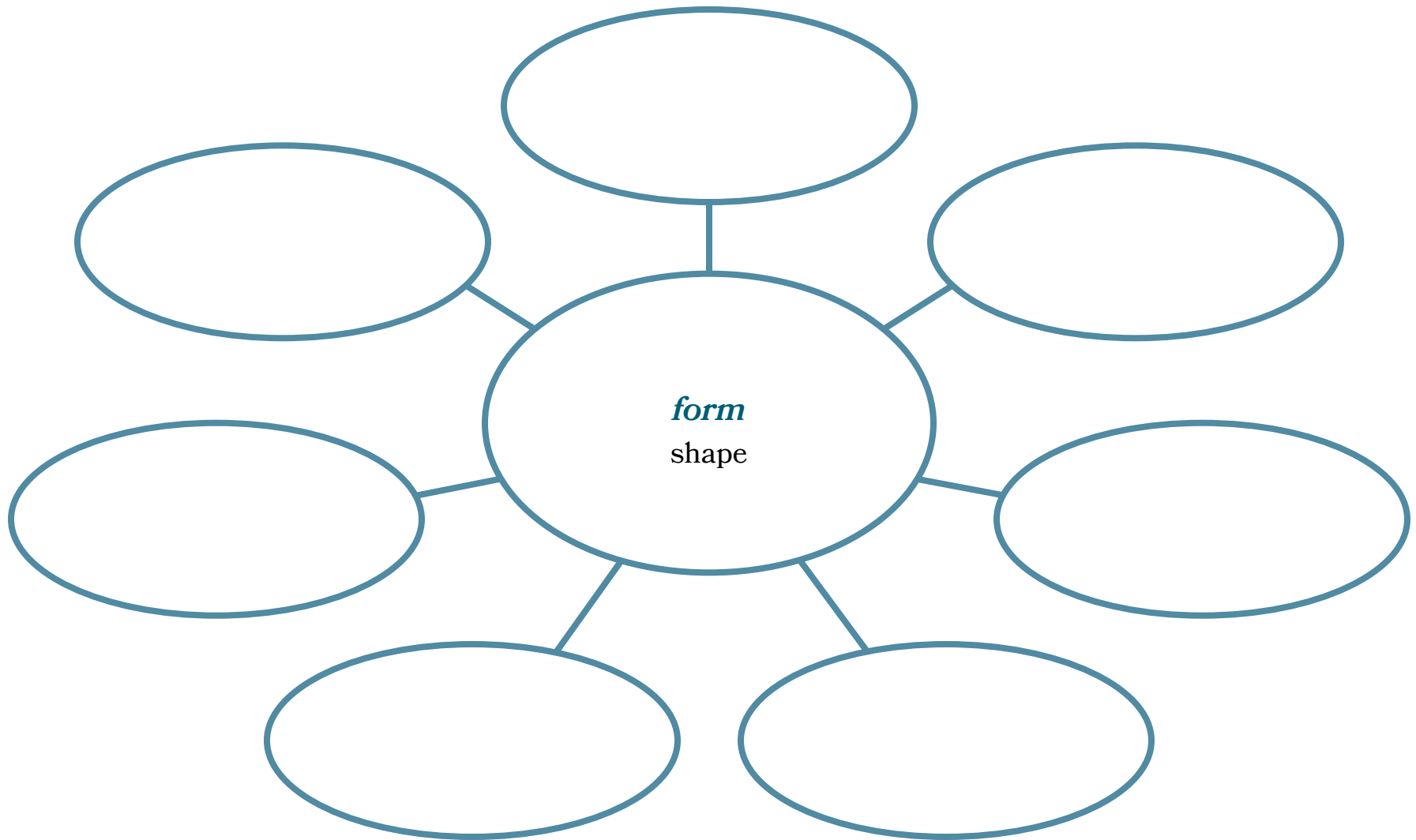
— by Annabel Gutterman





L35 | Word Parts Web

form | In the ovals, write words that contain the root *form*.

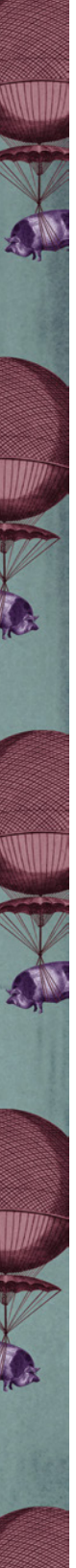






Talking Tool





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





On-Target Writing Model

Prompt: Write a narrative in which Milo meets a new character in Expectations.

Milo thought that Expectations was a strange place. He looked to his left and saw a sign that said, “Perfect Pastries in Expectations.” Next to the sign there was a bright white building. Milo’s stomach growled, so he pulled over and entered the shop.

Inside the store, there were shiny white tiles and a huge glass window. Behind the window were bright white trays of ... nothing. “Hello, how may I help you?” said a voice from the back of the shop. A little woman walked to the counter. Not a hair was out of place. She wore a perfect white apron on top of neat white pants and a white shirt.

Milo looked around in confusion. He said, “Hello, this is a bakery, isn’t it?”

“It is! My name is Perfectionist Extreme, and I own this shop,” replied Perfectionist. She offered a bright white smile. “Now what can I get you?”

The shop was nothing like what Milo expected. He didn’t smell the usual delicious scents of cookies, cakes, and pastries. In fact, he didn’t smell anything at all. He was too hungry to ask questions and decided to place an order for two chocolate chip cookies.

Notes 

“The kind with chocolate chips the size of marbles?” she asked. Milo nodded excitedly. “Or maybe you’d rather the chocolate chips were chopped finely and mixed into the batter, so every bite is full of chocolate?”

“Yes, it sounds perfect!” shouted Milo. He just wanted a cookie.

Perfectionist sighed and covered her face with her very clean hands. “It does, doesn’t it?” she said. “But the truth is, I can’t bake you anything because nothing is perfect.” Perfectionist sobbed. “I am afraid that my baking can’t meet my expectations!”

Milo’s stomach rumbled even louder. “I don’t want the perfect cookie. I would just like a cookie. Isn’t something better than nothing?” he asked.

Perfectionist lifted her head from the counter. “Really?” she whispered. “I can do that I guess.” She walked into the back of the shop. Suddenly Milo heard the loud sounds of pans banging against counters and spoons tapping against bowls. He even started to smell a sweet aroma that made his mouth water.

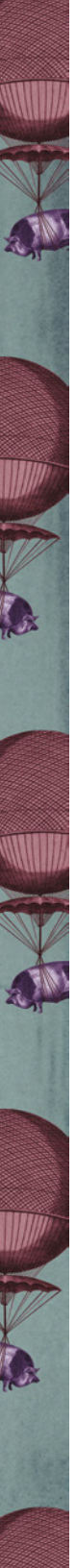
A few minutes later Perfectionist appeared again, but this time her hair was a little messy and her apron had a few stains. “They aren’t perfect, but I hope they are good,” she said as she placed a plate in front of Milo. The cookies looked and smelled perfect to Milo. He took a bite of a warm, gooey cookie.

Notes 

“Perfectionist, these are the best chocolate chip cookies I’ve ever had! They aren’t perfect. They’re better than perfect!” he shouted.

“Oh, thank you!” cried Perfectionist. “Once I stopped expecting perfection, I could start trying and doing. Here. Take some more cookies for your journey.” She handed Milo a bag full of warm cookies. He took the bag and told Perfectionist, “Thank you.” Milo jumped back into his car with a full belly.

Notes 



Advanced Writing Model

Prompt: Write a narrative in which Milo meets a new character in Expectations.

Milo thought that Expectations was a strange place. He looked to his left and saw a sign that said, “Perfect Pastries in Expectations.” Next to the sign there was a bright white building. Milo’s stomach growled, so he pulled over and entered the shop.

Inside the store, there were shiny white tiles and a huge glass window. Behind the window were bright white trays of ... nothing. “Hello, how may I help you?” said a voice from the back of the shop. A little woman walked to the counter.

She was not too tall, but not too short. Her hair was not too light, but not too dark. It was tied back into a bun. Not a hair was out of place. She wore a perfect white apron on top of neat white pants and a white shirt.

Milo looked around in confusion. He said, “Hello, this is a bakery, isn’t it?”

“It is! My name is Perfectionist Extreme, and I own this shop,” replied Perfectionist. She offered a bright white smile. “Now what can I get you?”

The shop was nothing like what Milo expected. He didn’t smell the usual delicious scents of cookies, cakes, and pastries. In fact, he didn’t

Notes 

smell anything at all. He was too hungry to ask questions and decided to place an order for two chocolate chip cookies.

“The kind with chocolate chips the size of marbles?” she asked. Milo nodded excitedly. “Or maybe you’d rather the chocolate chips were chopped finely and mixed into the batter, so every bite is full of chocolate? And do you want the cookies crunchy or soft? Perhaps you’d like me to make a few batches, so I can get them just right.”

“Yes, it sounds perfect!” shouted Milo. He just wanted a cookie.

Perfectionist sighed and covered her face with her very clean hands. “It does, doesn’t it?” she said. “But the truth is I can’t bake you anything because nothing is perfect. I’d never be able to make the perfect pastry. I’m afraid you’ll just have to imagine your perfect cookie. That’s what all my desserts are—imaginary.”

Milo’s stomach rumbled even louder. “I don’t want the perfect cookie. I would just like a cookie. Isn’t something better than nothing?” he asked.

Perfectionist sobbed. “I am afraid that my baking won’t meet my expectations!” She continued to cry loudly into her apron. Milo felt bad for Perfectionist. He’d never wanted to do something perfectly before in his life. “It’s better not to even try,” said Perfectionist.

Notes 

Notes

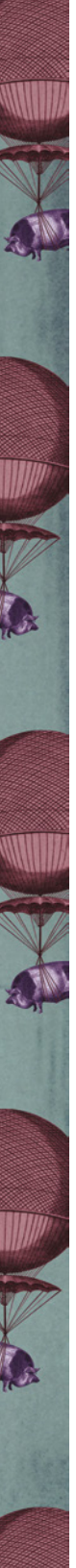
Now Milo was starving. He was also confused by this bakery that had no cookies. “I don’t want a perfect cookie,” he said. “I would just like the best cookie that you can make.”

Perfectionist lifted her head from the counter. “Really?” she whispered. “I can do that I guess.” She walked to the back of the shop. Suddenly Milo heard the loud sounds of pans banging against counters and spoons tapping against bowls. He even started to smell a sweet aroma that made his mouth water.

Perfectionist appeared again, but this time her hair was a little messy and her apron had a few stains. “They aren’t perfect, but I hope they are good,” she said as she placed a plate in front of Milo. The cookies looked perfect to Milo. He took a bite of a warm, gooey cookie.

“Perfectionist, these are the best chocolate chip cookies I’ve ever had! They aren’t perfect. They’re better than perfect!” he shouted.

“Oh, thank you!” cried Perfectionist. “Once I stopped expecting perfection, I could start being happy with trying and doing. Here, take some more cookies for your journey.” She handed Milo a bag full of warm cookies. He took the bag and told Perfectionist, “Thank you.” Milo jumped back into his car with a full belly.



Checklist

Writing Model | Prompt: Write a narrative in which Milo meets a new character in *Expectations*.

	Review 1	Review 2
Knowledge		
shows knowledge of how to use wordplay in characters' names	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of <i>The Phantom Tollbooth</i>	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
has a problem	<input type="checkbox"/>	<input type="checkbox"/>
has an organized sequence of events leading to a climax and resolution	<input type="checkbox"/>	<input type="checkbox"/>
uses transition words, phrases, or clauses to sequence events	<input type="checkbox"/>	<input type="checkbox"/>
has a resolution that brings the narrative to a close	<input type="checkbox"/>	<input type="checkbox"/>
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>

	Review 1	Review 2
uses description to develop characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses pacing to focus on key characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses sensory details and precise language to make writing clearer and more vivid	<input type="checkbox"/>	<input type="checkbox"/>

Language

uses commas to set apart the words <i>yes</i> and <i>no</i>	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to set off tag questions	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to show direct address of another character	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

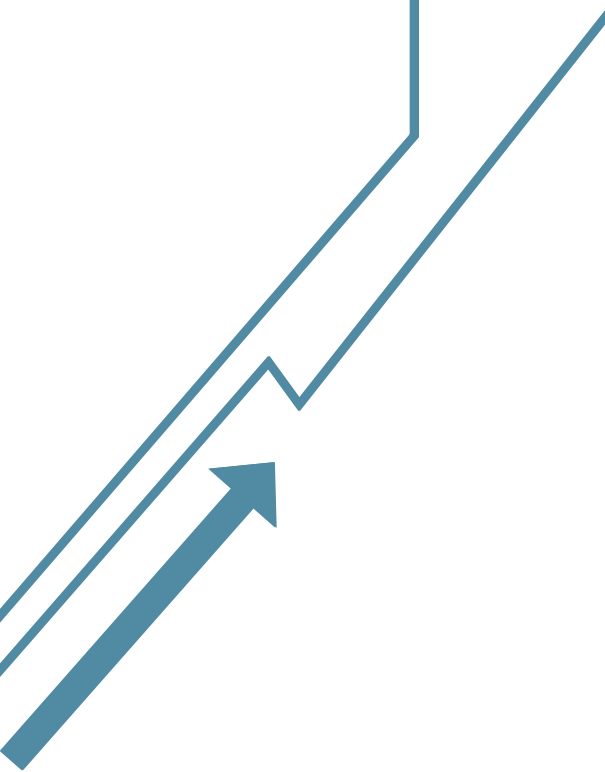


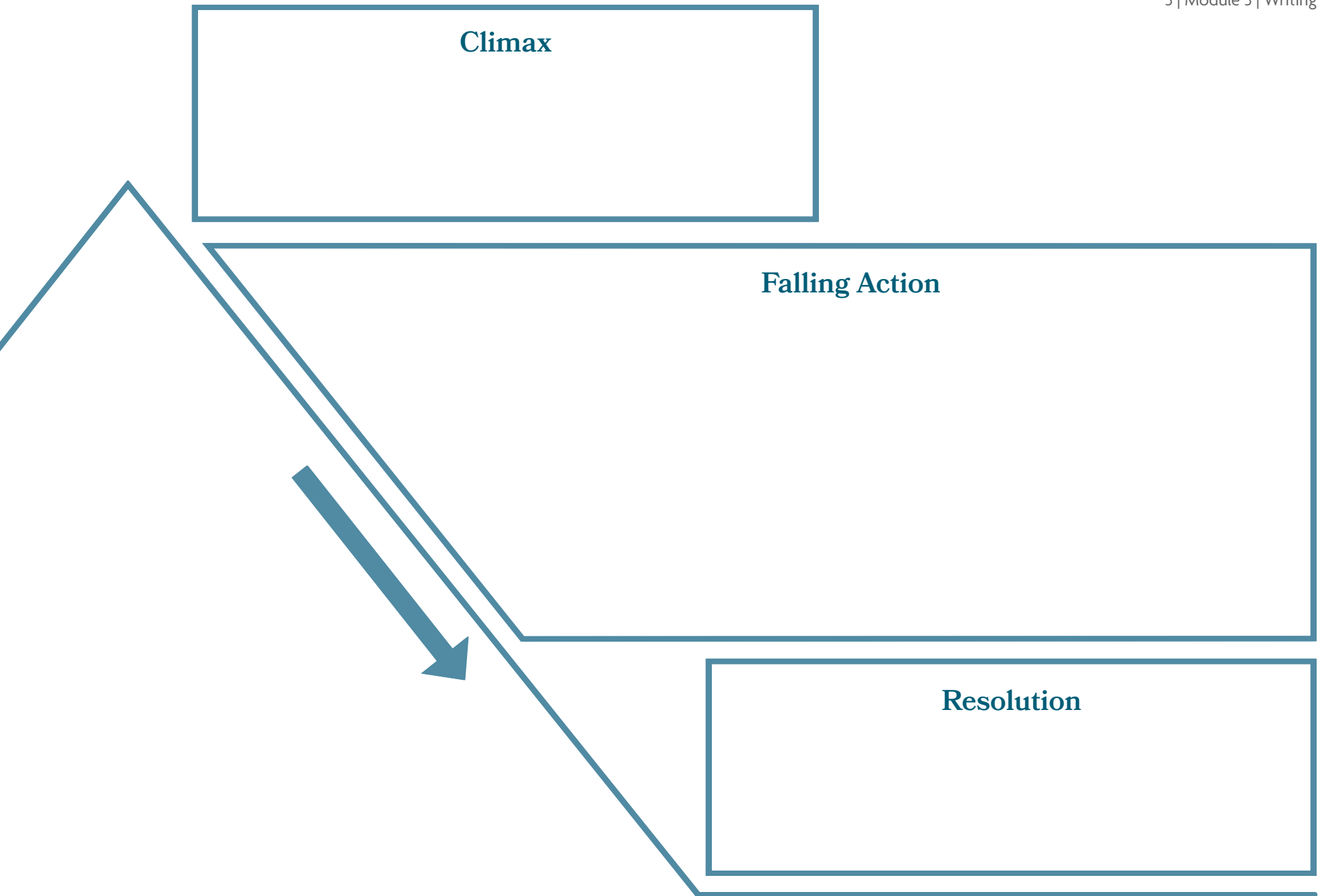
Narrative Writing Planner

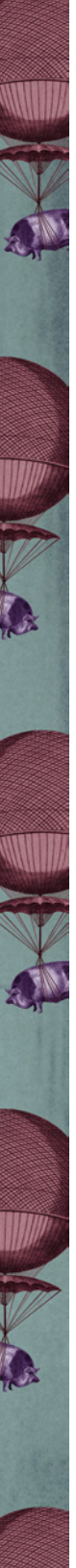
Writing Model for Module 3 | Add details from the writing model for the story elements.

Prompt: Write a narrative in which Milo meets a new character in Expectations.

<p>Setting</p>	<p>Rising Action</p>
<p>Characters</p>	
<p>Problem</p>	







Module Task 1

Prompt: Write about the interaction between Milo and the tollbooth attendant. Choose to name the attendant Agent Fare or Agent Fair.

Milo read the signs again:

SLOW DOWN, TOLLBOOTH AHEAD

PLEASE HAVE YOUR FARE READY

He slowed down and was ready to deposit his coin. The tollbooth window opened!



Checklist

Module Task 1 | Prompt: Write about the interaction between Milo and the tollbooth attendant. Choose to name the attendant Agent Fare or Agent Fair.

	Review 1	Review 2
Knowledge		
shows knowledge of how to use wordplay in characters' names	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of how to use wordplay for humor or effect	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of <i>The Phantom Tollbooth</i>	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>
uses description to develop characters	<input type="checkbox"/>	<input type="checkbox"/>
Language		
uses commas to set apart the words <i>yes</i> and <i>no</i>	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

Review 1 Comments

Review 2 Comments

Checklist

Module Task 2 | Prompt: Write a new sequence of events that lead to the Which's imprisonment.

	Review 1	Review 2
Knowledge		
shows knowledge of how to use wordplay in characters' names	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of how to use wordplay for humor or effect	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of <i>The Phantom Tollbooth</i>	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
has a problem	<input type="checkbox"/>	<input type="checkbox"/>
has an organized sequence of events leading to a climax	<input type="checkbox"/>	<input type="checkbox"/>
uses transition words, phrases, or clauses to sequence events	<input type="checkbox"/>	<input type="checkbox"/>
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>

	Review 1	Review 2
uses description to develop characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses pacing to focus on key characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses sensory details and precise language to make writing clearer and more vivid	<input type="checkbox"/>	<input type="checkbox"/>

Language

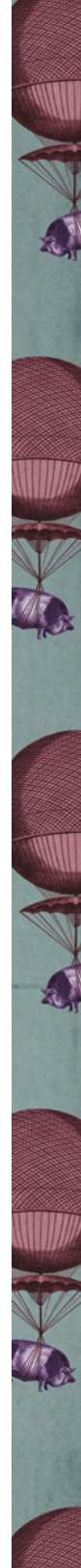
uses commas to set apart the words <i>yes</i> and <i>no</i>	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to set off tag questions	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to show direct address of another character	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

Review 1 Comments

Review 2 Comments





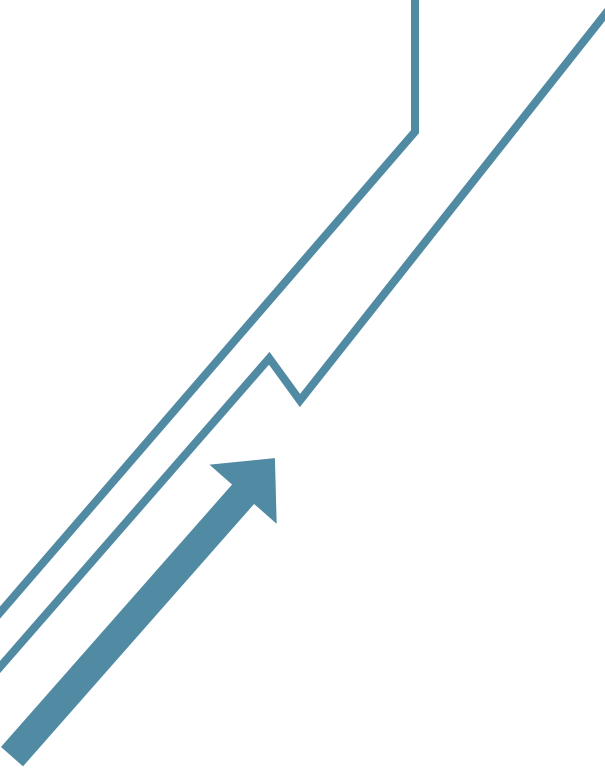


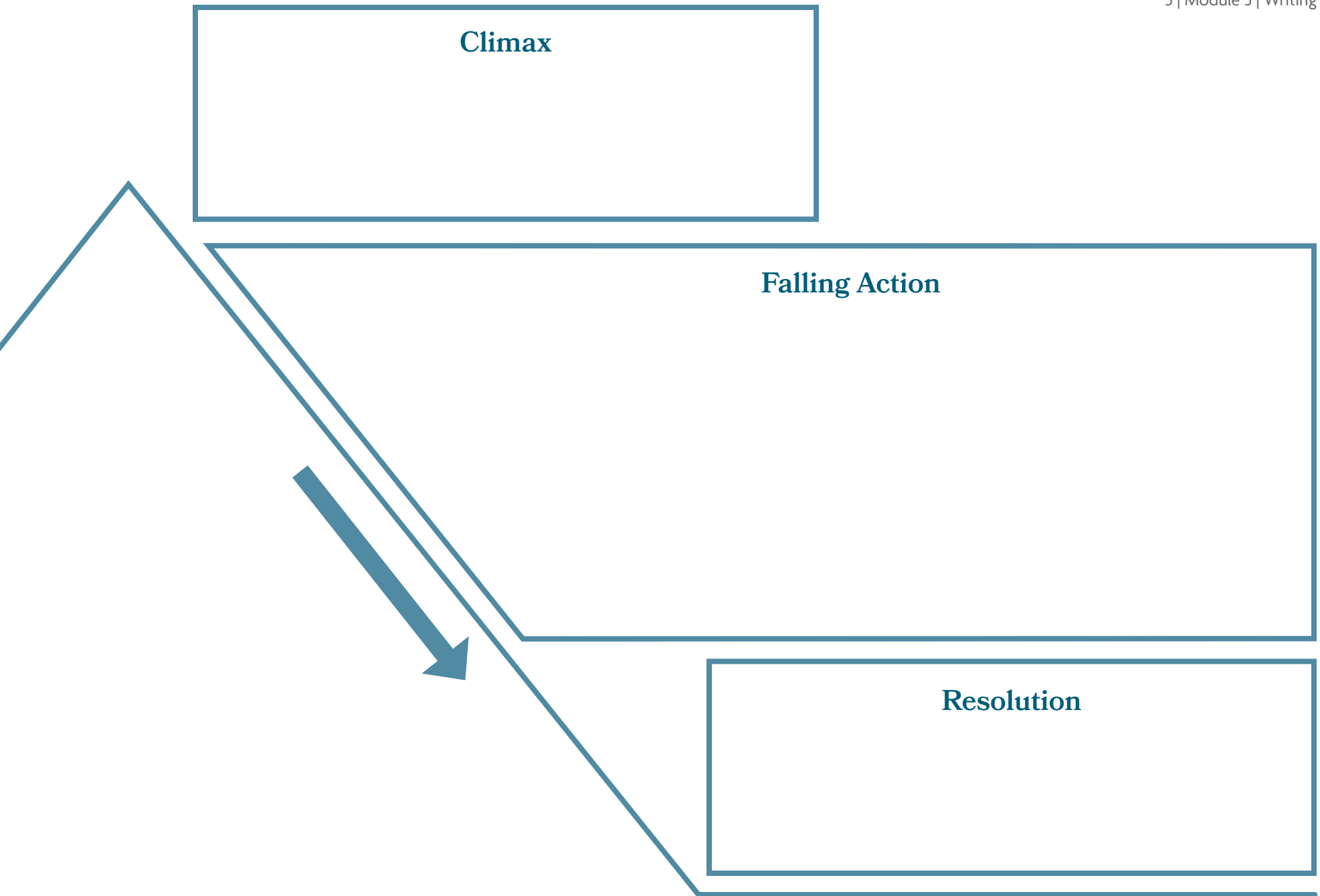
Narrative Writing Planner

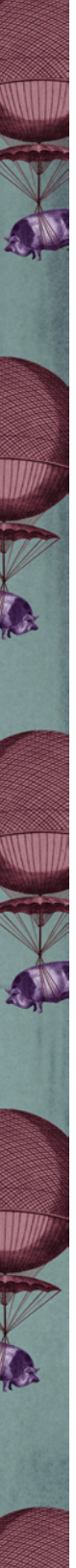
Module Task 2 | Add details for the story elements.

Prompt: Write a new sequence of events that lead to the Which's imprisonment.

<p>Setting</p>	<p>Rising Action</p>
<p>Characters</p>	
<p>Problem</p>	







Module Task 3

Prompt: Imagine the Humbug jumps to Conclusions again and must swim across the Sea of Knowledge. Write the climax, falling action, and resolution to complete the narrative.

_____ The Humbug was on his way to a party in his honor. He loudly proclaimed, “Nothing could possibly ruin this day.” He suddenly floated from his car and landed on the Island of Conclusions. _____

_____ After several days, the Humbug decided to swim back through the Sea of Knowledge. He struggled to stay afloat, but then a school of fish from the Golden School of Knowledge decided to help him. The Humbug was surrounded by a school of fish that wished to share knowledge with him. He thought he already knew all that he needed to know. _____



Checklist

Module Task 3 | Prompt: Imagine the Humbug jumps to Conclusions again and must swim across the Sea of Knowledge. Write the climax, falling action, and resolution to complete the narrative.

	Review 1	Review 2
Knowledge		
shows knowledge of how to use wordplay in characters' names	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of how to use wordplay for humor or effect	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of <i>The Phantom Tollbooth</i>	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
has an organized sequence of events from the climax to the resolution	<input type="checkbox"/>	<input type="checkbox"/>
uses transition words, phrases, or clauses to sequence events	<input type="checkbox"/>	<input type="checkbox"/>
has a resolution that brings the narrative to a close	<input type="checkbox"/>	<input type="checkbox"/>
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>

	Review 1	Review 2
uses description to develop characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses pacing to focus on key characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses sensory details and precise language to make writing clearer and more vivid	<input type="checkbox"/>	<input type="checkbox"/>

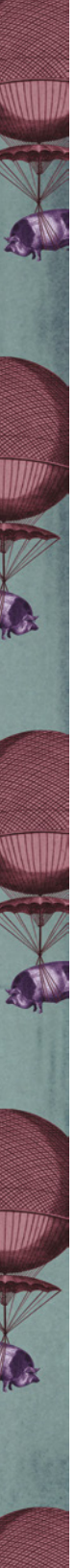
Language

uses commas to set apart the words <i>yes</i> and <i>no</i>	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to set off tag questions	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to show direct address of another character	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

Review 1 Comments

Review 2 Comments





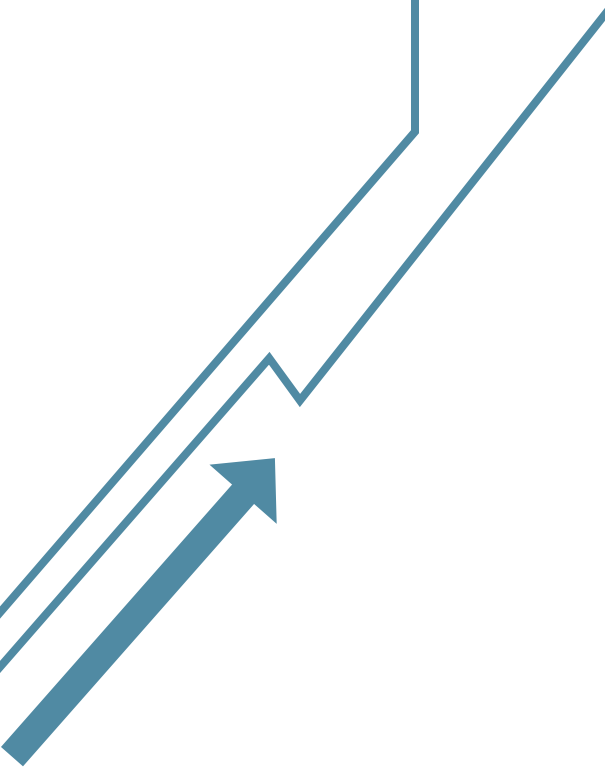


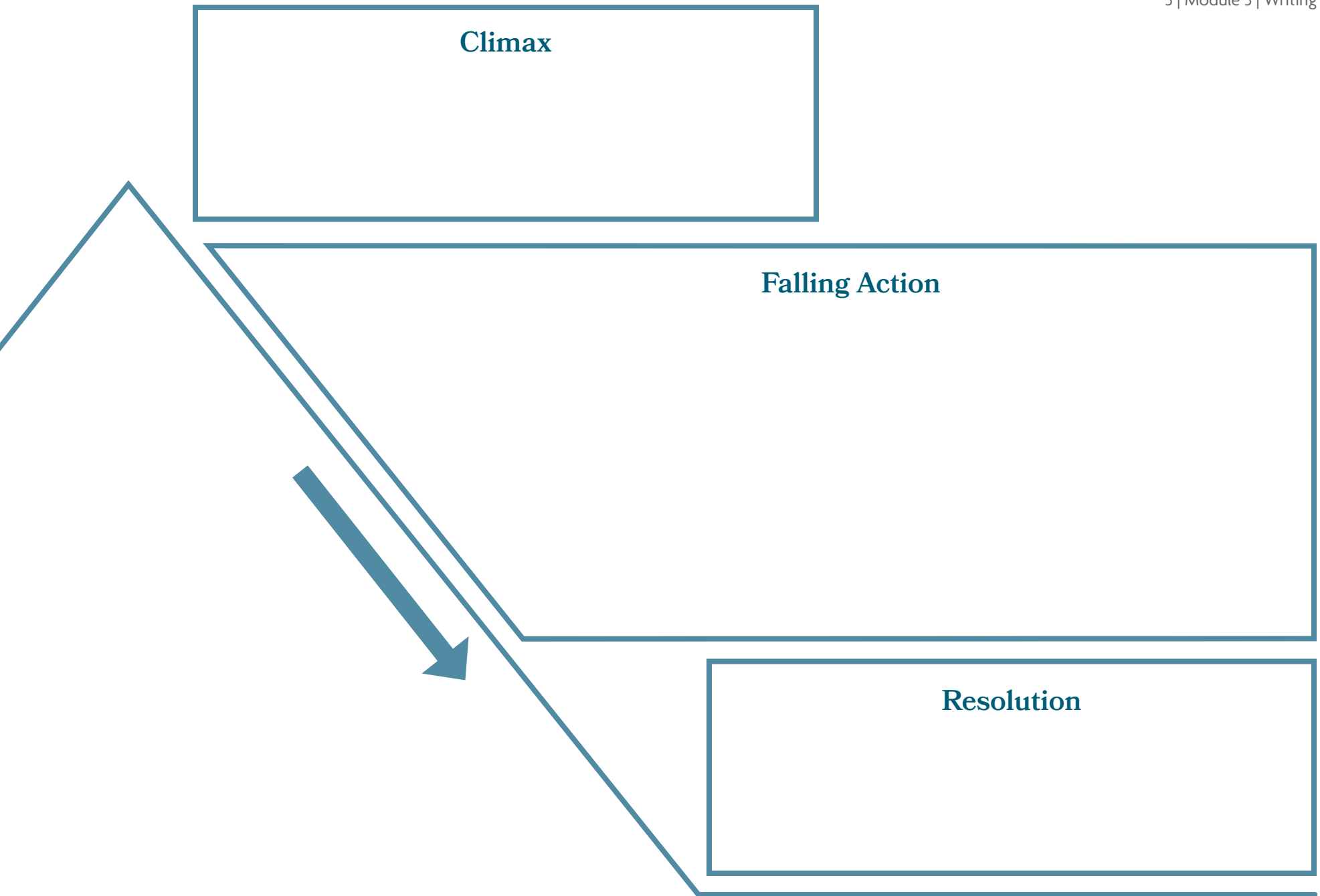
Narrative Writing Planner

Module Task 3 | Add details for the story elements.

Prompt: Imagine the Humbug jumps to Conclusions again and must swim across the Sea of Knowledge. Write the climax, falling action, and resolution to complete the narrative.

<p>Setting</p>	<p>Rising Action</p>
<p>Characters</p>	
<p>Problem</p>	







Checklist

End-of-Module Task | Prompt: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.

	Review 1	Review 2
Knowledge		
shows knowledge of how to use wordplay in characters' names	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of how to use wordplay for humor or effect	<input type="checkbox"/>	<input type="checkbox"/>
shows knowledge of <i>The Phantom Tollbooth</i>	<input type="checkbox"/>	<input type="checkbox"/>
Writing		
has a setting and characters	<input type="checkbox"/>	<input type="checkbox"/>
has a problem	<input type="checkbox"/>	<input type="checkbox"/>
has an organized sequence of events leading to a climax and resolution	<input type="checkbox"/>	<input type="checkbox"/>
uses transition words, phrases, or clauses to sequence events	<input type="checkbox"/>	<input type="checkbox"/>
has a resolution that brings the narrative to a close	<input type="checkbox"/>	<input type="checkbox"/>

	Review 1	Review 2
uses dialogue to show how characters interact and respond to situations	<input type="checkbox"/>	<input type="checkbox"/>
uses description to develop characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses pacing to focus on key characters and events	<input type="checkbox"/>	<input type="checkbox"/>
uses sensory details and precise language to make writing clearer and more vivid	<input type="checkbox"/>	<input type="checkbox"/>
creates an audio recording of the entire story	<input type="checkbox"/>	<input type="checkbox"/>
reads fluently during the audio recording	<input type="checkbox"/>	<input type="checkbox"/>
Language		
uses commas to set apart the words <i>yes</i> and <i>no</i>	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to set off tag questions	<input type="checkbox"/>	<input type="checkbox"/>
uses commas to show direct address of another character	<input type="checkbox"/>	<input type="checkbox"/>
spells grade-level-appropriate words correctly	<input type="checkbox"/>	<input type="checkbox"/>

Review 1 Comments

Review 2 Comments







Character Chart

End-of-Module Task | Complete all four columns with details about your character.

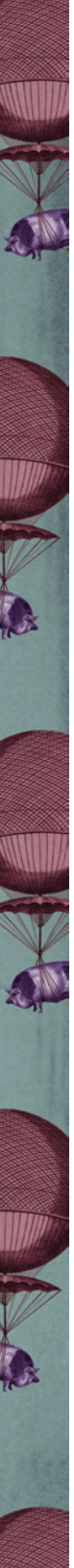
Name of Character

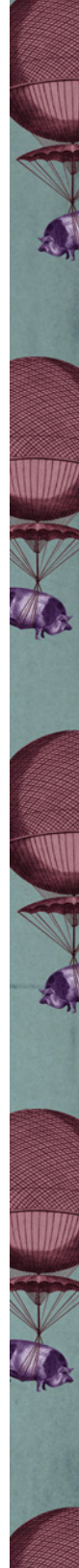
Wordplay with Name

Facts About the Character

Illustration





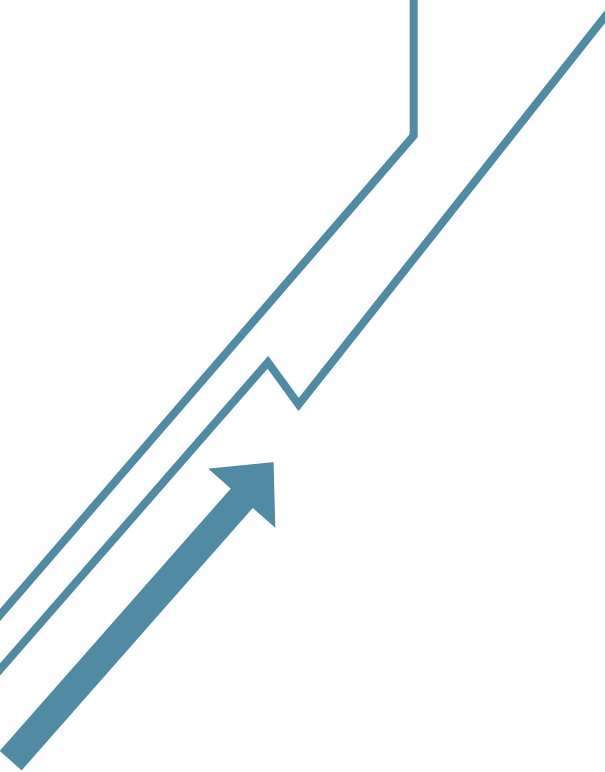


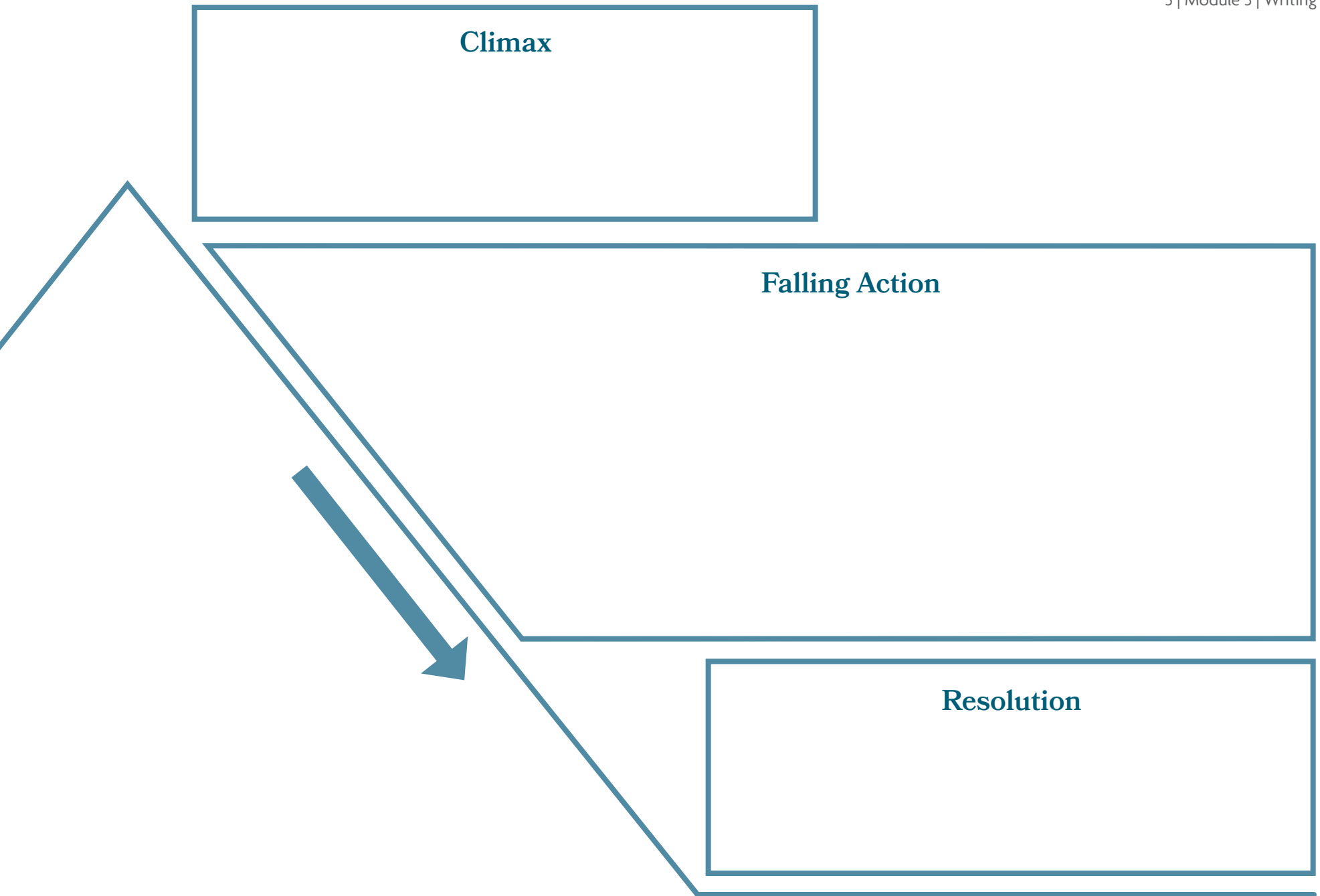
Narrative Writing Planner

End-of-Module Task | Add details for the story elements.

Prompt: Write a narrative in which Milo, Tock, and the Humbug meet a new character in the Mountains of Ignorance.

<p>Setting</p>	<p>Rising Action</p>
<p>Characters</p>	
<p>Problem</p>	







Sentence Strategies

Module 3

Strategy 1: Use prepositional phrases to make writing precise.

Examples: across, at, before, by, for, 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 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 of Venus live underground.

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.

Strategy 6: Use commas to set off the words *yes* and *no* and tag questions or to indicate direct address.

Examples: **Set off *yes* or *no*:** No, thank you. **Set off tag question:** It's there, isn't it? **Indicate direct address:** Is that our car, Jane?

Sample Sentence 1: Tock is a fierce watchdog, **isn't he?**

Sample Sentence 2: **No**, Milo does not stay in the Doldrums.

Sample Sentence 3: **Milo**, you must pay attention and think carefully to avoid the Doldrums.

Your Turn:

Norton Juster is a well-known author_____.

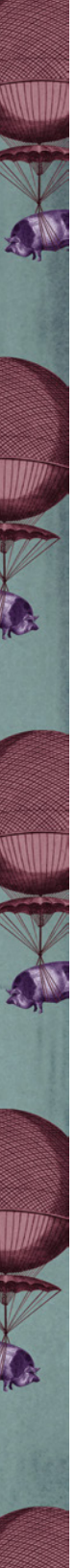
Yes_____.

Stay away from the Lethargarians_____.



Fluency







Fluency Practice

“Who’s on First?” transcript, passage 1

1. Ask a friend or adult to read with you.
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.

“Who’s on First?” transcript, passage 1, lines 1–33

by Bud Abbott and Lou Costello

Abbott: Well Costello, I’m going to New York with you. You know Bucky Harris, the Yankees’ manager, gave me a job as coach for as long as you’re on the team.

Costello: Look Abbott, if you’re the coach, you must know all the players.

Abbott: I certainly do.

Costello: Well you know I’ve never met the guys. So you’ll have to tell me their names, and then I’ll know who’s playing on the team.

Abbott: Oh, I’ll tell you their names, but you know it seems to me they give these ball players now-a-days very peculiar names.

Costello: You mean funny names?

Abbott: Strange names, pet names ... like Dizzy Dean ...

Costello: His brother Daffy.

Abbott: Daffy Dean ...

Costello: And their French cousin.

Abbott: French?

Costello: Goofé.

Abbott: Goofé Dean. Well, let's see, we have on the bags, Who's on first, What's on second, I Don't Know is on third ...

Costello: That's what I want to find out.

Abbott: I say Who's on first, What's on second, I Don't Know's on third.

Costello: Are you the manager?

Abbott: Yes.

Costello: You gonna be the coach too?

Abbott: Yes.

Costello: And you don't know the fellows' names.

Abbott: Well I should.





Fluency Practice

“Who’s on First?” transcript, passage 2

1. Ask a friend or adult to read with you.
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.

“Who’s on First?” transcript, passage 2, lines 55–89

by Bud Abbott and Lou Costello

Costello: Look, all I wanna know is when you sign up the first baseman, how does he sign his name?

Abbott: Who.

Costello: The guy.

Abbott: Who.

Costello: How does he sign ...

Abbott: That’s how he signs it.

Costello: Who?

Abbott: Yes. (PAUSE)

Costello: All I’m trying to find out is what’s the guy’s name on first base.

Abbott: No. What is on second.

Costello: I’m not asking you who’s on second.

Abbott: Who's on first.

Costello: One base at a time!

Abbott: Well, don't change the players around.

Costello: I'm not changing nobody!

Abbott: Take it easy, buddy.

Costello: I'm only asking you, who's the guy on first base?

Abbott: That's right.

Costello: OK.

Abbott: All right.

PAUSE

Costello: What's the guy's name on first base?

Abbott: No. What is on second.

Costello: I'm not asking you who's on second.

Abbott: Who's on first.

Costello: I don't know.

Abbott: He's on third, we're not talking about him.

Costello: Now how did I get on third base?

Abbott: Why you mentioned his name.

Costello: If I mentioned the third baseman's name, who did I say is playing third?

Abbott: No. Who's playing first.

Costello: What's on first?

Abbott: What's on second.

Costello: I don't know.

Abbott: He's on third.

Costello: There I go, back on third again! (PAUSE)



Fluency Practice

“Who’s on First?” transcript, passage 3

1. Ask a friend or adult to read with you.
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.

“Who’s on First?” transcript, passage 3, lines 100–133

by Bud Abbott and Lou Costello

Costello: Look, you gotta outfield?

Abbott: Sure.

Costello: The left fielder’s name?

Abbott: Why.

Costello: I just thought I’d ask you.

Abbott: Well, I just thought I’d tell ya.

Costello: Then tell me who’s playing left field.

Abbott: Who’s playing first.

Costello: I’m not ... stay out of the infield! I want to know what’s the guy’s name in the left field?

Abbott: No, What is on second.

Costello: I’m not asking you who’s on second.

Abbott: Who's on first!

Costello: I don't know.

Abbott and Costello together: Third base! (PAUSE)

Costello: The left fielder's name?

Abbott: Why.

Costello: Because!

Abbott: Oh, he's centerfield.

(PAUSE)

Costello: Look, you gotta pitcher on this team?

Abbott: Sure.

Costello: The pitcher's name?

Abbott: Tomorrow.

Costello: You don't want to tell me today?

Abbott: I'm telling you now.

Costello: Then go ahead.

Abbott: Tomorrow!

Costello: What time?

Abbott: What time what?

Costello: What time tomorrow are you gonna tell me who's pitching?

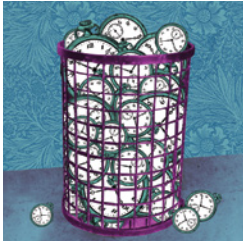
Abbott: Now listen. Who is not pitching.

Costello: I'll break your arm, you say who's on first! I want to know what's the pitcher's name?

Abbott: What's on second.

Costello: I don't know.

Abbott and Costello together: Third base!



Fluency Practice

The Phantom Tollbooth, passage 1

1. Ask a friend or 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.

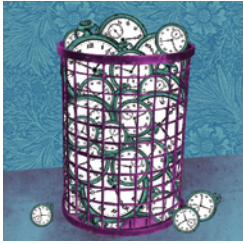
The Phantom Tollbooth, passage 1, page 9

by Norton Juster

There was once a boy named Milo who didn't know what to do with himself—not just sometimes, but always.

When he was in school he longed to be out, and when he was out he longed to be in. On the way he thought about coming home, and coming home he thought about going. Wherever he was he wished he were somewhere else, and when he got there he wondered why he'd bothered. Nothing really interested him—least of all the things that should have.

“It seems to me that almost everything is a waste of time,” he remarked one day as he walked dejectedly home from school. “I can't see the point in learning to solve useless problems, or subtracting turnips from turnips, or knowing where Ethiopia is or how to spell February.” And, since no one bothered to explain otherwise, he regarded the process of seeking knowledge as the greatest waste of time of all.



Fluency Practice

The Phantom Tollbooth, passage 2

1. Ask a friend or 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.

The Phantom Tollbooth, passage 2, pages 54–56

by Norton Juster

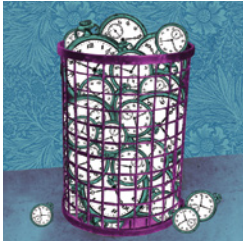
“A very pretty speech—s-p-e-e-c-h,” sneered the bee. “Now why don’t you go away? I was just advising the lad of the importance of proper spelling.”

“BAH!” said the bug, putting an arm around Milo. “As soon as you learn to spell one word, they ask you to spell another. You can never catch up—so why bother? Take my advice, my boy, and forget about it. As my great-great-great-grandfather George Washington Humbug used to say—”

“You, sir,” shouted the bee very excitedly, “are an impostor—i-m-p-o-s-t-o-r—who can’t even spell his own name.”

“... concern for the composition of words is the sign of a bankrupt intellect,” roared the Humbug, waving his cane furiously.

Milo didn’t have any idea what this meant, but it seemed to infuriate the Spelling Bee, who flew down and knocked off the Humbug’s hat with his wing.



Fluency Practice

The Phantom Tollbooth, passage 3

1. Ask a friend or 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.

The Phantom Tollbooth, passage 3, pages 96–97

by Norton Juster

“A simple task,” began the Humbug, suddenly wishing he were somewhere else, “for a brave lad with a stout heart, a steadfast dog, and a serviceable small automobile.”

“Go on,” commanded the king.

“Yes, please,” seconded Milo.

“All that he would have to do,” continued the worried bug, “is travel through miles of harrowing and hazardous countryside, into unknown valleys and uncharted forests, past yawning chasms and trackless wastes, until he reached Digitopolis (if, of course, he ever reached there). Then he would have to persuade the Mathemagician to agree to release the little princesses—and, of course, he’d never agree to agree to anything that you agreed with. And, anyway, if he did, you certainly wouldn’t agree to it.

“From there it’s a simple matter of entering the Mountains of Ignorance, full of perilous pitfalls and ominous overtones”



Fluency Practice

The Phantom Tollbooth, passage 4

1. Ask a friend or 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.

The Phantom Tollbooth, passage 4, excerpt from pages 166–167

by Norton Juster

“I’m as tall as can be”—and he grew straight up until all that could be seen of him were his shoes and stockings—“and I’m as short as can be”—and he shrank down to the size of a pebble. “I’m as generous as can be,” he said, handing each of them a large red apple, “and I’m as selfish as can be,” he snarled, grabbing them back again.

“I’m as strong as can be,” he roared, lifting an enormous boulder over his head, “and I’m as weak as can be,” he gasped, staggering under the weight of his hat. “I’m as smart as can be,” he remarked in twelve different languages, “and I’m as stupid as can be,” he admitted, putting both feet in one shoe.

Once again they conferred in busy whispers until all three agreed.

“It’s really very simple,” said the Humbug, twirling his cane.

“If everything you say is true,” added Tock.

“Then, without a doubt,” Milo concluded brightly, “you must be Canby.”



Fluency Practice

The Phantom Tollbooth, passage 5

1. Ask a friend or 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.

The Phantom Tollbooth, passage 5, page 233

by Norton Juster

“It has been a long trip,” said Milo, climbing onto the couch where the princesses sat; “but we would have been here much sooner if I hadn’t made so many mistakes. I’m afraid it’s all my fault.”

“You must never feel badly about making mistakes,” explained Reason quietly, “as long as you take the trouble to learn from them. For you often learn more by being wrong for the right reasons than you do by being right for the wrong reasons.”

“But there’s so much to learn,” he said, with a thoughtful frown.

“Yes, that’s true,” admitted Rhyme; “but it’s not just learning things that’s important. It’s learning what to do with what you learn and learning why you learn things at all that matters.”

“That’s just what I mean,” explained Milo as Tock and the exhausted bug drifted quietly off to sleep. “Many of the things I’m supposed to know seem so useless that I can’t see the purpose in learning them at all.”

“You may not see it now,” said the Princess of Pure Reason, looking knowingly at Milo’s puzzled face, “but whatever we learn has a purpose and whatever we do affects everything and everyone else, if even in the tiniest way.”



Volume of Reading





Volume of Reading Questions

Module 3 | After reading or listening to a text, add to your reading log for module 3. 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 wordplay reveal?
Distill	What is a central idea in this text?
Know	How does this text build my knowledge?
Essential Question	How and why do writers play with words?
Your Knowledge	How can playing with words enrich your life? How do people in your family or community show persistence?



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

Date	Title	Pages

Date	Title	Pages



Date	Title	Pages

Date	Title	Pages



Date	Title	Pages

Date	Title	Pages



Date	Title	Pages

Date	Title	Pages



Date	Title	Pages



Glossary



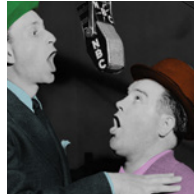


Glossary

Module 3 | Parts of Speech Key: **(n.)** noun, **(v.)** verb, **(adj.)** adjective

comedy (n.)

words or actions meant to make an audience laugh



Notes 

conclusion (n.)

1. a final decision or judgment, an opinion or decision that is formed after a period of thought or research
2. the last part of something

Notes 

confusion (n.)

1. the feeling of not understanding something clearly
2. the act of mistaking one person or thing for another
3. a situation in which many things happen in a way that is mixed up and disorganized

contradiction (n.)

the act of saying something that is opposite or very different in meaning to something else

diction (n.)

the way in which words are used in speech or writing

digit (n.)

a written symbol for any of the numbers 0 to 9

dodecahedron (n.)

a solid having 12 plane faces

humbug (n.)

1. someone or something that is not honest or true
2. nonsense

idiom (n.)

an expression with a distinct meaning that cannot be understood from its separate parts



ignorance (n.)

a lack of knowledge, understanding, or education; the state of being ignorant



infinity (n.)

a space, amount, or period of time that has no limits or end

juxtaposition (n.)

the placement of different things together to create an interesting effect or to show how they are the same or different

knowledge (n.)

information, understanding, or skill that you get from experience or education



monotonous (adj.)

used to describe something that is boring because it is always the same

Notes 

persistence (n.)

1. the quality that allows someone to continue doing something or trying to do something though it is difficult or opposed by other people
2. the state of occurring or existing beyond the usual, expected, or normal time

phantom (adj.)

not real but felt or experienced as something real

pun (n.)

a humorous way of using a word or phrase to suggest more than one meaning



rhyme or reason (idiom)

good sense or reason



surreal (adj.)

very strange or unusual; having the quality of a dream



tollbooth (n.)

a small building where you pay a toll to use a road or bridge

Notes 

transfix (v.)

to cause someone to sit or stand without moving because of surprise, shock, or interest

transformation (n.)

a complete or major change in appearance or form



unabridged (adj.)

not shortened by leaving out some parts: not abridged

wisdom (n.)

1. knowledge gained by having many experiences in life
2. advice or information given to a person



wordplay (n.)

playful or clever use of words



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Explore documents that take you back in time.

Write like an author.

Discuss and debate topics you care about.

Study art to make paintings come to life.

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GRADE 5 MODULES

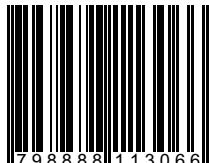
Module 1 | Handed Down

Module 2 | Extreme Settings

Module 3 | **Wordplay**

Module 4 | Windy City Poetry

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ON THE COVER

Time Transfixed, 1938

Rene Magritte (1898–1967)

Oil on canvas, 147 × 98.7 cm

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every child
is capable of
greatness