

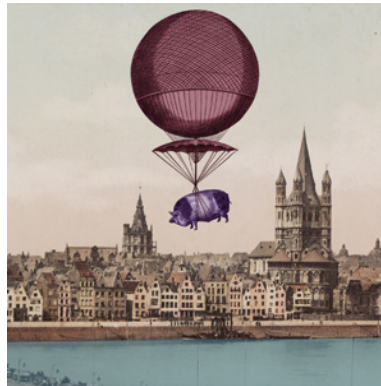
5

PROLOGUE

Module 3

Wordplay





Prologue | 5 | Module 3

Wordplay

How and why do writers play with words?



Great Minds® is the creator of *Eureka Math*®, *Eureka Math*²®, *Wit & Wisdom*®, *Arts & Letters*™, and *PhD Science*®.

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Arc C | *The Phantom Tollbooth*

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- **Language Progress** | Use commas to set off *yes*, *no*, and tag questions.



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- **Language Progress** | Use sensory details and precise language to make writing clearer and more vivid.

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- **Learning Goal** | Use interjections to express strong emotion.
- **Language Progress** | Read fluently during the audio recording.

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- **Language Progress** | Listen closely to explain a speaker's points and evidence.

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- **Language Progress** | Connect new ideas to the current discussion.



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ESSENTIAL QUESTION

How and why do writers play with words?



PROLOGUE MODULE FOCUS

In module 3, *Arts & Letters Prologue*™ lessons focus on helping students deepen their understanding of how and why writers play with words.

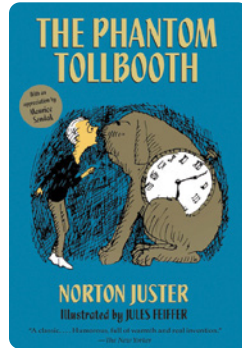
- *Prologue* lessons support reading development by examining how an author's use of wordplay offers humor and joy. Students explore an author's use of idioms and what each idiom means.
- *Prologue* lessons support writing development by providing opportunities for students to practice narrative writing techniques, such as using wordplay in characters' names and as a source of humor. Students practice pacing techniques and using sensory language to make their writing clear and vivid. Finally, students practice using dialogue in their writing to develop the character and the plot.
- *Prologue* lessons support speaking and listening development by providing more instruction and practice for the module's speaking and listening goals: Listen closely to explain a speaker's points and evidence, and connect new ideas to the current discussion. Use the Module 3 Speaking and Listening Goal Tracker to track progress toward these goals.
- *Prologue* lessons support language development by providing students with opportunities to form and employ correct perfect verb tense and other verb tenses to convey various times, sequences, and states. While writing, students practice using interjections to express strong emotions and using commas to offset tag questions.

PROLOGUE TEXTS

Book

Literary

- *The Phantom Tollbooth*, Norton Juster and Jules Feiffer



Transcript

- “Who’s on First?” transcript, Bud Abbott and Lou Costello



KNOWLEDGE THREADS

- Wisdom is acquired through curiosity, knowledge, and experience.
- Literary journeys can teach us about the power of persistence.
- Writers use wordplay to create confusion and humor and to engage their audience.
- Writers and artists use the techniques of their craft to create dramatic effects and to develop themes.

PROLOGUE MATERIALS AND PREPARATION

Prepare the following materials for use throughout the module.

- Determine how to access module texts.
- Determine how to display *Prologue* reference charts, *Prologue* student resources, and select *Learn* book pages. These are listed in the Materials section of each lesson.
- Print or copy student resources from the *Prologue* Student Resources appendix. These are listed in the Materials section of each lesson.
- Determine how to access the Module 3 Speaking and Listening Goal Tracker from the digital platform.
- Ensure access to the module 3 Knowledge Cards.
- Ensure students have paper for short responses. They can use their journals or other paper.
- For a comprehensive list of all the materials used in the module, see the digital platform.



Table in a Park with a B.B. Bird in the Background
Fig. 101. The ostrich-like Ostrich, 1. (Shutterstock.com)



PROLOGUE ENGLISH LANGUAGE DEVELOPMENT STANDARDS

Arts & Letters Prologue lessons for module 3 provide additional language support to develop the following English Language Development (ELD) standards. Educators should consult their state's ELD standards and proficiency descriptors to identify the best ways to help multilingual learners reach the module's learning goals. See the digital platform for a lesson-by-lesson breakdown of ELD standards.

WIDA Standards

ELD-SI.4-12.Narrate: Multilingual learners will

- Share ideas about one's own and others' lived experiences and previous learning
- Connect stories with images and representations to add meaning
- Recount and restate ideas to sustain and move dialogue forward

ELD-SI.4-12.Inform: Multilingual learners will

- Report on explicit and inferred characteristics, patterns, or behavior
- Describe parts and wholes of a system
- Sort, clarify, and summarize relationships
- Summarize most important aspects of information

ELD-SI.4-12.Explain: Multilingual learners will

- Generate and convey initial thinking

ELD-SI.4-12.Argue: Multilingual learners will

- Support or challenge an opinion, premise, or interpretation

ELD-LA.4-5.Narrate.Interpretive: Multilingual learners will interpret language arts narratives by

- Analyzing how character attributes and actions develop across event sequences
- Determining the meaning of words and phrases used in texts, including figurative language, such as metaphors and similes

ELD-LA.4-5.Narrate.Expressive: Multilingual learners will construct language arts narratives that

- Develop story with complication and resolution, time and event sequences
- Engage and adjust for audience

ELP Standards

Standard 1: An ELL can construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.

Standard 2: An ELL can participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

Standard 3: An ELL can speak and write about grade-appropriate complex literary and informational texts and topics.

Standard 4: An ELL can construct grade-appropriate oral and written claims and support them with reasoning and evidence.

Standard 7: An ELL can adapt language choices to purpose, task, and audience when speaking and writing.

Standard 8: An ELL can determine the meaning of words and phrases in oral presentations and literary and informational text.

Standard 9: An ELL can create clear and coherent grade-appropriate speech and text.

Standard 10: An ELL can make accurate use of standard English to communicate in grade-appropriate speech and writing.

PROLOGUE LANGUAGE CONNECTIONS

Students' home languages and cultures are assets that everyone in the school setting should value and celebrate. Teachers can support the strategic use of home languages to facilitate activating background knowledge, acquiring ELA knowledge and world knowledge, and engaging with grade-level content. This can happen individually or in groups. Teachers should encourage students to draw explicit metalinguistic connections between English and their home language through cognates and morphological awareness.

Multilingual learners in the United States speak a variety of languages, but an increasing majority speak Spanish at home. In 2019, more than 75 percent of students identified as “English learners” spoke Spanish as a home language (National Center for Education Statistics). For this reason, we offer a number of supports for the Spanish language.

Contrastive Analysis

This module focuses on helping students to understand, form, and correctly use perfect and other verb tenses to convey various times, sequences, and states. *Prologue* lessons help students understand the use of commas to set off tag questions. For students who also speak other language(s), the grammatical rules of English may be confusing. Here are some grammatical differences for which students may need extra explanation and modeling of this structure. In addition to Spanish, we compare English to Arabic and Chinese, the second and third most common languages spoken among multilingual learners in the United States (National Center for Education Statistics).

Language	Similarity	Difference
Spanish	<p>Spanish also uses tenses for verbs. Verbs need to agree with the subject of the sentence. As in English, the past perfect tense is used to indicate past actions that happened before other past actions. This tense is also formed with an auxiliary verb and a past participle in Spanish.</p> <p>Commas are also used to set off elements of a list, nonessential information, and some clauses.</p>	<p>In Spanish, verbs must agree with the subject of the sentence in both gender and number.</p> <p>In Spanish, no comma is used to set off the last element of a list.</p>
Arabic	<p>Both English and Arabic express the past, present, and future tenses.</p> <p>Commas are used in the same way to set off tag questions.</p>	<p>There is no past perfect tense in Arabic. Generally, English has a wider range of tenses compared to Arabic (which has essentially three tenses: past, present, and future).</p>
Chinese	<p>As in English, commas are used to separate clauses within a sentence, and to indicate pauses.</p>	<p>Chinese does not have verb tense(s); context and auxiliary or modal verbs, modal particles, and usage of time will “decline” the verb or verb phrases in comparison to English.</p>

Spanish Cognates

Here are Spanish cognates for terms taught in module 3 *Prologue* lessons. Teacher notes in the lessons draw attention to Spanish language cognates. Use an online Spanish dictionary for pronunciation guidance or to play a recording of the Spanish cognate for students.

Term	Cognate
attitude (n.)	actitud (s.)
comedy (n.)	comedia (s.)
lethargy (n.)	letargo (s.)
persistence (n.)	persistencia (s.)
problem (n.)	problema (s.)

MODULE PLAN




Essential Question | How and why do writers play with words?

KEY

 = **assessment**

 = **Prologue lesson**

Arc A | “Who’s on First?”

Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	Lesson 6
Opening Bookend	Wonder “Who’s on First?” <i>Time Transfixed</i> <i>The Persistence of Memory</i>	Organize “Who’s on First?” <i>Time Transfixed</i> <i>The Persistence of Memory</i> 	Reveal “Who’s on First?” <i>Time Transfixed</i> <i>The Persistence of Memory</i> 	Distill “Who’s on First?” <i>Time Transfixed</i> <i>The Persistence of Memory</i> 	Know “Who’s on First?” excerpt from “Who’s on First?” article <i>Time Transfixed</i> <i>The Persistence of Memory</i>













Arc B | *The Phantom Tollbooth*

Lesson 7 Wonder <i>The Phantom Tollbooth</i> P	Lesson 8 Organize <i>The Phantom Tollbooth</i> P	Lesson 9 Reveal <i>The Phantom Tollbooth</i> P	Lesson 10 Organize <i>The Phantom Tollbooth</i>	Lesson 11 Reveal <i>The Phantom Tollbooth</i> P	Lesson 12 Organize <i>The Phantom Tollbooth</i>
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Lesson 13 Organize <i>The Phantom Tollbooth</i> P	Lesson 14 Organize <i>The Phantom Tollbooth</i>	Lesson 15 Organize <i>The Phantom Tollbooth</i> P Module Task 1 completed	Lesson 16 Reveal <i>The Phantom Tollbooth</i>	Lesson 17 Distill <i>The Phantom Tollbooth</i> P	Lesson 18 Know <i>The Phantom Tollbooth</i>
--	--	---	--	---	--

Lesson 19 P Reading Comprehension Assessment 1	Lesson 20 Responsive Teaching
---	---

Arc C | *The Phantom Tollbooth*

Lesson 21 Organize <i>The Phantom Tollbooth</i> 	Lesson 22 Organize <i>The Phantom Tollbooth</i>	Lesson 23 Organize <i>The Phantom Tollbooth</i>   Module Task 2 completed	Lesson 24 Reveal <i>The Phantom Tollbooth</i> 	Lesson 25 Organize <i>The Phantom Tollbooth</i>	Lesson 26 Organize <i>The Phantom Tollbooth</i> 
Lesson 27 Reveal <i>The Phantom Tollbooth</i> 	Lesson 28 Organize <i>The Phantom Tollbooth</i>	Lesson 29 Organize <i>The Phantom Tollbooth</i> 	Lesson 30 Organize <i>The Phantom Tollbooth</i>   Module Task 3 completed	Lesson 31 Reveal <i>The Phantom Tollbooth</i> 	Lesson 32 Distill <i>The Phantom Tollbooth</i> 
Lesson 33 Know <i>The Phantom Tollbooth</i>	Lesson 34  Reading Comprehension Assessment 2	Lesson 35 Responsive Teaching			

Module Finale

Lesson 36 Know module texts	Lesson 37 Know <i>The Phantom Tollbooth</i>	Lesson 38 Know <i>The Phantom Tollbooth</i>	Lesson 39 Know <i>The Phantom Tollbooth</i>  End-of-Module Task completed	Lesson 40 Closing Bookend
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Prologue to Lesson 3

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students identify the literal meaning of the dialogue at the beginning of the skit “Who’s on First?” As they discuss the actors’ dialogue, students practice reading fluently. This work prepares students to summarize what is happening in “Who’s on First?” in lesson 3.

Learning Goal

Identify what is happening in “Who’s on First?”

 **LEARNING TASK:** Describe the problem in “Who’s on First?”


Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Read fluently during the audio recording.

To support students with beginning English proficiency, read aloud 5–7 lines of dialogue from the transcript, modeling pacing and expression. Then Echo Read the same lines. To support students with intermediate English proficiency, assign partners the role of Abbott or Costello and instruct students to partner read a section of dialogue from the transcript with pacing and expression.

Vocabulary

comedy (n.)

problem (n.) 

Materials

TEACHER

- “Who’s on First?” transcript (digital platform)
- Baseball Field for “Who’s on First?” (*Learn* book)
- Knowledge Card: *comedy*

STUDENTS

- “Who’s on First?” transcript (*Learn* book)

Preparation

- none

LAUNCH 5 minutes

Discuss Prior Knowledge

1. Facilitate a brief discussion of this question:

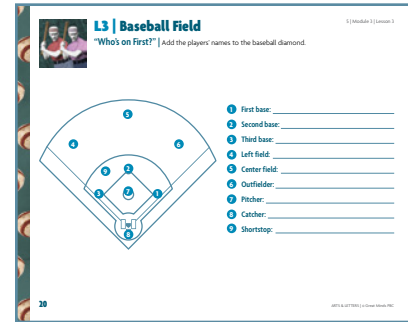
 **What do you know about baseball?**

2. Display the Baseball Field for “Who’s on First?” Point to each base and read aloud the position. Explain that a player who covers a specific base is said to be “on” that base.

Language Expansion

For students with intermediate English proficiency, invite them to identify the bases and positions that they know.

3. Tell students that they will read a humorous, or funny, skit about baseball.



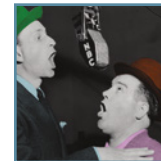
LEARN 20 minutes

Identify the Problem in “Who’s on First?”

1. Review the vocabulary term *comedy* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

Language Support

The term *comedy* has a Spanish cognate: *comedia*. Share this language connection with students whose home language is Spanish.



Definition

comedy (n.): words or actions meant to make an audience laugh

2. Display and direct students to the “Who’s on First?” transcript, located in the *Learn* book. Explain that “Who’s on First?” is a comedy skit performed by two actors and that a transcript is a written record of an oral performance that has already taken place.
3. Echo Read lines 1–5.
4. Ask this question:

☞ **What are the names of the two actors?**

5. Reinforce the correct response: Abbott and Costello.
6. Remind students that the skit is about baseball. Direct attention to line 1, and instruct students to discuss these questions with a partner:

☞ **What is Abbott’s job in the skit?**

☞ **What is Costello’s job in the skit?**

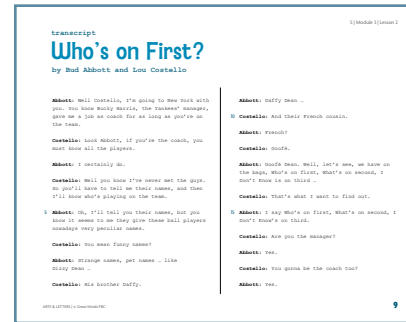
7. Reinforce the correct responses: Abbott—baseball coach; Costello—baseball player.

Language Expansion

For students with intermediate English proficiency, invite them to explain how they know Costello is a baseball player.

Confirm that the phrase *for as long as you’re on the team* identifies Costello as a baseball player on the team.

8. Instruct students to write the label *coach* next to Abbott’s name on line 1 of the transcript and *player* next to Costello’s name on line 2.



9. Instruct students to partner read line 4 and discuss this question:

 **What information is Costello asking for?**

10. Reinforce the correct response: the names of the other players on the team.

11. Echo Read line 13, and ask this question:

 **What do you notice about the names of the players on first, second, and third base?**

Language Support

For students with beginning English proficiency, add the first, second, and third base players' names to the Baseball Field for "Who's on First?"

Key Ideas

- They don't sound like people's names.
- *Who* and *What* are pronouns.
- *Who* and *What* are question words.
- *I Don't Know* is a common thing people say.

12. Echo Read lines 22–39, modeling fluent reading.

13. Assign students the role of Abbott or Costello. Instruct students to partner read their actor's lines in lines 22–39 and discuss this question:

 **What is the name of the player on first base?**

14. Reinforce the correct response: Who.

15. Instruct students to Think–Pair–Share to answer these questions:

 **Is Abbott answering Costello's questions?**

 **Why is Costello confused?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss these questions.

Key Ideas

- Yes, Abbott is answering Costello's questions.
- **reasons Costello is confused:** doesn't understand that Who is the first baseman's name; name *Who* sounds like the question word *who*; thinks Abbott is repeating his question instead of answering it

16. Introduce the vocabulary term *problem* by displaying the word and definition. Engage students in Vocabulary Exploration.

Emphasize that a comedy often includes a problem to make the audience laugh.

Language Support


The term *problem* has a Spanish cognate: *problema*. Share this language connection with students whose home language is Spanish.

Definition

problem (n.): something that causes trouble or worry; a challenge

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to describe the problem in “Who’s on First?” by completing this sentence frame: Abbott says _____, and Costello thinks _____.

Analyze Student Progress

Monitor: Do students describe the misunderstanding between what Abbott says and what Costello thinks Abbott says?

Offer Immediate Support: If students need additional support describing what Abbott says and what Costello thinks, direct them to lines 31–33 and help them retell the exchange. Then ask these questions: What does Abbott tell Costello? What does Costello think about what Abbott is saying?

2. Invite a few students to share their responses.

Key Ideas

- Abbott says Who is on first, and Costello thinks Abbott is repeating the same question he asked.
- Abbott says Who plays first base, and Costello thinks Abbott isn’t answering his question.
- Abbott says Who is on first, and Costello thinks Abbott isn’t answering his question.
- Abbott says Who is the first baseman, and Costello thinks *Who* is a question word.

3. Summarize that reading a text out loud with a partner can support understanding of what is happening.



Prologue to Lesson 4

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students analyze wordplay in “Who’s on First?” As they discuss the effects of wordplay, students practice showing knowledge of how to use wordplay in characters’ names. This work prepares students to compare the experience of reading the transcript and watching the video in lesson 4.

Learning Goal

Analyze the use of wordplay in “Who’s on First?”

 **LEARNING TASK:** Explain the effect of wordplay in a character’s name from “Who’s on First?”

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Show knowledge of how to use wordplay in characters’ names.

To support students with beginning English proficiency, create and display a chart that lists the multiple meanings of each pun. To support students with intermediate English proficiency, instruct them to work with a partner to read lines 120–125 of the “Who’s on First?” transcript and explain the use of wordplay in a character’s name.

Vocabulary

pun (n.)

wordplay (n.)

Materials

TEACHER

- “Who’s on First?” transcript (digital platform)
- Knowledge Cards: *wordplay*, *pun*

STUDENTS

- Fluency Practice for the “Who’s on First?” transcript, passages 1–3 (*Learn* book, Fluency)

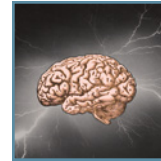
Preparation

- none

LAUNCH 5 minutes

Practice Vocabulary

1. Review the vocabulary term *wordplay* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
2. Display and Echo Read this sentence: “Using a broken pencil is pointless” is clever wordplay.
3. Direct attention to the word *pointless*. Explain that the sentence means that it doesn’t make sense to use a broken pencil because it won’t write.

**Definition**

wordplay (n.): playful or clever use of words

Explain that the suffix *-less* means “without,” and instruct students to discuss this question with a partner:

 **How might the pencil be literally pointless?**

4. Reinforce the correct response: The tip of the pencil doesn’t have a point.

Language Support

For students with beginning English proficiency, show a pencil with a point and one without a point.

Emphasize that *pointless* is an example of wordplay because the word has multiple meanings.

5. Tell students that they will examine wordplay in “Who’s on First?”

LEARN 20 minutes


Examine Wordplay in “Who’s on First?”

1. Display the Fluency Practice for the “Who’s on First?” transcript, passages 1–3, and direct students to the pages in their *Learn* book.

The image shows three pages of Fluency Practice for the transcript “Who’s on First?”. Each page is for a different passage (1, 2, and 3) and includes the following components:

- Fluency Practice** title and a small photo of two people.
- Instructions: “Who’s on First?” transcript, passage [1/2/3]. 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.
- A table with columns for “Initials” and “Comments” and rows for “Day 1 Accuracy”, “Day 2 Phrasing”, “Day 3 Expression”, “Day 4 Rate”, and “Retelling”.
- Fluency Elements** section with definitions:
 - 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.
- Page numbers 119, 121, and 127 at the bottom.

2. Direct attention to passage 3, and read aloud lines 100–105, modeling how to read fluently.
3. Ask this question:

 **What is the name of the person who plays left field?**
4. Reinforce the correct response: *Why*.
5. Instruct students to annotate line 103 by adding to the end of the line the word *Why* followed by a question mark.
6. Read aloud lines 100–105, substituting the question *Why?* for line 103.

7. Ask this question:

 **How does the question *Why?* change the meaning of the dialogue?**

Key Ideas

- It helps the dialogue make more sense.
- Making *why* a question reveals what Costello thinks Abbott is saying.

8. Ask this question:

 **What makes this language confusing for the two actors?**

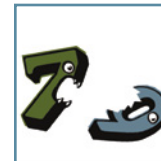
Language Support

For students with beginning English proficiency, ask these questions: What does the word *why* mean to Abbott? What does it mean to Costello?

9. Reinforce the correct response: Abbott uses “Why” as the name of a baseball player, but Costello hears the word *why* as a question and thinks that Abbott is asking him why he wants to know the name of the left fielder.

10. Review the vocabulary term *pun* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

11. Explain that the use of the word *why* is a pun because it suggests more than one meaning: a baseball player’s name and a question word.



Definition

pun (n.): a humorous way of using a word or phrase to suggest more than one meaning

12. Echo Read lines 106–112.

Language Expansion

For students with intermediate English proficiency, assign students the role of Abbott or Costello, and invite them to partner read lines 106–112 for the whole group.

13. Direct attention to lines 106–107, and ask these questions:

 **Which word is a pun in these lines?**

 **How do you know?**

14. Reinforce the correct responses:


- **pun**—*who*
- **how I know**—The word has a different meaning for each speaker. Abbott uses “Who” as the name of the first baseman, but Costello hears the word *who* as a question.

Language Support

For students with beginning English proficiency, explain that “who’s” is the contraction of the words *who is*.

15. Instruct students to discuss these questions with a partner:

 **Which word is a pun in lines 108–109?**

 **How do you know?**

16. Reinforce the correct responses:

- **pun**—*what*
- **how I know**—The word has a different meaning for each speaker. Costello uses *what* as a question word, while Abbott uses “What” as the name of the player on second base.

17. Emphasize that although the words *why*, *who*, and *what* are question words, Abbott uses them as names, which causes confusion for both Abbott and Costello. Their confusion is funny to the audience.

LAND 5 minutesDemonstrate Learning

1.  **Introduce the learning task.** Instruct students to Think–Pair–Share to answer this question:

 **What makes the wordplay in “Who’s on First?” funny, or humorous?**

Analyze Student Progress

Monitor: Do students demonstrate understanding that confusion about the multiple meanings of the words is humorous?

Offer Immediate Support: If students need additional support describing the effect of the wordplay, direct attention to an exchange that shows the characters’ different understandings of the same word. Ask these questions: What do you know that the characters do not? What is the effect of seeing their confusion?

2. Listen for students to determine the correct response: Because the actors have different meanings for the same word, neither knows why the other doesn’t understand him. Their confusion is funny.
3. Summarize that writers use wordplay to create confusion and humor.



Prologue to Lesson 5

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students analyze wordplay and delivery in “Who’s on First?” As they discuss whether wordplay or delivery makes the sketch funny, students practice listening closely to explain a speaker’s points and evidence. This work prepares students to determine a central idea about the “timelessness” of “Who’s on First?” in lesson 5.

Learning Goal

Discuss ideas about what makes “Who’s on First?” funny.


 **LEARNING TASK:** Explain a partner’s idea about whether the wordplay or the delivery is the funniest part of “Who’s on First?”

Language Progress

In this lesson, students work on this module speaking and listening goal: Listen closely to explain a speaker’s points and evidence.

To support students with beginning English proficiency, prompt students to use a nonverbal signal (e.g., a thumbs-up) when they hear other students share a piece of evidence. To support students with intermediate English proficiency, encourage them to pause as they share their ideas and to ask their partners this question: Do you understand? Then, after students restate their partners’ ideas, encourage them to ask this question: Did I understand correctly?

Vocabulary

delivery (n.) 

wordplay (n.)

Materials

TEACHER

- “Who’s on First?” video (digital platform)
- Knowledge Card: *wordplay*

STUDENTS

- Talking Tool (*Learn* book)

Preparation

- none

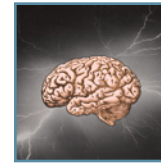
LAUNCH 5 minutes

Discuss Prior Knowledge

1. Facilitate a brief discussion of this question:

 **What is the funniest part of the sketch “Who’s on First?”**

2. Review the vocabulary term *wordplay* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
3. Collaborate with students to identify a response from the discussion that is an example of wordplay.
4. Introduce the vocabulary term *delivery* by displaying the term and definition. Engage students in Vocabulary Exploration.
5. Explain that delivery includes these elements: speed of speaking (fast, medium, slow), volume of speaking (loud, medium, quiet), feelings expressed, and facial and body gestures.
6. Tell students that they will discuss how wordplay and delivery make the sketch funny by listening and responding to each other’s ideas.



Definition

wordplay (n.): playful or clever use of words

Definition

delivery (n.): the way someone delivers a speech, statement, etc. to a group of people

LEARN 20 minutes

Analyze Wordplay and Delivery in “Who’s on First?”

1. Tell students that they will examine two sections of the “Who’s on First?” video.
2. Display and Echo Read these questions:
 - What about the wordplay makes this part of the sketch funny?
 - What about the delivery makes this part of the sketch funny?
3. Instruct students to think about the two displayed questions as you play “Who’s on First?” from 2:03 to 2:30.

Language Supports

For students with beginning English proficiency, slow the speed of the video and turn on closed captioning.

For students whose home language is Spanish, play the Spanish version of the video.

Teacher Note

In a few places, the language in the video differs slightly from that in the transcript.

4. Direct attention to the displayed questions. Think aloud to model how to answer the first question.
5. Direct attention to the second question. Remind students of these elements of delivery: speed of speaking (fast, medium, slow), volume of speaking (loud, medium, quiet), feelings expressed, facial and body gestures.

Teacher Note

Based on student needs, display a list of the delivery elements and illustrate their meaning by changing the volume and rate of your speech, demonstrating different feelings through your tone of voice, and making facial and body gestures.

Sample Think Aloud

Costello doesn’t know that Who is the name of a baseball player, and he thinks that Abbott keeps repeating the same question Costello is asking him.

6. Ask this question:

 **What about the delivery makes this part of the sketch funny?**

Provide an example of something in the delivery that makes this part of the sketch funny (e.g., Costello's body gesture of stamping his feet).

Key Ideas

- **speed:** the fast pace of talking
- **volume:** Costello raising his voice so he is almost shouting
- **feeling:** Costello's frustration in contrast to Abbott's calm
- **body gesture:** Costello rubbing his face

7. Tell students that they will now take turns sharing their ideas with a partner and listening closely to their partner's ideas.

Language Support

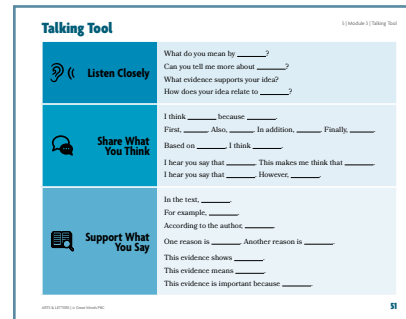
For students with beginning English proficiency, prompt them to respond in a detailed way by providing this sentence frame: I think that _____ makes this part of the sketch funny.

8. Tell students that they can practice explaining their partner's ideas by using a sentence frame. Direct students to the Talking Tool, located in the *Learn* book. Echo Read this sentence frame: I hear you say that _____.

9. Model how to use this sentence frame: "I hear you say that the fast-paced talking makes this part of the sketch funny."

10. Instruct students to discuss the two displayed questions with a partner.

11. Instruct students to think about the two displayed questions as you play "Who's on First?" from 2:30 to 3:10.



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 _____

12. Instruct students to discuss these questions with a partner:

 **What about the wordplay makes this part of the sketch funny?**

 **What about the delivery makes this part of the sketch funny?**

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss these questions.

Key Ideas

Wordplay

- The wordplay of using “Who,” “What,” and “I Don’t Know” as players’ names is funny.
- Costello asks questions by using the question words *who* and *what*, and Abbott answers by using the same words as players’ names.
- The confusion that results is funny.

Delivery

- **speed:** Costello keeps talking faster and faster.
- **volume:** Both actors raise their voices as their confusion increases.
- **feeling:** Both actors show frustration that the other one doesn’t understand them.
- **body gestures:** Costello uses body gestures in his delivery, such as when he hits the ground with the bat.
- **facial gesture:** Costello stares wide-eyed after Abbott answers him.

Language Expansion

For students with intermediate English proficiency, encourage them to use the word *wordplay* or *delivery* in their response.


13. Instruct students to discuss these questions with a partner:

 **Which is funnier, the wordplay or the delivery? Why?**

14. Tell students that they will now take turns sharing their ideas with a different partner and listening closely to their partners' ideas.
15. Direct students to the Talking Tool, and remind them of this sentence frame: I hear you say that _____.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to explain their partner's ideas by completing this sentence frame: I hear you say that _____.

Analyze Student Progress

Monitor: Do students accurately explain their partner's choices and reasoning?

Offer Immediate Support: If students need additional support explaining their partner's ideas, model how to organize a retelling by using this sentence frame: I hear you say that the _____ is funnier because _____.

2. Invite a few students to share their responses.

Key Ideas

- I hear you say that the wordplay is funnier because Costello uses *what*, *why*, and *I don't know* as regular parts of speech, but Abbott uses them as baseball players' names. The confusion is funny.
- I hear you say that the delivery is funnier because Costello raises his voice and hits the bat on the ground when he thinks Abbott isn't answering his questions. His frustration is funny.
- I hear you say that the delivery is funnier because the fast pace of speaking adds to the confusion about what each actor is saying.

3. Summarize that a person can show they are listening closely by paying attention and explaining a speaker's idea.



Prologue to Lesson 7

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students examine verb tenses in sentences. As they discuss comedy, puns, and wordplay, students practice using verb tense to convey various times. This work prepares students to revise inappropriate shifts in verb tense in a sample paragraph in lesson 7.

Learning Goal

Identify appropriate verb tenses to express time.

- 🎯 **LEARNING TASK:** Share a sentence about wordplay that uses the correct verb tense.

Language Progress

In this lesson, students work on this module language goal: Use verb tense to convey various times.

To support students with beginning English proficiency, instruct them to use different tenses of a regular verb (e.g., *dress*, *need*, *play*) to describe a familiar topic in complete sentences. If helpful, provide these sentence frames: When I was younger, _____; Today, _____; In the future, _____. To support students with intermediate English proficiency, instruct them to work with a partner to describe their comedy-viewing experiences by sharing sentences that use the past, present, and future tense of the verb *watch*.

Vocabulary

wordplay (n.)

Materials

TEACHER

- Knowledge Card: *wordplay*

STUDENTS

- Verb Tense Practice (*Prologue* Student Resources appendix)
- Verb Tense: Forming Sentences cards (*Prologue* Student Resources appendix)

Preparation

- Make one verb tense card for each student by cutting out the cards from the *Prologue* Student Resources appendix. Based on student needs, make a duplicate copy of the cards or assign students more than one card. See the Learn section for details.

LAUNCH **5 minutes**

Discuss Prior Knowledge

1. Display and Echo Read the following sentences:

- Young and old people laugh at “Who’s on First?”
- People will laugh at “Who’s on First?” years from now.
- People laughed at “Who’s on First?” in the 1930s.

2. Instruct students to work with a partner to identify the tense for each sentence: past, present, or future.

Language Supports

If possible, pair students who speak the same home language, and instruct them to complete the task.

For students with beginning English proficiency, ask these questions: Which sentence describes an action that happened in the past? Which sentence describes an action that will happen in the future? Which sentence describes an action that is happening now?

3. Listen for students to determine the correct responses:

- present
- future
- past

4. Ask this question:

 **Which part of the sentence helped you identify the tense?**

5. Reinforce the correct response: the verb.

Emphasize that the verb tense tells when an action or event occurs.

6. Tell students that they will practice using verb tenses to express when an action or event occurs.

LEARN 20 minutes

Practice Verb Tenses

1. Direct attention to the displayed sentences, and instruct students to discuss this question with a partner:

 **In each sentence, which word is the verb?**

2. Reinforce the correct response: 1. *laugh*; 2. *will laugh*; 3. *laughed*.

Explain that *laugh* is the root verb.

3. Annotate the verb in each sentence as you explain how to construct each verb tense:

- **present**—Use the root verb *laugh* with a plural subject (e.g., young and old people), and add an -s to the root verb with a single subject (e.g., she laughs).
- **future**—Add the helping verb *will* before the root verb.
- **past**—Add the suffix *-ed*.

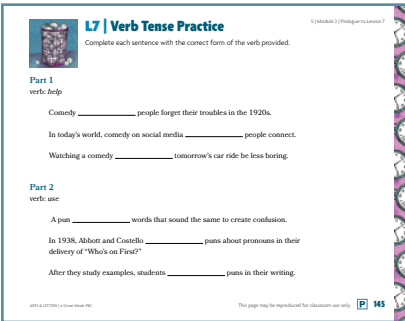
4. Display the following equations for each tense:

- **past**—verb + *-ed*
- **present**—single subject: verb + -s; plural subject: verb
- **future**—*will* + verb

Teacher Note

This lesson focuses on regular verbs. Irregular verbs do not fit this pattern.

5. Display Verb Tense Practice, and distribute copies to students.



Verb Tense Practice
Complete each sentence with the correct form of the verb provided.

Part 1
verb: *laugh*

Comedy _____ people forget their troubles in the 1920s.
In today's world, comedy on social media _____ people connect.
Watching a comedy _____ tomorrow's car ride be less boring.

Part 2
verb: *use*

A pun _____ words that sound the same to create confusion.
In 1938, Abbott and Costello _____ puns about pronouns in their delivery of "Who's on First?"
After they study examples, students _____ puns in their writing.

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6. Direct students to part 1, and Echo Read the verb and sentence frames.

Language Supports

For students with beginning English proficiency, remind them that *comedy* means “words or actions meant to make an audience laugh.”

The term *comedy* has a Spanish cognate: *comedia*. Share this language connection with students whose home language is Spanish.

7. Complete the first sentence frame. Think aloud to model how to determine the tense.
8. Instruct students to work with a partner to complete the remaining sentence frames by using the correct tense of the verb *help*.

Encourage students to refer to the displayed equations to support their thinking. Tell them that *comedy* is a singular subject.

Language Support

For students with beginning English proficiency, provide the verb in the different tenses: *helped*, *helps*, *will help*.

9. Reinforce the correct response: In today’s world, comedy on social media helps people connect. Watching a comedy will help tomorrow’s car ride be less boring.
10. Invite a few students to share the clues that helped them determine the time of the action in each sentence.

Sample Think Aloud

The verb tells when an action or event occurs. The phrase *in the 1920s* refers to a time in the past, so I should use the past tense. I will add *-ed* to the verb *help*. The sentence is: Comedy helped people forget their troubles in the 1920s.

11. Reinforce the correct response: The word *today* refers to the present; the word *tomorrow* refers to the future.
12. Direct students to part 2, and Echo Read the verb and sentence frames.

Language Support

For students with beginning English proficiency, remind them that *pun* means “a humorous way of using a word or phrase to suggest more than one meaning.”

13. Instruct students to work with a partner to complete each sentence frame by using the correct tense of the verb *use*.

Encourage students to refer to the displayed equations and annotate the sentences for clues about the time of the action in order to support their thinking.

14. Invite a few students to read aloud each completed sentence and identify the verb tense.

Language Expansion

For students with intermediate English proficiency, invite them to work with a partner to share the clues that helped them determine the time of the action (e.g., first sentence: action is ongoing; second sentence: 1938 is in the past; third sentence: the word *after* refers to the future).

15. Reinforce the correct responses:

- A pun uses words that sound the same to create confusion. The verb is in present tense.
- In 1938, Abbott and Costello used puns about pronouns in their delivery of “Who’s on First?” The verb is in past tense.
- After they study examples, students will use puns in their writing. The verb is in future tense.

Teacher Note

Depending on the needs of your students, explain that a verb in the present tense can be used to express an ongoing action, as in the first sentence about puns.

16. Review the vocabulary term *wordplay* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
17. Tell students that they will Mix and Mingle to complete a sentence about wordplay by matching the correct verb tense with a sentence frame.



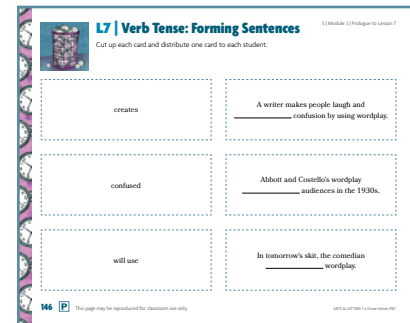
Definition

wordplay (n.): playful or clever use of words

To prepare for the routine, distribute one verb tense card to each student. Tell students that their cards show either a verb in the past, present, or future tense or a sentence frame with a blank.

Instruct students to respond to this prompt:


... Create a complete sentence by finding a partner who has the match for your card. For example, if you have a card with a verb in the past tense, find someone who has a sentence that refers to an action set in the past.



Lead students through a Mix and Mingle. Encourage students to refer to the displayed equations to support their thinking.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to work with a partner to share with the whole group their completed sentences and the verb tenses they identified.

Analyze Student Progress

Monitor: Do students use sentence clues and the displayed equations to identify a match with the correct verb tense?

Offer Immediate Support: If students need additional support identifying the correct verb tense, instruct those with a verb index card to identify the verb tense and those with a sentence frame to identify a clue about the time of the action. Then tell students to find a partner who has identified the same time (past, present, future).

2. Reinforce the correct responses:
 - Abbott and Costello's wordplay confused audiences in the 1930s.
 - A writer makes people laugh and creates confusion by using wordplay.
 - In tomorrow's skit, the comedian will use wordplay.

3. Invite a few students to share the clues that helped them determine the time of the action in their sentences.

Key Ideas

- **Abbott and Costello:** The phrase *in the 1930s* refers to a time in the past; the verb *confused* ends in *-ed*, so it is past tense.
 - **writer:** In the sentence frame, the verb *makes* ends in *-s*, so it is present tense; the verb *creates* ends in *-s*, so it is present tense.
 - **comedian:** The word *tomorrow* refers to a time in the future; the helping verb *will* appears before *use*, so it is future tense.
4. Summarize that writers use past, present, and future verb tenses to express the time of an action or event.



Prologue to Lesson 8

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students examine descriptions of the main character in chapter 1 of *The Phantom Tollbooth*. As they discuss Milo's feelings and actions, students practice using description to develop characters and events. This work prepares students to summarize chapter 2 in lesson 8.

Learning Goal

Discuss the main character of *The Phantom Tollbooth*.

 **LEARNING TASK:** Share a detail about Milo from chapter 1 of *The Phantom Tollbooth*.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use description to develop characters and events.

To support students with beginning English proficiency, read aloud two different details from pages 9 and 10 and explain how they help readers understand Milo's character by showing his feelings or actions. To support students with intermediate English proficiency, invite partners to review the descriptions of Milo on pages 9 and 10 and choose the strongest option for showing Milo's character. Encourage them to briefly explain their choice.

Vocabulary

none

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*

Preparation

- none

LAUNCH 5 minutes

Discuss Prior Knowledge

1. Display the cover of *The Phantom Tollbooth* and direct students to their copies. Point to the figure of the boy and ask this question:

 **Who is this?**

2. Reinforce the correct response: Milo, the main character.

3. Facilitate a brief discussion of this question:

 **What do you know so far about Milo?**

4. Direct attention to page 9. Echo Read paragraph 1.

5. Ask this question:

 **What problem does Milo have?**





Language Support

For students with beginning English proficiency, explain that *problem* means “a challenge that the text identifies.” As needed, explain that the phrase “didn’t know what to do with himself” tells readers that Milo does not know what to do or how to use his time.

6. Reinforce the correct response: Milo never knows what to do.
7. Tell students that they will examine descriptions of Milo’s character in chapter 1.

LEARN 20 minutes

Examine Descriptions of the Main Character

1. Direct students to page 9 and read aloud paragraph 2. Explain that *longed* means “wished.”
2. Direct attention to the first sentence and ask these questions:
 -  **Where does Milo wish to be when he is in school?**
 -  **Where does Milo wish to be when he is out of school?**
3. Reinforce the correct responses: In school, he wishes to be out of school; out of school, he wishes to be in school.
4. Direct attention to the third sentence of paragraph 2. Annotate the word “wherever.” Explain that *wherever* is used to show that something is true in any place or situation.
5. Ask this question:
 -  **In this sentence, what is true in any place or situation?**
6. Reinforce the correct response: Milo always wants to be somewhere else. But when he gets there, he doesn't want to be there.
7. Ask this question:
 -  **What do you learn about Milo in paragraph 2?**

Key Ideas

- He always wishes he were somewhere else. But then he's not happy when he gets there.
- He isn't interested in anything.
- He is always thinking about something else.

8. Direct attention to paragraph 3 on page 9 and Echo Read the paragraph.

9. Instruct students to discuss this question with a partner:

 **What do you learn about Milo in paragraph 3?**

Key Ideas

- He thinks everything is a waste of time.
- He thinks what he learns at school doesn't matter.
- He thinks learning is the biggest waste of time.

10. Ask this question:

 **Why does Milo say he cannot see the point in learning?**

11. Reinforce the correct response: because no one has explained to him why learning is important.

12. Direct attention to page 11 and Echo Read the portion of paragraph 2 from “And worst of” to “anything worth seeing.”

13. Direct attention to paragraph 4 and read aloud the portion from “He looked glumly” to “scattered around him.”

14. Ask this question:

 **What details do we learn about Milo and the things he owns?**

15. Reinforce the correct response: Milo owns books, tools, toys, games, and sports equipment, but he doesn't read, use, or play with any of them.

16. Instruct students to Mix and Mingle to answer this question:

 **What do you learn about Milo from these passages?**

Language Support


For students with beginning English proficiency, scaffold the task by asking these questions: Based on this description, do you think there is nothing for Milo to do? Why or why not?

Language Expansion

For students with intermediate English proficiency, prompt them to include a piece of evidence in their response. As needed, provide these sentence frames: In the text, _____. For example, _____.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to share with the whole class one thing they learned about Milo by completing one of these sentence frames:

- Milo doesn't like _____.
- Milo feels that _____.

Analyze Student Progress

Monitor: Do students share an accurate detail about Milo?

Offer Immediate Support: If students need additional support identifying something about Milo, direct attention to paragraphs 2 and 3 on page 9, and ask questions such as these: What is Milo interested in? How does Milo feel about school?

2. Highlight a range of responses.

Key Ideas

- Milo doesn't like school.
- Milo doesn't like reading his books or playing with his toys.
- Milo doesn't like doing anything!
- Milo feels that there is nothing interesting to do or see.
- Milo feels that everything is a waste of time.

3. Summarize that authors can develop characters by describing their feelings and actions.



Prologue to Lesson 9

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students analyze an example of wordplay in chapter 2 of *The Phantom Tollbooth*. As they discuss connections between the Lethargarians and the word *lethargy*, students practice connecting new ideas to the current discussion. This work prepares students to analyze how the author uses wordplay in chapter 2 of *The Phantom Tollbooth* in lesson 9.

Learning Goal

Describe the connection between the Lethargarians' name and their actions.


 **LEARNING TASK:** Create a Tableau.

Language Progress

In this lesson, students work on this module speaking and listening goal: Connect new ideas to the current discussion.

To support students with beginning English proficiency, read aloud the portion of page 24 from “Don’t say ‘think’” to “to sleep, too” and instruct students to annotate each thing the Lethargarians do. Share the first example; then direct students to the annotated actions and ask this question: What else do the Lethargarians do? To support students with intermediate English proficiency, prompt them to connect new ideas to the current discussion by using one of the following sentence frames: In addition, _____. Also, _____.

Vocabulary

lethargy (n.) 

wordplay (n.)

Materials

TEACHER

- *The Phantom Tollbooth*
- Lethargarians: What They Do Chart
- Knowledge Card: *wordplay*

STUDENTS

- *The Phantom Tollbooth*

Preparation

- Make a Lethargarians: What They Do Chart to record evidence of the Lethargarians' actions. See the Learn section for details.

LAUNCH 5 minutes

Discuss Prior Knowledge

1. Direct students to *The Phantom Tollbooth*, and instruct them to respond to this prompt with a partner:

 Use the illustrations of Milo on pages 10–21 to retell Milo’s story so far.


Language Support

For students with beginning English proficiency, scaffold the task by asking these questions to guide the retelling: Who is Milo? What is he like? What has he done so far?

2. Reinforce the correct response: Milo is a boy who isn’t interested in anything. He seems sad. One day, he comes home to find a strange box in his room. It contains a tollbooth that Milo puts together. He takes the map, gets in his car, pays the coin, and drives through the tollbooth. Then he is in a strange place called Expectations. He meets someone named the Whether Man. He leaves him and keeps driving down the long highway.
3. Tell students that they will examine one of Milo’s next encounters.

LEARN 20 minutes

Examine Actions of the Lethargarians

1. Direct students to page 24 of *The Phantom Tollbooth*. Explain that Milo is in the Doldrums and has just met the Lethargarians. Tell students that they will gather and analyze evidence about the Lethargarians.
2. Display the Lethargarians: What They Do Chart. 
3. Read aloud the portion of page 24 from “They were very” to “happened to be.”

What They Do	What They Say They Do

4. Display and Echo Read this question:

 **What does this section say about the Lethargarians?**

5. Think aloud to model how to respond to the question. Record the response on the displayed chart.

6. Echo Read the portion of page 24 from “Don’t say ‘think’” to “to sleep, too.”

7. Ask this question:

 **What do the Lethargarians do?**

8. Reinforce the correct responses: One of them tells Milo it’s against the law to think and then yawns and falls asleep.

Record responses on the chart.

9. Direct students to page 26 and read aloud from “Well, if you” to “very busy schedule.”

10. Ask this question:

 **What do the Lethargarians say that they do?**

11. Reinforce the correct response: nothing.

Record the response on the chart.

12. Instruct students to read the rest of page 26 from “At 8 o’clock” to “early morning nap” with a partner and discuss this question:

 **What do the Lethargarians do?**

Language Support

For students with beginning English proficiency, explain that *dawdle* means “move slowly.” Demonstrate by walking across the room slowly and aimlessly, pausing to look at things.

Sample Think Aloud

The passage says that they are hard to see because they are the same color as whatever they are sitting next to. So I will say that they blend in with the surroundings.

13. Reinforce the correct responses: daydream, nap, dawdle, delay, nap again.

Record responses on the chart.

14. Introduce the vocabulary term *lethargy* by displaying the term and definition. Engage students in Vocabulary Exploration.

Language Support

The term *lethargy* has a Spanish cognate: *letargo*. Share this language connection with students whose home language is Spanish.

Definition

lethargy (n.): a lack of energy or interest in doing things

15. Direct attention to the chart, and instruct students to discuss this question with a partner:



What connection do you notice between the Lethargarians' actions and the definition of *lethargy*?

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss the question.

Key Ideas

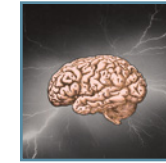
- Their actions show a lack of energy or interest.
- In the text, they tell Milo not to think, and they daydream, dawdle, and delay. These actions show a lack of interest in doing anything.
- They yawn, fall asleep, and nap a lot. These actions show a lack of energy.

Language Expansion

For students with intermediate English proficiency, prompt them to respond by using two sentences to present evidence and connect it to the meaning of *lethargy* by completing these sentence frames: In the text, _____. These actions show _____.

16. Review the vocabulary term *wordplay* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

17. On the displayed chart, underline *Letharg-* in the name *Lethargarians*. Tell students that the name *Lethargarians* comes from the word *lethargy*. Underline *-arian* and tell students that this word part means “a person who believes in something.” Ask this question:



Definition


wordplay (n.): playful or clever use of words

 **Why is the name *Lethargarians* an example of wordplay?**

18. Reinforce the correct response: because the name comes from a word that describes what the group is like.

LAND 5 minutes

Demonstrate Learning

1. Form groups of two or three. Tell students that they will follow the instructional routine Tableau, and explain how this routine works. First, students work in groups to recreate a scene or represent an idea by silently freezing their bodies and faces in a specific position. Next, each group presents their Tableau. A student within or outside the group may narrate the scene for the viewers.
2.  **Introduce the learning task.** Instruct groups to create a Tableau that expresses what the Lethargarians are like by using one or more ideas from the Lethargarians: What They Do Chart.

Analyze Student Progress

Monitor: Do students perform an action related to the meaning of *lethargy*?

Offer Immediate Support: If students need additional support creating their Tableau, direct them to an action on the chart and model how to act it out.

3. Invite students to explain how their Tableau connects to the meaning of *lethargy*.

Key Ideas

- We are sleeping, and that connects to the meaning of *lethargy* because we have no energy to stay awake.
- We are yawning to show that we have no energy.
- We are looking out the window to show we are daydreaming. We don't have any interest in what's happening in the room.
- We are standing together looking in different directions but not looking at anything in particular. We are dawdling to show that we aren't interested in doing anything.

4. Summarize that writers can use wordplay by connecting a character's name to a word that shows what they are like.



Prologue to Lesson 11

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students examine the use of wordplay in the Writing Model for Module 3. As they discuss the relationship between the character Perfectionist and the meaning of *perfect*, students practice showing knowledge of how to use wordplay in characters' names. This work prepares students to use wordplay related to a character's name for Module Task 1 in lesson 11.

Learning Goal

Examine wordplay in the Writing Model for Module 3.

 **LEARNING TASK:** Describe how one of Perfectionist Extreme's characteristics relates to the meaning of *perfect*.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Show knowledge of how to use wordplay in characters' names.

To support students with beginning English proficiency, use details from page 50 and the illustration on page 51 to explain how the name *the Spelling Bee* is an example of wordplay. To support students with intermediate English proficiency, direct them to the text on page 50 from “I am the” to “a-l-a-r-m-e-d” and the illustration on page 51. Invite partners to discuss how the name *the Spelling Bee* is an example of wordplay.

Vocabulary

wordplay (n.)

Materials

TEACHER

- *The Phantom Tollbooth*
- Knowledge Card: *wordplay*
- Module Task 1 (*Learn book*, Writing)
- class Writing Model for Module 3 (*Learn book*, Writing)

STUDENTS

- *The Phantom Tollbooth*
- Writing Model for Module 3 (*Learn book*, Writing)

Preparation

- none

LAUNCH 5 minutes

Build Knowledge About Wordplay

1. Direct students to the illustration on page 30 of *The Phantom Tollbooth*.
2. Ask this question:

 **How does the dog's body relate to the name *Tock*?**

Language Supports

If possible, pair students who speak the same home language, and instruct them to discuss the question.

For students with beginning English proficiency, ask this question: What is unusual about this dog?

3. Reinforce the correct response: His body is a clock, and clocks make the sound *tick-tock*.
4. Direct attention to page 28. Remind them that Tock is a watchdog. Read aloud from “He’s always sniffing” to “nobody wastes time.”
5. Ask this question:

 **What is Tock the watchdog's job?**

6. Reinforce the correct response: to make sure people don't waste time.
7. Review the vocabulary term *wordplay* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
8. Explain that naming a character something that is based on their characteristics is a type of wordplay.
9. Tell students that they will examine how the writing model uses this type of wordplay.



Definition

wordplay (n.): playful or clever use of words

LEARN 20 minutes

Examine Wordplay in the Writing Model

1. Display Module Task 1 and Echo Read the prompt: Write about the interaction between Milo and the tollbooth attendant. Choose to name the attendant Agent Fare or Agent Fair.

2. Instruct students to discuss this question with a partner:

 **What do you learn from the prompt about the character Milo meets?**

3. Invite a few students to share their responses.

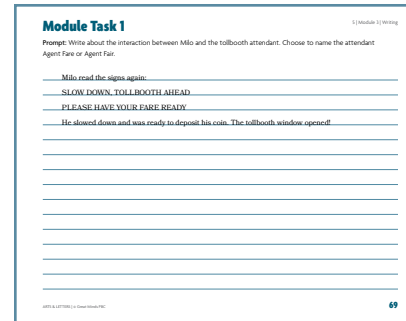
Key Ideas

- They have the job of tollbooth attendant.
- Their name is Agent Fare or Agent Fair.
- Their name might be an example of wordplay.

4. Explain that for Module Task 1, students will develop their character (i.e., Agent Fare or Agent Fair) by giving them characteristics that are based on their name. Tell students that they will examine how the writer of the writing model developed a character with characteristics that are based on their name.

Language Support

For students with beginning English proficiency, explain that *characteristic* means “a special quality that makes someone or something different from others.” Provide an example, such as the following: One of Tock’s characteristics is that he has a ticking alarm clock for a body.



5. Display the class Writing Model for Module 3, and direct students to the page in their *Learn* book. Read aloud the prompt for the writing model.

6. Read aloud the third and fourth paragraphs, and then ask these questions:

What is the name of the character Milo meets?

What is their job?

7. Reinforce the correct responses:

- **name**—Perfectionist Extreme
- **job**—baker

8. Tell students that they will annotate details describing Perfectionist Extreme’s characteristics. Display the following list:

- **second paragraph**—physical features
- **sixth paragraph**—actions
- **eighth paragraph**—beliefs

Teacher Note

Depending on your students’ needs, number the paragraphs 1–8 on the class writing model.

9. Direct attention to the second paragraph. Think aloud to model how to annotate physical features. Tell students to annotate these details and write the label *physical features* in the margin.

10. Direct attention to the sixth paragraph. Tell students that they will identify the character’s actions in this paragraph. Instruct students to discuss this question with a partner:

What does Perfectionist do in this paragraph?

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.

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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

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Sample Think Aloud

Physical features are details that describe what the character looks like. The last part of the paragraph describes the character. I will annotate “little woman.” I will also annotate the last two sentences because they describe what her hair looks like and what she is wearing.

- 11.** Invite a few students to share. Reinforce the correct response: asks Milo questions about what kind of chocolate chip cookies he wants.

Annotate the questions that Perfectionist asks on the class writing model, and label them *actions*. Direct students to do the same on their copies.

- 12.** Direct attention to the eighth paragraph. Tell students that they will identify the character’s beliefs in this paragraph. Instruct students to Think–Pair–Share to answer this question:

 **What does Perfectionist Extreme think, or believe, in this paragraph?**

Language Support

For students with beginning English proficiency, scaffold the task by telling them that statements starting with the pronoun *I* indicate when the character talks and says what they think.

- 13.** Reinforce the correct responses: says she can’t bake because nothing is perfect and her baking can’t meet her expectations.

Annotate Perfectionist’s statements on the class writing model, and label them *beliefs*. Direct students to do the same on their copies.

- 14.** Tell students that *perfect* means “having no mistakes or flaws.” Ask this question:

 **What do you notice about the baker’s name and the word *perfect*?**

- 15.** Reinforce the correct response: Her name begins with the word *perfect*.

- 16.** Form small groups, and assign each group one of the following text sections:

- **writing model second paragraph**—physical features
- **writing model sixth paragraph**—actions

17. Instruct students to discuss the following question with their group:

 **How do the character’s details relate to the meaning of *perfect*?**

Language Supports

If possible, pair students who speak the same home language, and instruct them to discuss the question.

For students with beginning English proficiency, ask these questions: How do the details show that Perfectionist doesn’t like to make mistakes? How do the details show that Perfectionist wants to have no flaws?

Language Expansion

For students with intermediate English proficiency, encourage them to support what they say with textual evidence by using one of these sentence frames: In the text, _____. For example, _____.

18. Invite a few students to share their responses.

Key Ideas

Second Paragraph: Physical Features

- “Not a hair was out of place” shows that she doesn’t make any mistakes with her looks.
- She works in a bakery, but her clothes are white and clean. This shows that she always wants to have no flaws in how she looks.

Sixth Paragraph: Actions

- She asks Milo how he wants the chocolate chips in his cookies. This shows that Perfectionist asks questions so she won’t make any mistakes.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to Think–Pair–Share to answer this question:

 **In the eighth paragraph, how do Perfectionist’s beliefs relate to the meaning of *perfect*?**

Analyze Student Progress

Monitor: Do students describe how Perfectionist’s beliefs show that perfection is most important to her?

Offer Immediate Support: If students need additional support explaining how Perfectionist’s beliefs relate to the meaning of *perfect* in the eighth paragraph, ask these questions: Why can’t Perfectionist bake? What does that show about what is most important to her?

2. Reinforce the correct response: Perfectionist believes that she can’t bake because nothing will be perfect. This shows that not making any mistakes is more important to her than actually doing her job.
3. Summarize that writers use wordplay by giving characters a name that relates to their characteristics.



Prologue to Lesson 13

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students describe Milo’s interactions with two characters in chapter 5 of *The Phantom Tollbooth*. As they discuss what happens to Milo, students practice using transition words to sequence events. This work prepares students to explain what’s happening in chapter 6 of *The Phantom Tollbooth* in lesson 13.

Learning Goal

Explain what happens in chapter 5 of *The Phantom Tollbooth*.


 **LEARNING TASK:** Share a sequence of events using transition words.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use transition words, phrases, or clauses to sequence events.

To support students with beginning English proficiency, guide them to use the transition words to sequence Milo’s encounters with Tock, the Spelling Bee, the Humbug, and King Azaz the Unabridged by completing this sentence frame: _____, Milo meets _____. To support students with intermediate English proficiency, invite students to work with a partner to describe the sequence of events illustrated on pages 10–17 of *The Phantom Tollbooth* by using the transition words.

Vocabulary

which (adj.) 

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- *The Phantom Tollbooth* Story Cards (*Prologue* Student Resources appendix)

Preparation

- Make one set of story cards for each pair of students by duplicating and then cutting out the cards from the *Prologue* Student Resources appendix. See the Learn section for details.

LAUNCH **5 minutes**

Discuss Prior Knowledge

1. Remind students that Milo meets two new characters in chapter 5, and the first character Milo meets is named Officer Shrift. Instruct students to look at the illustration on page 61, and ask this question:

 **What is Officer Shrift's job?**

Teacher Note

To support students' understanding of Officer Shrift's job, read aloud the portion of page 59 from "Now we'll get" to "had ever seen."

2. Reinforce the correct response: policeman.
3. Display the following set of sentence frames with transition words and tell students that they will use them to organize Milo's encounter with Officer Shrift.
 - First, _____.
 - Next, _____.
 - Then, _____.
 - Finally, _____.
4. Complete the first sentence frame on the list:
 - First, Milo meets Officer Shrift.
5. Tell students that they will examine what happens in chapter 5 and summarize a series of events by using these sentence frames with transition words.

LEARN 20 minutes

Describe a Sequence of Events

1. Direct attention to page 62 of *The Phantom Tollbooth*. Read aloud the portion of page 62 from “You have committed” to “and mincing words.” Ask this question:

 **What does Officer Shrift do in this part of the story?**

2. Reinforce the correct response: accuse Milo of several crimes.
3. Use the response to complete the second sentence frame on list:
 - Next, Officer Shrift accuses Milo of several crimes.
4. Read aloud the portion of page 63 from “Everyone agreed that” to “to the dungeon.” Display the following statements:
 - he takes Milo to the dungeon.
 - he gives Milo a penalty of six million years in prison.
5. Ask these questions:

 **Which statement should follow the transition word *Then*?**

 **Which statement should follow the transition word *Finally*?**

Language Support

For students with beginning English proficiency, ask this question: Which of the two events happens first?

Language Expansion

For students with intermediate English proficiency, invite them to share their reasoning.

6. Reinforce the correct responses:

- Then, he gives Milo a penalty of six million years in prison.
- Finally, he takes Milo to the dungeon.

Record the responses on the list.

7. Read aloud the completed series of events to summarize Milo’s encounter with Officer Shrift:

- First, Milo meets Officer Shrift.
- Next, Officer Shrift accuses Milo of several crimes.
- Then, he gives Milo a penalty of six million years in prison.
- Finally, he takes Milo to the dungeon.

8. Tell students that they will use these transition words to summarize Milo’s encounter with the character he meets in the dungeon.**9.** Remind students that Norman Juster uses wordplay with character names. Read aloud the portion of page 67 from “Don’t be frightened” to “I’m a Which.”**10.** Introduce the vocabulary term *which* by displaying the term and definition. Engage students in Vocabulary Exploration.**Language Support**

For students with beginning English proficiency, provide a sample sentence, such as the following:

I showed the librarian which books I liked. Explain that *which* identifies a specific group of books—the ones I liked—from all the books in the library. As needed, remind students that *witch* means “a woman with magical powers.” Provide a sample sentence, such as the following: The witch put a magic spell on the princess.

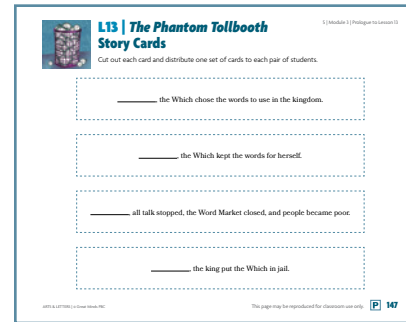
11. Explain that Faintly Macabre, the Which, tells Milo the story of why she is in the dungeon.**Definition**

which (adj.): what one or ones of a group

- Form pairs and distribute a set of story cards to each pair. Tell students that each sentence describes an event in the Which's story. Explain that students will arrange the cards in the order that the events happen and write the appropriate transition in the blank space at the beginning of the sentence.

Teacher Note

Scramble the story cards before distributing them so they are not in the correct order.



- Read aloud the story cards in a random order.

Language Expansion

For students with intermediate English proficiency, invite them to read aloud the sentences for the whole group, practicing fluent reading.

- Read aloud the portion of page 67 from “For years and” to “not to write.” Tell students that *occasions* means “events.”
- Pose this prompt:

With your partner, identify the story card that describes this event. Complete the sentence by writing the correct transition word in the blank at the beginning of the sentence.

Encourage students to refer to the list of transition words to support their thinking.

- Invite a few students to share their responses. Reinforce the correct response: First, the Which chose the words to use in the kingdom.

- 17.** Instruct students to work with their partner to arrange the remaining story cards in the order that the events happen and write the appropriate transition in the blank at the beginning of each sentence.

Language Support

If possible, pair students who speak the same home language, and instruct them to complete the task.


Teacher Note

Based on the needs of your students, read aloud or direct attention to the following excerpts to support their thinking:

- the portion of page 67 from “soon I grew” to “possible for myself”
- the portion of page 68 from “All talk stopped” to “poor and disconsolate”
- the portion of page 68 from “When the king” to “and wiser woman”

LAND 5 minutes

Demonstrate Learning

- 1.**  **Introduce the learning task.** Instruct students to take turns sharing the story cards in the correct order and with the appropriate transition word.

Analyze Student Progress

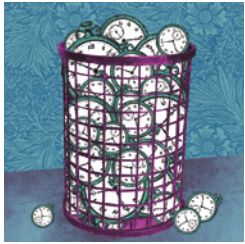
Monitor: Do students accurately sequence the events from chapter 5?

Offer Immediate Support: If students need additional support arranging the events in the correct order, encourage students to refer to the list of transition words to support their thinking.

2. Reinforce the correct responses:

- First, the Which chose the words to use in the kingdom.
- Next, the Which kept the words for herself.
- Then, all talk stopped, the Word Market closed, and people became poor.
- Finally, the king put the Which in jail.

3. Summarize that students can sequence a series of events by using transition words.



Prologue to Lesson 17

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students discuss what Milo learns from his interactions with two characters in *The Phantom Tollbooth*. As they discuss the wisdom Milo receives, students practice connecting new ideas to the current discussion. This work prepares students to share and support ideas about what readers can learn from Milo’s interactions with characters in lesson 17.

Learning Goal

Discuss the wisdom Milo receives during his encounters with two characters.

LEARNING TASK: Share an idea about how King Azaz the Unabridged’s wisdom relates to Faintly Macabre, the Which’s wisdom.

Language Progress

In this lesson, students work on this module speaking and listening goal: Connect new ideas to the current discussion.

To support students with beginning English proficiency, work with a small group of students to make a connection between the Which’s and King Azaz’s wisdom. To support students with intermediate English proficiency, encourage them to support their response with textual evidence by using this sentence frame: In the text, _____.

Vocabulary

wisdom (n.)

Materials

TEACHER

- *The Phantom Tollbooth*
- Knowledge Card: *wisdom*
- Wisdom Shared with Milo Chart
- Box of Words
(*Prologue Reference Charts* appendix)

STUDENTS

- *The Phantom Tollbooth*
- Talking Tool (*Learn* book)

Preparation

- none

LAUNCH 5 minutes

Practice Vocabulary

1. Direct students to page 68 of *The Phantom Tollbooth*. Remind students that Milo is in the dungeon with Faintly Macabre, the Which. Remind students that her job was to choose the words for people to use, but she kept all the words for herself, so all talk stopped, the Word Market closed, and people became poor.
2. Read aloud the portion of page 68 from “When the king” to “and wiser woman.”
3. Introduce the vocabulary term *wisdom* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
4. Direct attention to the root *wis* and explain that this root is shared by the words *wisdom* and *wiser*. Instruct students to discuss this question with a partner:



Which definition of *wisdom* relates most to the Which’s comment that she is now a wiser woman?

5. Reinforce the correct response: the first definition. Emphasize that the Which is wiser because of the good and bad things that have happened to her.
6. Direct attention to the second definition of *wisdom* and explain that the Which also has advice to give Milo because of her experiences.
7. Tell students that they will examine the wisdom Milo receives from two characters in Dictionopolis, the Which and King Azaz.

Definitions**wisdom (n.):**

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

LEARN 20 minutes

Examine the Wisdom Milo Receives

1. Read aloud the last paragraph on page 68, starting with “That was all.”

2. Choral Read the last sentence of the paragraph. Ask this question:

 **What do the phrases “too few” and “too many” refer to?**

3. Reinforce the correct response: words.

4. Instruct students to discuss this question with a partner:

 **In your own words, what wisdom does the Which give Milo?**

Language Supports

If possible, pair students who speak the same home language, and instruct them to discuss the question.

For students with beginning English proficiency, explain that the phrase “For always remember” indicates that the Which is about to give Milo advice, or something to always remember.

Language Expansion

For students with intermediate English proficiency, ask this question: Why might this be good advice?

5. Invite a few students to share their responses.

Key Ideas



- Don't use more words than you need to.
- Using a lot of words doesn't mean you are wise.
- It's bad to not use enough words, but it's worse to use too many words.

6. Create a two-column chart titled *Wisdom Shared with Milo*. Title one column *Character*, and title the other column *Words of Wisdom*. Add *the Which* to the character column, and add responses to the *Words of Wisdom* column.

Teacher Note

Add multiple responses so that students have several examples to refer to when they work on words of wisdom from King Azaz.

Wisdom Shared with Milo	
Character	Words of Wisdom

7. Direct attention to page 98. Remind students that King Azaz is the king of Dictionopolis, and he is sending Milo on the journey to find Rhyme and Reason. Read aloud the portion of pages 98–99 from “Dictionopolis will always” to “the right places.”
8. Ask these questions:
-  **What does King Azaz give Milo?**
 -  **What does it contain?**
9. Reinforce the correct responses:
- **gives**—a small, heavy box
 - **contains**—all the words that the king knows

- 10.** Read aloud the portion of page 99 from “With them there” to “the right places.” Instruct students to discuss this question with a partner:

 **In your own words, what wisdom does King Azaz give Milo?**

Teacher Note

Explain that *obstacle* means “something that makes it difficult to do something.”

Language Supports

If possible, pair students who speak the same home language, and instruct them to discuss the question.

For students with beginning English proficiency, ask this question: What must Milo learn to do?

Key Ideas

- Use words carefully.
- Use the best words in the right situation.
- Think about the words you choose.

- 11.** Add *King Azaz* to the Character column of the Wisdom Shared with Milo Chart, and add strong responses to the Words of Wisdom column.

- 12.** Display the Box of Words and read aloud the question. Echo Read the sentence frame.

- 13.** Think aloud to model how to complete the sentence frame by using words from the Box of Words. Direct attention to each word used from the Box of Words as you share your sentence.

Box of Words 5 | Module 3 | Prologue Reference Chart

How does King Azaz's wisdom relate to the Which's wisdom?

Both the Which and King Azaz think _____ .

people	you	should
must	use	choose
best	important	words
carefully	wisely	

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Sample Think Aloud

Both characters share wisdom about how to choose words. So I will say, “Both the Which and King Azaz think people should choose words carefully.”

- 14.** Instruct students to complete the sentence frame by using words from the Box of Words. Tell students that their sentence may contain words that are not in the box. Encourage students to refer to the Wisdom Shared with Milo Chart to support their thinking.

Teacher Note

Based on your students' needs, instruct students to write their responses in their journals. Students may benefit from recording their sentence frame in writing before sharing it orally.

- 15.** Explain that students will now take turns sharing their responses with a partner. Direct students to the Talking Tool, located in the *Learn* book. Echo Read these sentence frames: I hear you say that _____. This makes me think that _____.

Encourage students to use the sentence frames in their discussion.

LAND 5 minutes


Demonstrate Learning

- 1.** Display the following statements:

- Partner A: Both the Which and King Azaz think [my response].
- Partner B: I hear you say that [partner's response]. [My complete sentence frame].

Teacher Note

Based on your students' needs, think aloud to demonstrate how students will use their responses to complete the task.

2.  **Introduce the learning task.** Instruct students to work with a partner to share their responses. Tell students to take turns playing the roles of Partner A and Partner B.
-

Analyze Student Progress

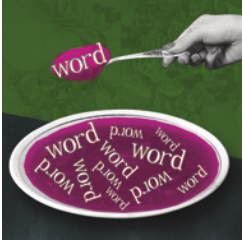
Monitor: Do students share a sentence that accurately connects the Which's and King Azaz's wisdom?

Offer Immediate Support: If students need additional support making a connection, direct attention to the Wisdom Shared with Milo Chart and ask this question: What do the Which and King Azaz say about how people should choose words?

3. Listen for students to address key ideas in their discussions.

Key Ideas

- Both the Which and King Azaz think you must use words wisely.
 - Both the Which and King Azaz think you should use words carefully.
 - Both the Which and King Azaz think words are important.
 - Both the Which and King Azaz think people should choose the best words when they talk.
 - Both the Which and King Azaz think it is important to choose words carefully.
 - Both the Which and King Azaz think choosing words carefully makes you wise.
4. Summarize that looking carefully at characters' words helps readers make connections between different characters' ideas.



Prologue to Lesson 21

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students examine the use of pacing in the Writing Model for Module 3. As they discuss where and why the action slows down and speeds up, students practice using pacing to focus on key characters and events. This work prepares students to establish pacing for Module Task 2 in lesson 21.

Learning Goal

Analyze the use of pacing in the Writing Model for Module 3.

 **LEARNING TASK:** Revise a sentence in the writing model by adding a phrase for the appropriate passing of time.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use pacing to focus on key characters and events.

To support students with beginning English proficiency, share a brief story about a school day, and explain how you used dialogue and description to slow down the action for the most important event. To support students with intermediate English proficiency, direct partners to the illustration on pages 84–85 of *The Phantom Tollbooth*. Tell students to think about how they might discuss the scene in a way that slows down the action. Ask these questions: What details (e.g., the characters' names, clothing, or food choices) would you describe to show the importance of this event? Why?

Vocabulary

none

Materials

TEACHER

- none

STUDENTS

- Writing Model for Module 3
(*Learn* book, Writing)

Preparation

- none

LAUNCH 5 minutes

Build Knowledge About Pacing

1. Display and read aloud these sentences:

- In front of Milo there was a huge dog with four paws, a furry tail, and a normal head—and the body of a loudly ticking alarm clock.
- Before long, they arrived at Dictionopolis.

2. Ask this question:

 **What differences do you notice between the two sentences?**

3. Reinforce the correct responses:

- The first sentence is longer and includes details about the dog.
- The second sentence is shorter and doesn't include any details.

4. Explain that writers use different amounts of detail to help readers understand the important parts of their story. Tell students that this strategy of using detail is called pacing, which refers to the speed at which events in a story unfold.

5. Tell students that the first sentence describes the moment Milo meets Tock, the watchdog. Ask this question:

 **Why do you think the first sentence includes a lot of detail?**

Key Ideas

- It's the first time Milo meets a new character.
- Tock is an important character in the story, so readers need to know what he looks like.
- The first few details make it seem as though Tock looks like a normal dog, but the last detail introduces a surprise.

6. Use responses to emphasize that the first sentence describes an important event for the reader. Explain that the second sentence summarizes an event that is not important, the short car ride to Dictionopolis.
7. Tell students that they will examine the use of pacing in the writing model.

LEARN 20 minutes

Examine Pacing in the Writing Model

1. Display the Writing Model for Module 3, and direct students to the page in the *Learn* book. Remind students that Milo has an encounter with the baker, Perfectionist Extreme, in this text.

Language Expansion

For students with intermediate English proficiency, invite them to summarize the plot of the writing model.

2. Direct attention to the second paragraph and read aloud the last three sentences.
3. Ask this question:

 **What do the details in this part describe?**

4. Reinforce the correct response: the character Perfectionist Extreme.
5. Ask this question:

 **Why do you think the writer provides these details?**

Key Ideas

- to give the reader a picture of the character Milo meets
- to help the reader understand that perfection is very important to this character
- to provide clues about the problem to come

6. Read aloud the seventh and eighth paragraphs of the writing model.

7. Ask this question:

 **What is happening in this part?**

8. Reinforce the correct response: Milo wants a cookie, but Perfectionist says she can't bake cookies because nothing is perfect.

9. Instruct students to discuss this question with a partner:

 **Why do you think the writer uses dialogue in this part?**

Language Supports

If possible, pair students who speak the same home language, and instruct them to discuss the question.

For students with beginning English proficiency, scaffold the task by asking questions such as the following: Do Milo and Perfectionist want the same thing in this part? What does the reader learn in this part?

Key Ideas

- It shows the differences between the characters' desires.
- It helps the reader understand that perfection is the most important thing to Perfectionist.
- It reveals the problem of the story.
- It is the climax of the story.

- 10.** Explain that the writer uses pacing to slow down the action in these two sections of the writing model. Tell students that the writer slows down the action by adding description and dialogue, which give readers more information and expand on important events in a story. Explain that the writer slows down the action when Milo first sees Perfectionist by adding a description of her.

Language Expansion

For students with intermediate English proficiency, invite partners to develop a detail or line of dialogue that expands a section of the writing model discussed.

- 11.** Direct attention to the last sentence of the writing model and Echo Read it. Ask this question:

 **Does the writer provide detail or dialogue in this sentence?**

- 12.** Reinforce the correct response: No.

- 13.** Instruct students to discuss this question with a partner:

 **Why doesn't the writer provide details in the last sentence?**

Language Support

For students with beginning English proficiency, ask questions such as the following: Why doesn't the writer provide details about Milo's car? Does an event occur in the car? Why doesn't the writer provide details about why Milo's belly is full?


Key Ideas

- The problem has been resolved.
- Getting into the car isn't an important event in the story.
- The reader already knows why Milo has a full belly. The writer doesn't need to provide that information again.

- 14.** Explain that the writer uses pacing to speed up the action at the end of the story because the problem has been resolved, and Milo’s departure is not an important event in the story. Tell students that the writer speeds up the action by using a summary.
- 15.** Explain that writers also speed up pacing when they want to show that time has passed. Display and Echo Read these sentence frames:
- A few minutes later, _____.
 - After several hours, _____.
 - The next morning, _____.
- 16.** Model how to use the first sentence frame to revise the last sentence of the writing model so that it summarizes the passing of time (e.g., a few minutes later, Milo jumped back into his car with a full belly).
- 17.** Display the following sample sentences:
- Perfectionist baked two dozen cookies.
 - Milo fell asleep with an empty cookie bag by his side.

LAND 5 minutes

Demonstrate Learning

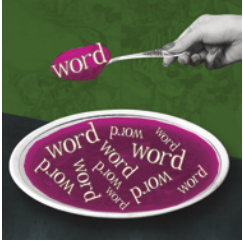
1.  **Introduce the learning task.** Instruct students to work with a partner to revise the last sentence of the writing model. Tell students to add each sample sentence to the sentence frame that best summarizes the appropriate passing of time.
-

Analyze Student Progress

Monitor: Do students demonstrate an understanding of how to match the event with the appropriate passing of time?

Offer Immediate Support: If students need additional support matching the sentence frame with the correct event, ask students questions such as the following: At what time of day would Milo sleep? At what time of day would Perfectionist bake cookies?

2. Invite a few students to share their responses.
3. Reinforce the correct responses:
 - After several hours, Milo fell asleep with an empty cookie bag by his side.
 - The next morning, Perfectionist baked two dozen cookies.
4. Summarize that writers use pacing to slow down or speed up action.



Prologue to Lesson 23

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students examine past and present verb tenses in narrative writing. As they discuss verb tenses in dialogue and narration, students practice using verb tense to convey various times, sequences, states, and conditions. This work prepares students to revise verb tense in a narrative for Module Task 2 in lesson 23.

Learning Goal

Use correct verb tense for dialogue and narration.

 **LEARNING TASK:** Complete a sentence by adding a verb in the correct tense.

Language Progress

In this lesson, students work on this module language goal: Use verb tense to convey various times, sequences, states, and conditions.

To support students with beginning English proficiency, share a verb in past tense, in present tense with a singular subject, and in present tense with a plural subject (e.g., *walked*, *walks*, *walk*) and invite students to sort them into the correct verb tense. To support students with intermediate English proficiency, instruct students to complete this sentence frame with a partner by using appropriate verb tenses for narration and dialogue: Milo _____ (past tense), “Chroma _____ (present tense) the orchestra.”

Vocabulary

none

Materials

TEACHER

- *The Phantom Tollbooth*
- class Verb Tenses in Narrative Writing (*Prologue* Student Resources appendix)

STUDENTS

- *The Phantom Tollbooth*
- Verb Tenses in Narrative Writing (*Prologue* Student Resources appendix)

Preparation

- none

LAUNCH 5 minutes

Discuss Prior Knowledge

1. Display and read aloud these two sentences:

- Milo travels through the Valley of Sound.
- Milo traveled through the Valley of Sound yesterday.

2. Ask this question:

 **What differences do you notice between the two sentences?**

3. Reinforce the correct response: Sentence 1 has the verb *travels*, and sentence 2 includes the verb *traveled* and the word *yesterday*.

4. Confirm that the verb *travels* in the first sentence is present tense and describes events that are happening. Elaborate that the verb *traveled* in the second sentence is past tense. Emphasize that past tense describes events that have already happened and that regular past tense verbs end in *-ed*.

Language Support

For students with beginning English proficiency, model how to pronounce verbs that end in *-ed* (e.g., *traveled*, *played*, *chewed*, *washed*).

5. Tell students that they will examine when writers use past and present tenses in narrative writing.

LEARN 20 minutes

Practice Using Verb Tenses in Narrative Writing

1. Direct attention to page 124 of *The Phantom Tollbooth*. Tell students that this is the scene in which Milo talks with Chroma, the orchestra conductor in the Forest of Sight. Read aloud the portion of page 124 from “Do you play” to “*they* play on.”

Language Support

For students with beginning English proficiency, explain that *pirouette* is a ballet term that means “to spin around while balanced on the toes.”

2. Echo Read the portion of the page from “Do you play” to “had introduced himself.”
3. Direct attention to the verbs *asked* and *introduced*. Ask these questions:

 **What tense is each verb? How do you know?**

4. Reinforce the correct responses:
 - **tense**—Both verbs are past tense.
 - **how I know**—They end in *-ed*.
5. As you point to the appropriate sections of the sentence, tell students that the novel consists of narration and dialogue. Remind students that the novel is written from the third-person point of view. Emphasize that in the third-person point of view the narrator is not a character in the story but rather a figure who describes events and actions involving the characters.

6. Instruct students to work with a partner to review the passage and discuss these questions:

☰ **What verb tense does the narrator use to tell the story?**

☰ **What verb tense do the characters use in their dialogue?**

Language Supports

If possible, pair students who speak the same home language, and instruct them to complete the task.

For students with beginning English proficiency, scaffold the task by showing them that dialogue is the part of the text that appears in quotation marks.

7. Reinforce the correct responses:

- **narrator**—past tense
- **character dialogue**—present tense

8. Explain that the narration is written in the past tense because the events in the story have already happened. Explain that Milo's and Chroma's comments are written in the present tense because they show what the characters are saying at that exact moment. Emphasize that it is appropriate to shift verb tenses between narration and dialogue when a narrator is retelling events from the past.

Teacher Note

Based on the needs of your students, identify the irregular verb *sang*.

9. Display the class Verb Tenses in Narrative Writing and distribute copies to students. Tell students that the paragraphs describe some of the events from chapter 12, when Milo visits the Soundkeeper.

10. Direct attention to the handout directions and read them aloud.

L23 | Verb Tenses in Narrative Writing 1 | Module 3 | Prologue to Lesson 23

Circle the correct verb in each pair by deciding whether the verb should be past tense or present tense.

Milo says / said to Tock, "This valley looks / looked beautiful! But no sound comes / came out!"

Milo learns / learned that the Soundkeeper fills / filled the valley with sounds. But the sounds disappear / disappeared after people stop / stopped paying attention to them. "Please help / helped us!" the people write / wrote.

Milo thinks / thought, "They want / wanted me to steal / stole a sound from the Soundkeeper's fortress. I am / was ready!" At the fortress, the Soundkeeper shows / showed all the sounds to Milo.

148 P This page may be reproduced for classroom use only. © 2015 by Great Minds[®]

11. Think aloud to model how to complete the first paragraph. Read aloud the completed paragraph.
12. Instruct students to work with a partner to complete the second paragraph of the handout by circling the correct verb in each pair of verbs.
13. Invite students to take turns sharing responses by reading aloud a completed sentence.
14. Reinforce the correct responses:
 - Milo learned that the Soundkeeper filled the valley with sounds.
 - But the sounds disappeared after people stopped paying attention to them.
 - “Please help us!” the people wrote.

Reiterate that narration uses past tense verbs and dialogue uses present tense verbs.

Language Expansion

For students with intermediate English proficiency, prompt partners to complete the blanks a second time by using different verbs.


15. Direct attention to the third paragraph of the handout, which starts with “Milo thinks/thought.” Remind students that because there is no sound, Milo is not talking. Emphasize that authors use dialogue to show characters’ thoughts as well as speech, so the verbs in the quotation marks use present tense.
16. Instruct students to independently complete the sentences.

Sample Think Aloud

I know to use past tense verbs for narration and present tense verbs for dialogue. The first pair of verbs is part of the narration. So I will choose the past tense verb *said*. The quotation marks tell me that the next set of verbs is dialogue, so I will choose the present tense option *looks*. The last pair is also narration, so the past tense verb, *came*, is correct. I also notice that this is an irregular verb because it doesn’t end in *-ed*.

LAND 5 minutes

Demonstrate Learning

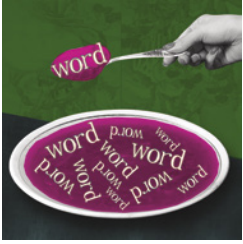
1.  **Introduce the learning task.** Instruct students to take turns with a partner sharing a completed sentence and explaining why they chose the verb tense for each blank.

Analyze Student Progress

Monitor: Do students demonstrate understanding of which verb tenses to use in narration and dialogue?

Offer Immediate Support: If students need additional support using the correct tense, direct them to a short passage in *The Phantom Tollbooth* (e.g., the portion of page 14 from “I don’t think” to “at the map”) and instruct them to identify and explain the verb tenses.

2. Listen for students to determine the correct responses and the correct reasoning.
 - Milo thought, “They want me to steal a sound from the Soundkeeper’s fortress. I am ready!”
 - At the fortress, the Soundkeeper showed all the sounds to Milo.
 - The narration uses the past tense, and the dialogue uses the present tense.
3. Summarize that writers use different verb tenses to help readers understand the sequence of events in a story.



Prologue to Lesson 24

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students examine the use of wordplay in chapter 13 of *The Phantom Tollbooth*. As they discuss the use of figurative language, students practice connecting new ideas to the current discussion. This work prepares students to examine characters' reactions to a swim in the Sea of Knowledge in lesson 24.

Learning Goal

Analyze the meaning of *wordplay* in chapter 13 of *The Phantom Tollbooth*.

 **LEARNING TASK:** Explain what Milo learns by traveling to and from the Island of Conclusions.

Language Progress

In this lesson, students work on this module speaking and listening goal: Connect new ideas to the current discussion.

To support students with beginning English proficiency, prompt students to connect new ideas to the current discussion by using one of these sentence frames: In addition, _____. Also, _____. To support students with intermediate English proficiency, prompt students to connect new ideas to the current discussion by using these sentence frames: I hear you say that _____. This makes me think that _____.

Vocabulary

idiom (n.)

knowledge (n.)

Materials

TEACHER

- *The Phantom Tollbooth*
- Knowledge Cards: *idiom, knowledge*
- Idioms T-chart

STUDENTS

- *The Phantom Tollbooth*

Preparation

- none

LAUNCH 5 minutes

Build Knowledge About Idioms

1. Direct students to page 168 of *The Phantom Tollbooth*. Remind students that the Humbug, Tock, and Milo have ended up on an island, where they meet a character named Canby. Read aloud the portion of page 168 from “But how did” to “it or not.”
2. Remind students that the name of the island is Conclusions. Tell students that a conclusion is an opinion or decision that is formed after a period of thought or research. Provide an example (e.g., after 48 out of 50 students did not eat the mushroom and chocolate pie, the school cook came to the conclusion that the pie should be taken off the menu).
3. Review the vocabulary term *idiom* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

Teacher Note

Based on your students’ needs, display the sentence on the Knowledge Card and explain why “When pigs fly” is an idiom.



Definition

idiom (n.): an expression with a distinct meaning that cannot be understood from its separate parts

4. Facilitate a brief discussion about this question:

 **What do you think the idiom *jumping to conclusions* might mean?**

5. Confirm that the idiom *jumping to conclusions* describes someone forming an opinion without much thinking or research. Elaborate that Juster uses the idiom as wordplay.
6. Tell students that they will examine the wordplay used in chapter 13.

LEARN 20 minutes**Analyze Wordplay**

1. Emphasize that an idiom is an example of figurative language. Explain that Juster creates wordplay by using the idiom’s literal meaning to create humor.

Teacher Note

Based on your students’ needs, explain that figurative language uses the meaning of a word or phrase that is different from its ordinary or usual meaning and that literal language uses the ordinary meaning of a word or phrase.

2. Direct attention to the illustration on page 165 that shows the Humbug jumping to the island named Conclusions. Ask this question:

 **How does Juster use the idiom *jumping to conclusions* to create wordplay?**

3. Instruct students to work with a partner to respond to the question. Tell students to connect their ideas to what their partner says.

Language Support

For students with beginning English proficiency, direct attention to the Talking Tool and to these sentence frames used to connect ideas: I hear you say that _____. This makes me think that _____.

4. Reinforce the correct response: He uses the literal meaning of *jumping to conclusions* by making the Humbug physically jump to an island named Conclusions.
5. Create a T-chart and add the title *Jumping to Conclusions* to the left column. Tell students that they will identify words and phrases that describe the action of jumping to conclusions.
6. Direct attention to page 165 and read aloud the portion of the page from “Nothing can possibly” to “the little island.”

Idioms T-chart	
Jumping to Conclusions	Swimming in the Sea of Knowledge

7. Think aloud to model how to identify words and phrases that describe the action of jumping to Conclusions. Record the words in the left column of the T-chart.
8. Instruct students to partner read the portion of pages 165–166 from “And we’ll have” to “was gone also” and identify words and phrases that describe Tock’s and Milo’s jump to Conclusions.
9. Reinforce the correct responses: “suddenly leaped,” “split second.”

Add responses to the left column of the T-chart.

10. Tell students that now that they have examined how the characters traveled to the island, they will examine how the characters leave the island. Direct attention to page 169. Tell students that Canby is the speaker, and read aloud the portion of pages 169–170 from “The only way” to “out completely dry.”
11. Ask this question:

 **What must they do to leave the Island of Conclusions?**

Language Support

For students with beginning English proficiency, ask these questions: What activity must they do? What setting must they encounter?

12. Reinforce the correct response: swim through the Sea of Knowledge.
13. Review the term *knowledge* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.
14. Add the title Swimming in the Sea of Knowledge to the right column of the T-chart. Direct attention to page 169 and instruct students to partner read the portion of the page from “Oh no,’ replied” to “very hard way.” Ask this question:

 **What words and phrases describe what it is like to swim in the Sea of Knowledge?**

15. Reinforce the correct responses: “very long,” “very hard.”

Add responses to the right column of the T-chart.

Sample Think Aloud

The verbs *leaped* and *sailed* are actions. They describe the Humbug’s actions of jumping to the Island of Conclusions.



Definition

knowledge (n.): information, understanding, or skill that you get from experience or education

16. Direct attention to page 170. Tell students to listen for descriptions of what it is like to swim in the Sea of Knowledge, and read aloud the portion of page 170 from “They swam and” to “bug, completely soaked.”

17. Ask this question:

 **What words and phrases describe what it is like to swim in the Sea of Knowledge?**

Key Ideas

- “swam and swam and swam”
- “seemed like hours”
- “struggling”
- “icy water”
- “thoroughly exhausted”
- “soaked”

18. Instruct students to work with a partner to act out the actions in each column and discuss this question:

 **What is the difference between the two actions?**

Encourage students to consider how much time and individual effort each action takes.

19. Invite students to share their responses and act them out.

Key Ideas

- **jumping to Conclusions:** easy, fast, no individual effort
- **swimming in the Sea of Knowledge:** long, hard, lots of effort

20. Remind students that the idiom *jumping to conclusions* means “forming an opinion without much thinking or research.” Instruct students to discuss these questions with a partner:



Do you think someone can gain knowledge by jumping to conclusions? Why or why not?

Teacher Note

Based on your students' needs, display the definition of *jumping to conclusions*.

Key Ideas


- No, because you gain knowledge from education. But you don't think when you jump to conclusions.
- No, because gaining knowledge takes time and effort. Jumping to conclusions doesn't take any time, thought, or individual effort.
- No, because jumping to conclusions doesn't require any skill.
- No, because you don't do any thinking or research when you jump to conclusions. So all you have is an opinion.
- No, because in the text, Canby says, “every time you decide something without having a good reason, you jump to Conclusions.” Knowledge means that you decide something because you have a good reason.

Language Expansion

For students with intermediate English proficiency, encourage them to connect new ideas to the discussion by reviewing Canby's statement about jumping to conclusions on page 168 (from Launch step 1) and including that evidence in their response.

LAND 5 minutes

Demonstrate Learning

1. Direct attention to the T-chart and the differences between the characters' actions traveling to and away from the island.
2.  **Introduce the learning task.** Instruct students to Think–Pair–Share to answer this question:

 **What lesson does Milo learn from the two different actions?**

Encourage students to support their thinking by reviewing the words and phrases that describe what it is like to swim in the Sea of Knowledge and by reexamining the difference between jumping to conclusions and swimming in a sea of knowledge to support their thinking.

Analyze Student Progress

Monitor: Do students explain that gaining knowledge requires much more effort than jumping to conclusions?

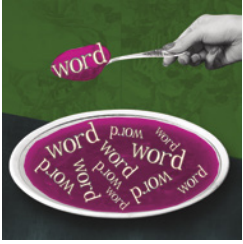
Offer Immediate Support: If students need additional support explaining the lesson gained from comparing the two types of travel, direct them to the T-chart and ask these questions: How much individual effort does Milo use to get to the Island of Conclusions? How much individual effort does Milo use to swim in the Sea of Knowledge? What lesson might the differences in effort convey?

3. Reinforce key ideas.

Key Ideas

- It's much more difficult to gain knowledge than it is to jump to conclusions.
- Gaining knowledge requires time and effort. By contrast, jumping to conclusions is quick, but it doesn't result from any thought or effort.
- Jumping to conclusions is easy, but it leaves you stranded. Gaining knowledge is hard and requires effort, but you get where you want to go.

4. Summarize that writers can use wordplay to convey a message.



Prologue to Lesson 26

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students examine wordplay in chapter 15 of *The Phantom Tollbooth*. As they discuss how the names *Mathemagician* and *Digitopolis* are appropriate for their characteristics, students practice showing knowledge of how to use wordplay in characters' names. This work prepares students to discuss Milo's encounter with the Mathemagician in lesson 26.

Learning Goal

Discuss examples of wordplay in chapter 15.

 **LEARNING TASK:** Explain how the name *Digitopolis* is an example of wordplay.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Show knowledge of how to use wordplay in characters' names.

To support students with beginning English proficiency, circle the words *math* and *magician* when you display the name *Mathemagician* and explain how the words that make up the name show what is important to the character. To support students with intermediate English proficiency, invite partners to explain how the name *Lethargarians* is an example of wordplay.

Vocabulary

wordplay (n.)

Materials

TEACHER

- *The Phantom Tollbooth*
- Knowledge Card: *wordplay*

STUDENTS

- *The Phantom Tollbooth*
- index cards

Preparation

- none

LAUNCH 5 minutes

Discuss Prior Knowledge

1. Direct students to *The Phantom Tollbooth* and direct attention to the illustration on page 183. Ask this question:

 **What is the name of this character?**

2. Reinforce the correct response: the Mathemagician.
3. Instruct students to discuss this question with a partner:

 **What do you know about this character?**

Language Supports

If possible, pair students who speak the same home language, and instruct them to discuss the question.

For students with beginning English proficiency, scaffold the task by asking questions such as the following: Where does he live? What is he wearing? What is he carrying?

Teacher Note

Based on your students' needs, read aloud the portion of page 179 from "He was dressed" to "at the other."

Listen for students to address key ideas in their discussions.

Key Ideas

- The Mathemagician is the ruler of Digitopolis.
 - He wears a pointed hat and a long robe covered with math equations.
 - He carries a long staff that looks like a pencil.
 - He is in charge of the numbers mine.
4. Tell students that they will examine how wordplay is used in relation to the character of the Mathemagician.

LEARN 20 minutes

Examine Wordplay

1. Display and read aloud the name *Mathemagician*. Ask this question:

 **What words does the name contain?**

2. Reinforce the correct responses: *math, magic, magician*.

3. Ask this question:

 **What does a magician do?**

Teacher Note

Based on your students' needs, display an image of a magician.

Key Ideas

- performs magic tricks
- makes things appear or disappear

4. Read aloud the portion of page 188 from “And, of course” to “you can do.”

5. Ask these questions:

 **What details relate to the name *Mathemagician*? Why?**

Language Support

For students with beginning English proficiency, ask these questions: What details relate to math? What details relate to being a magician?

Key Ideas

- The Mathemagician multiplies.
- He makes seven mathemagicians appear and disappear.
- He has a magic staff.

6. Review the vocabulary term *wordplay* by displaying the Knowledge Card. Engage students in Vocabulary Exploration.

7. Remind students that they have examined different types of wordplay. Display and read aloud the following type of wordplay:

- naming a character or place something that is appropriate for their characteristics

8. Ask this question:

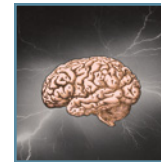
 **How is the character name *Mathemagician* an example of this type of wordplay?**

Key Ideas

- The Mathemagician's name consists of the words *math* and *magician*.
- He is interested in math, and he performs magic tricks by making things appear and disappear.
- The name *Mathemagician* sounds like the word *mathematician*.

Language Expansion

For students with intermediate English proficiency, invite them to describe another character name that is an example of this type of wordplay.



Definition

wordplay (n.): playful or clever use of words

9. Display and read aloud the name *Digitopolis*. Remind students that the Mathemagician is the ruler of Digitopolis.

10. Explain that the name *Digitopolis* includes the following parts:

- the word *digit*, which means “a written symbol for any of the numbers zero to nine”
- the suffix *-polis*, which means “city”

11. Ask this question:

 **What does the name *Digitopolis* mean?**

Key Ideas

- the city of digits
- the city of numbers

12. Read aloud the description of the Mathemagician’s workshop on the portion of page 187 from “Do you always” to “every possible way.”

Language Support

For students with beginning English proficiency, explain that *circumference* refers to the outline of a circle. Explain that the word *workshop* means “a room or building where things are made.” The Mathemagician works in a circular room.

13. Tell students that they will follow the instructional routine Give One–Get One–Move On to discuss how details relate to the name *Digitopolis*. Explain how this routine works. First, you ask a question and students jot responses on index cards. Next, students find a partner and discuss their responses. On your cue, students trade their cards with their partner and find a new partner. Then in their new pairs, students discuss the responses they received from their previous partners. This process repeats until you end the routine. Tell students that for their first practice, they will discuss their responses with two partners.

14. Ask these questions:

 **What is one detail in the workshop that relates to the name *Digitopolis*? Why?**

Model the routine by writing a detail (e.g., *a ruler*) on an index card. Then orally share why it relates to the name *Digitopolis* (e.g., a ruler is a tool for measuring the length of something).

15. Listen for students to address key ideas in their discussions.


Key Ideas

- 16 windows in a round room because they match the 16 points of a compass
- the numbers 0 to 360 around the room because they show the degrees of a circle
- labels on furniture, walls, floor, and ceiling because they show numbers that tell how tall, wide, and far apart things are
- scales, rulers, weights, and tapes because they are tools for measuring things

LAND 5 minutes

Demonstrate Learning

- 1.** Direct attention to this type of wordplay: naming a character or place something that is appropriate for their characteristics.

2.  **Introduce the learning task.** Instruct students to Think–Pair–Share to answer this question:

 **How is the name *Digitopolis* an example of wordplay?**

Encourage students to share their responses by completing this sentence frame: The name *Digitopolis* is an example of wordplay because _____.

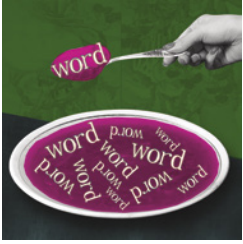
Analyze Student Progress

Monitor: Do students demonstrate understanding that the name *Digitopolis* is appropriate because the city features numbers and math?

Offer Immediate Support: If students need additional support explaining how *Digitopolis* is an example of wordplay, ask them to describe what they might see if they visited Digitopolis.

Key Ideas

- The name *Digitopolis* is an example of wordplay because it consists of word parts that mean “digit city.”
 - The name *Digitopolis* is an example of wordplay because numbers and math are very important in the city.
 - The name *Digitopolis* is an example of wordplay because everywhere you look, there are numbers or tools for measuring numbers.
3. Summarize that students can analyze details to understand how a character name or place name is an example of wordplay.



Prologue to Lesson 27

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students examine ways to expand dialogue in narrative writing. As they discuss how to add tag questions and the words *yes* and *no* to lines of dialogue, students practice using commas to set off tag questions and the words *yes* and *no*. This work prepares students to develop new lines of dialogue for Module Task 3 in lesson 27.

Learning Goal

Use tag questions and the words *yes* and *no* in dialogue for narrative writing.

 **LEARNING TASK:** Share lines of dialogue that include tag questions and the words *yes* and *no*.

Language Progress

In this lesson, students work on this module language goal: Use commas to set off *yes*, *no*, and tag questions.

To support students with beginning English proficiency, read aloud the sentences from the Writing Model for Module 3 that are used in the Learn section, and pause when a comma is used to offset a tag question or when the word *yes* or *no* is used to emphasize the purpose of the punctuation. To support students with intermediate English proficiency, provide sentences with a tag question or the word *yes* or *no*, and invite partners to add a comma in the appropriate place, using the writing model to support their thinking.

Vocabulary

none

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- Writing Model for Module 3 (*Learn* book)
- Expanding Dialogue (*Prologue* Student Resources appendix)

Preparation

- none

LAUNCH 5 minutes

Discuss Prior Knowledge

1. Facilitate a brief discussion of this question:

 **Why do writers include dialogue in narrative writing?**

Language Support

For students with beginning English proficiency, ask this question: What can dialogue show?

Teacher Note

Based on your students' needs, read aloud an excerpt of dialogue to support their thinking.

Key Ideas

- to share what a character thinks or feels
- to show how characters interact or relate to one another
- to show a character's response to something

Begin a list (e.g., on chart paper) with the title Reasons Writers Include Dialogue, and add responses.

2. Tell students that they will examine how writers can expand lines of dialogue by adding emphasis or asking for agreement.

LEARN 20 minutes

Examine Ways to Expand Dialogue

1. Direct students to *The Phantom Tollbooth*, and direct attention to page 189. Read aloud the portion of the page from “Precisely,’ said the” to “helplessly at Tock.”
2. Instruct students to identify the lines of dialogue that include the word *yes* or *no*. Invite volunteers to read aloud each example.

3. Reinforce the correct responses:

- “‘Yes, please,’ said Milo.”
- “‘No, that’s not what I mean,’ objected Milo.”
- “‘No, no, no, that’s not what I mean either,’ said Milo, looking helplessly at Tock.”

4. Tell students to listen to the differences when these examples are read aloud without the words *yes* and *no*.

5. Invite students to read aloud each example, eliminating *yes* or *no* from the sentence.

6. Tell students that writers add the words *yes* and *no* to add emphasis to something a character says. Use the examples on page 189 to show students that the words *yes* and *no* are followed by commas.

7. Direct attention to the list of reasons why writers include dialogue. Point to the entry about sharing thoughts or feelings. Ask this question:

 **How does Milo feel in the two examples that begin with the word *no*?**

Language Support

For students with beginning English proficiency, ask these questions: Is Milo getting what he wants? How might that make him feel?

Key Ideas

- Milo feels frustrated.
- He feels helpless.
- He feels misunderstood.

8. Think aloud to explain how the addition of the word *no* in the examples emphasizes how Milo feels and shows what his interaction with the Mathemagician is like.
9. Display the Writing Model for Module 3 and direct students to the page in their *Learn* book. Read aloud the portion from “Yes, it sounds” to “wanted a cookie.”
10. Instruct students to discuss this question with a partner:

 **How does the word *yes* add emphasis to the dialogue?**

Key Ideas

- It shows how much Milo wants a cookie.
- It shows that Milo is trying to encourage Perfectionist.

11. Tell students that they will examine another way to expand dialogue: asking for agreement.
12. Read aloud the portion of the writing model from “Milo looked around” to “I get you?”
13. Annotate the tag question “isn’t it?” and label it *tag question*.
14. Explain that a tag question is a short question at the end of a sentence that asks for agreement or confirms information. Ask this question:

 **What information does Milo want to confirm in this example?**

15. Reinforce the correct response: that he is in a bakery.
16. Use the example to show students that a tag question is preceded by a comma and followed by a question mark.
17. Read aloud the portion of the writing model from “He was too” to “it?” she said.”

Sample Think Aloud

Starting the dialogue with the word *no* emphasizes that Milo is frustrated when the Mathemagician doesn’t answer his question. Repeating the word *no* shows that Milo and the Mathemagician do not understand each other.

18. Instruct students to discuss these questions with a partner:

 **What is the tag question in this section of the writing model?**

 **What information does it confirm?**

Language Support

For students with beginning English proficiency, prompt them to look at the portion of text and find a short question at the end of a sentence. Then ask this question: What previous comment is the tag question responding to?

19. Reinforce the correct responses:

- **tag question**—“doesn’t it?”
- **information**—that the cookie sounds perfect

Direct attention to the displayed copy of the writing model, and confirm that the tag question is preceded by a comma and followed by a question mark.

20. Tell students that they will now practice expanding lines of dialogue by adding the word *yes* or *no* for emphasis and tag questions to confirm information.

21. Display Expanding Dialogue, and distribute copies to students. Remind students that in Module Task 3 the Humbug meets a school of fish in the Sea of Knowledge. Read aloud the handout.

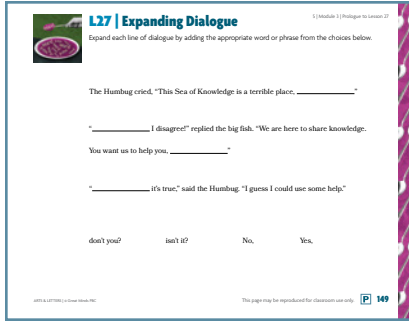
22. Instruct students to work with a partner to complete the handout.

Language Support

If possible, pair students who speak the same home language, and instruct them to complete the task.

Language Expansion

For students with intermediate English proficiency, invite them to create an additional line of dialogue that uses either the word *yes* or *no* or a tag question. Encourage students to look at the examples in the Writing Model for Module 3 to support their thinking.



L27 | Expanding Dialogue 5 | Module 3 | Prologue to Lesson 27

Expand each line of dialogue by adding the appropriate word or phrase from the choices below.

The Humbug cried, "This Sea of Knowledge is a terrible place, _____."


"_____ I disagree!" replied the big fish. "We are here to share knowledge. You want us to help you, _____."

"_____ it's true," said the Humbug. "I guess I could use some help."

don't you? isn't it? No. Yes.

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LAND 5 minutesDemonstrate Learning

1.  **Introduce the learning task.** Instruct students to take turns sharing their handout responses with the class.

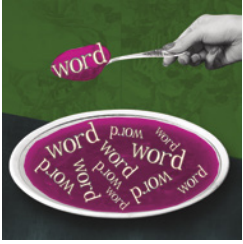
Encourage students to explain their choices.

Analyze Student Progress

Monitor: Do students insert the words *yes* and *no* and tag questions correctly?

Offer Immediate Support: If students need additional support inserting the words *yes* and *no* and tag questions, ask these questions: Where does a character provide information? Is there a place to insert a tag question that would ask for agreement?

2. Reinforce the correct responses:
 - The Humbug cried, “This Sea of Knowledge is a terrible place, isn’t it?”
 - “No, I disagree!” replied the big fish. “We are here to share knowledge. You want us to help you, don’t you?”
 - “Yes, it’s true,” said the Humbug. “I guess I could use some help.”
3. Summarize that writers can expand dialogue by using the words *yes* and *no* and tag questions.



Prologue to Lesson 29

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students use sensory details to write about a scene for Module Task 3. As they discuss the Humbug's experience swimming across the Sea of Knowledge, students practice using sensory details and precise language to make writing clearer and more vivid. This work prepares students to revise Module Task 3 for sensory details in lesson 29.

Learning Goal

Use sensory details to convey character actions and experiences.

 **LEARNING TASK:** Write a sentence that describes the Humbug's swim, using touch, smell, or taste sensory details.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Use sensory details and precise language to make writing clearer and more vivid.

To support students with beginning English proficiency, model how to develop sensory details about a familiar scene, such as the school cafeteria. To support students with intermediate English proficiency, prompt students to create a sentence with a partner that uses a series of sensory details by completing this sentence frame: At the royal banquet, I saw/heard/touched/smelled/tasted _____.

Vocabulary

none

Materials

TEACHER

- *The Phantom Tollbooth*
- Module Task 3 (*Learn* book, Writing)
- Sensory Language Chart

STUDENTS

- *The Phantom Tollbooth*

Preparation

- none

LAUNCH 5 minutes

Build Knowledge About Sensory Details

1. Direct students to *The Phantom Tollbooth* and direct attention to the illustration of the royal banquet on pages 84–85.
2. Tell students to imagine that they are at the royal banquet. Display and read aloud these questions:

 **What is one thing you see?**

 **What is one thing you hear?**

 **What is one thing you smell?**

 **What is one thing you touch?**

 **What is one thing you taste?**

Teacher Note

Based on your students' needs, pause to remind students of the five senses. Consider using hand gestures to indicate each sense.

3. Instruct students to work with a partner to answer the questions as quickly as they can.

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss the questions.

Key Ideas

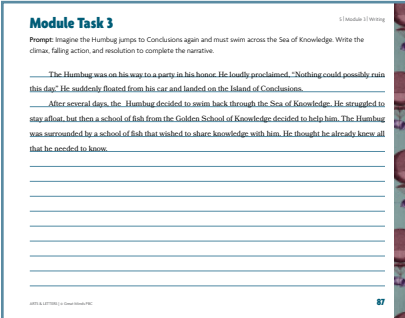
- **see:** fancy dishes, a hat with a feather, the king's crown
- **hear:** snoring, the king shouting, people talking
- **smell:** roast turkey
- **touch:** tablecloth, forks, and spoons
- **taste:** vanilla ice cream, corn on the cob

4. Tell students that words and phrases related to the five senses are called sensory details. Explain that writers use sensory details to help the reader imagine what a scene or character is like.
5. Tell students that they will practice using sensory details to help readers imagine the character and setting for Module Task 3.

LEARN 20 minutes

Practice Using Sensory Language

1. Display Module Task 3 and read aloud the 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.
2. Ask these questions:
 - Who is the character?
 - What is the setting?
 - What must the character do?
3. Reinforce the correct responses:
 - **character**—the Humbug
 - **setting**—the Sea of Knowledge
 - **must do**—swim across the Sea of Knowledge



The screenshot shows a worksheet titled "Module Task 3" with a writing prompt and a partially filled narrative. The prompt asks students to imagine the Humbug jumping to Conclusions and swimming across the Sea of Knowledge, then to write the climax, falling action, and resolution. The narrative text includes: "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." Below the text are several blank lines for writing.

4. Tell students that before they imagine what the Humbug’s second swim will be like, they will review what they know about the Humbug and the Sea of Knowledge. Direct attention to page 169, and read aloud the portion of the page from “The only way” to “at the thought.”

Language Support

For students with beginning English proficiency, tell them that *moan* means “to make a long, low sound to express unhappiness.” If helpful, model what it would sound like to moan about cold, rainy weather.

5. Instruct students to discuss these questions with a partner:



Based on what you learn in this part of the text, do you think the Humbug’s new swim will be easy or difficult? Why?

Key Ideas

- The swim will be difficult because it will be long and hard.
 - It will be difficult because the Humbug doesn’t like to get wet.
 - It will be difficult because he moaned, which means he is unhappy.
6. Explain that students will brainstorm sensory details that describe what the Humbug might experience when he swims across the Sea of Knowledge. Create and display the Sensory Language Chart and Echo Read the column titles.

Sensory Language			
Sights	Sounds	Touch	Taste or Smell

7. Ask this question:

 **Imagine you are on the Island of Conclusions. What sounds might you hear when the Humbug jumps into the sea?**

Language Support

For students with beginning English proficiency, ask a question such as the following: What sound might the Humbug make when he jumps into the water?

Key Ideas

- big splash
- scream
- moan

Add responses to the Sounds column of the Sensory Language Chart.

Direct attention to the Sights column. Instruct students to discuss this question with a partner:

 **What might the Humbug see when he looks at the sea?**

Encourage students to consider the color of sea water or the color of fish.

Language Support

If possible, pair students who speak the same home language, and instruct them to discuss this question.

Key Ideas

- light- and dark-blue water
- waves
- white fish with stripes
- glowing fish
- storm clouds

Add responses to the Sights column of the Sensory Language Chart.

8. Ask this question:

 **What might the Humbug touch while swimming in the Sea of Knowledge?**

Key Ideas

- cold water
- a school of fish
- coral
- seaweed
- ice
- his tie on his face
- his wet hat on his head

Add responses to the Touch column of the Sensory Language Chart.

Language Expansion

For students with intermediate English proficiency, prompt them to look at the Humbug's clothes in the illustration on page 55, and ask this question: What might happen to the Humbug's hat and tie once he enters the water?

9. Ask this question:

 **What might the Humbug taste or smell while swimming in the Sea of Knowledge?**

Encourage students to consider the smell of the air, the taste of sea water, and anything else they notice.

Key Ideas

- air smells fishy
- water tastes salty
- water tastes bitter

Add responses to the Taste or Smell column of the Sensory Language Chart.

10. Tell students that they will practice writing with these sensory details. Display and read aloud the following sentence:

- I heard the Humbug scream splash and moan!

11. Explain that when a sentence contains a list, each item should be separated by a comma. Ask this question:



After which words would you add a comma to separate the three sounds in this sentence?

12. Reinforce the correct response: after the word *scream* and after the word *splash*.

Add the commas to the displayed sentence.

13. Direct attention to the Sights column. Instruct students to complete the following sentence frame with a partner by adding three items from the Sights column and indicating where they would put commas: The Humbug saw _____ and _____.

Key Ideas

- The Humbug saw dark water, ice, and storm clouds.
- The Humbug saw waves, blue water, and a school of fish.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to work with a partner to write a sentence that describes the Humbug's swim, using touch, smell, or taste sensory details.

Teacher Note

Based on your students' needs, display the completed sound and sight sentences to support student thinking.

Analyze Student Progress

Monitor: Do students create sentences that include accurate sensory details?

Offer Immediate Support: If students need additional support generating a sentence using sensory details, provide a sentence frame that includes a verb for a particular sense (e.g., The Humbug touched _____).

2. Invite a few students to share their responses.

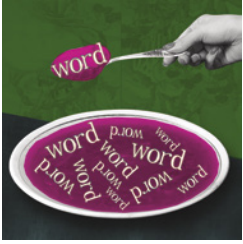
Key Ideas

- The Humbug touched a school of fish.
- The Humbug tasted bitter water.
- The Humbug touched coral, seaweed, and ice.
- The Humbug felt his wet tie on his face.
- When the Humbug jumped into the sea, he tasted salty water.

Language Expansion

For students with intermediate English proficiency, encourage them to write a sentence that includes three sensory details separated by commas.

3. Summarize that writers add sensory details to help readers imagine a character or scene.



Prologue to Lesson 30

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students examine the use of interjections in dialogue. As they discuss including interjections to express strong emotions, students practice reading dialogue aloud fluently. This work prepares students to revise Module Task 3 by adding interjections to dialogue in lesson 30.

Learning Goal

Use interjections to express strong emotion.

 **LEARNING TASK:** Share sentences expanded with interjections.

Language Progress

In this lesson, students work on this expectation for the End-of-Module Task: Read fluently during the audio recording.

To support students with beginning English proficiency, Echo Read the dialogue from Launch step 1, modeling how to express strong emotion. To support students with intermediate English proficiency, prompt them to read the dialogue from Launch step 1 with a partner, reading fluently to express strong emotion.

Vocabulary

none

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- Interjections
(*Prologue Student Resources* appendix)

Preparation

- none

LAUNCH 5 minutes

Build Knowledge About Interjections

1. Display and read aloud the following sentences:
 - “Yay! We’re really flying,” yelled the happy Humbug.
 - “Ouch! Don’t grab my tail so tightly,” replied Tock.
2. Tell students that the underlined words are called *interjections*. Explain that writers include interjections in dialogue to express emotion. An interjection is often followed by an exclamation point to show strong emotion.
3. Echo Read the sentences with the underlined interjections, modeling fluency by expressing emotion.
4. Instruct students to discuss these questions with a partner:

 **What emotion does *Yay!* express?**

 **What emotion does *Ouch!* express?**

Language Support

For students with beginning English proficiency, ask these questions: How does the Humbug feel about flying? How does Tock feel about the Humbug holding onto his tail?

5. Reinforce the correct responses:
 - **Yay!**—happiness or joy
 - **Ouch!**—discomfort or irritation
6. Tell students that they will practice adding interjections to lines of dialogue to express emotion.

LEARN 20 minutes

Practice Using Interjections

1. Direct students to *The Phantom Tollbooth* and direct attention to page 86. Tell students that Milo is at the royal banquet and has just suggested that they eat a square meal for lunch. Read aloud the last two paragraphs of page 86, starting with “A square meal.”

Language Support

For students with beginning English proficiency, tell them the phrase “a square meal” is an idiom that means “a healthy meal.”

2. Direct attention to the word *Ugh* and tell students it is an interjection. Remind students that an interjection expresses strong emotion or feeling.
3. Model fluent reading of the last sentence on page 86, starting with “Ugh, said the.” When you read aloud the interjection, convey a strong emotion, like disgust or disappointment.
4. Instruct students to discuss these questions with a partner:

 **What strong emotion does the Spelling Bee express? Why do you think that?**

Language Support

For students with beginning English proficiency, tell them *awful* means “extremely bad or unpleasant.”

Key Ideas

- **emotion:** disgust, disappointment
- **why:** The Spelling Bee says the squares taste awful, showing that he doesn’t like them at all.

5. Display Interjections, and distribute copies to students. Explain that the first column lists examples of interjections, and the second column identifies the emotions the interjections express. Echo Read the entries with expression to convey the corresponding emotions.

Teacher Note

Based on your students' needs, clarify the meaning or provide an example of an unfamiliar emotion.

Interjection	Emotion	
Yip	happiness	"_____," the Sea of Knowledge is full of slimy fish," complained the Humbug.
Hooray	joy	
Yippee		"_____," if he doesn't understand we are here to help him," said a big, friendly fish.
Ew	disgust	
Eigh		
Yuck		
Oops	made a mistake	"_____," said the Humbug. "I didn't know that, and I am sorry for what I said."
Uh-oh		
Oh dear	concern	
Wow		"_____," cheered the fish. "Now we will share our knowledge with you."

6. Instruct students to discuss this question with a partner:

Which interjections from the chart convey the emotion the Spelling Bee feels?

7. Reinforce the correct responses: *Ew*, *Yuck*.
8. Invite students to read aloud the last sentence on page 86, starting with “Ugh, said the” using either *Ew* or *Yuck*. Prompt them to read fluently by expressing the emotion.
9. Direct attention to page 79. Tell students that the king’s advisors are all answering Milo’s questions by using different words. Read aloud the portion from “Oh dear, all” to “doesn’t have a.”
10. Ask these questions:

What is the interjection in this section of the text?

What emotion does it express?

Encourage students to look at Interjections to support their thinking.

11. Reinforce the correct responses:

- **interjection**—Oh dear
- **emotion**—concern

- 12.** Emphasize that interjections can be one or two words. Explain that interjections can be followed by an exclamation point to show strong emotion, or they can be followed by a comma, as in the example on page 79.

Language Expansion

For students with intermediate English proficiency, invite them to read aloud the sentence on page 79, substituting *Yikes* for *Oh dear*. Encourage them to imagine the word followed by an exclamation point and to read with strong emotion.

- 13.** Direct attention to the sentence frames on Interjections. Instruct students to work with a partner to complete each line of dialogue by using an appropriate interjection followed by either a comma or an exclamation point. Tell partners to determine the appropriate interjection by discussing what is happening in the sentence and what emotion the speaker might be feeling. Think aloud to model how to complete the first line of dialogue.

Language Support


If possible, pair students who speak the same home language, and instruct them to discuss these questions.

Sample Think Aloud

First, I will read aloud the sentence. It says the Humbug complained, so he is not happy. He calls the fish slimy, so I think the fish disgust him. I will use an interjection that expresses disgust and follow it with an exclamation point: “Yuck! The Sea of Knowledge is full of slimy fish,” complained the Humbug.

LAND 5 minutes

Demonstrate Learning

1.  **Introduce the learning task.** Instruct students to take turns sharing their completed sentences by reading fluently and expressing strong emotion when they read aloud the interjection.

Analyze Student Progress

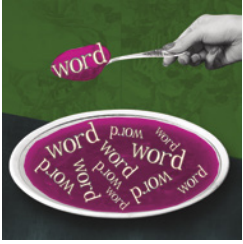
Monitor: Do students read aloud an interjection that represents an accurate emotion for the sentence?

Offer Immediate Support: If students need additional support identifying an appropriate interjection, direct them to the clues in each sentence (for example, the word *complained* in the first sentence), and ask: What does this word suggest about how the speaker is feeling?

2. Reinforce the correct responses:

- “Ew! The Sea of Knowledge is full of slimy fish,” complained the Humbug.
- “Ugh, the Sea of Knowledge is full of slimy fish,” complained the Humbug.
- “Oh dear, he doesn’t understand we are here to help him,” said a big, friendly fish.
- “Yikes! He doesn’t understand we are here to help him,” said a big, friendly fish.
- “Oops,” said the Humbug. “I didn’t know that, and I am sorry for what I said.”
- “Uh-oh!” said the Humbug. “I didn’t know that, and I am sorry for what I said.”
- “Yay,” cheered the fish. “Now we will share our knowledge with you.”
- “Hooray!” cheered the fish. “Now we will share our knowledge with you.”
- “Yippee!” cheered the fish. “Now we will share our knowledge with you.”

3. Summarize that writers use interjections in dialogue to express strong emotion.



Prologue to Lesson 31

Essential Question | How and why do writers play with words?

OVERVIEW

Preview

Students examine changes in Milo's attitude about learning in *The Phantom Tollbooth*. As they discuss Milo's attitude at the end of the novel, students practice listening closely to explain a speaker's points and evidence. This work prepares students to explain in lesson 31 one way Milo has transformed.

Learning Goal

Describe Milo's attitude about learning at different moments of *The Phantom Tollbooth*.


 **LEARNING TASK:** Explain the change in Milo's attitude about learning in the novel.

Language Progress

In this lesson, students work on this module speaking and listening goal: Listen closely to explain a speaker's points and evidence.

To support students with beginning English proficiency, share a personal attitude about learning and guide the whole group to respond by using the Partner B Talking Tool sentence frames from the Learn section. To support students with intermediate English proficiency, invite students to discuss with a partner their individual attitudes about learning by using the Talking Tool sentence frames from the Learn section.

Vocabulary

attitude (n.) 

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*
- Talking Tool (*Learn* book)
- sticky notes

Preparation

- Prepare sticky notes with the letter *A* or *B* (one sticky note per student). See the Learn section for details.

LAUNCH 5 minutes

Preview Vocabulary

1. Instruct students to discuss this question with a partner:

 **How do you feel about learning new things?**

Language Support

If possible, pair students who speak the same home language, and instruct them to answer the question.

2. Explain that they just shared their attitude toward learning new things. Introduce the vocabulary term *attitude* by displaying the term and definition. Engage students in Vocabulary Exploration.

Language Supports

The term *attitude* has a Spanish cognate: *actitud*. Share this language connection with students whose home language is Spanish.

For students with beginning English proficiency, provide an example (e.g., the Humbug has a negative attitude about swimming in the Sea of Knowledge).

3. Display and Echo Read the words *positive* and *negative*. Demonstrate each word's meaning by using gestures (e.g., thumbs-up and smile for *positive*, thumbs-down and frown for *negative*). Explain that a person's attitude toward something or someone can be positive or negative—good or bad.
4. Instruct students to use one nonverbal signal (e.g., thumbs-up) if their partner's attitude toward learning new things is positive or a different nonverbal signal (e.g., thumbs-down) if it's negative.
5. Tell students that they will examine Milo's attitude about learning from the beginning to the end of the novel.

Definition

attitude (n.): the way you think and feel about someone or something

LEARN 20 minutes

Examine Milo’s Attitude About Learning

1. Direct students to page 9 of *The Phantom Tollbooth*. Read aloud the portion of page 9 from “It seems to” to “time of all.” Ask these questions:

 **Does Milo have a positive or negative attitude about learning? Why?**

Key Ideas

- negative because he says it’s a waste of time
 - negative because he doesn’t think there’s a point to what he learns in school
2. Direct attention to page 233. Explain that Milo is talking with Princess Rhyme and Princess Reason about his journey and the mistakes he has made.
 3. Tell students to look at the illustration on page 232 as you read aloud the portion of page 233 from “For you often” to “them at all.”
 4. Instruct students to discuss these questions with a partner:

 **Based on this excerpt and the illustration, does Milo have a positive or negative attitude about learning? Why?**

Key Ideas

- negative because he feels there is too much to learn
- negative because he thinks learning doesn’t have a purpose
- negative because he says the things he learns are “useless”

Language Expansion

For students with intermediate English proficiency, prompt them to include a quotation from the text in their response.

5. Tell students that they will examine Milo’s attitude about learning at the end of the novel. Read aloud the portion of page 255 from “And yet, even” to “of each day.”

6. Ask these questions:



Has Milo’s attitude about learning changed or stayed the same? How do you know?

7. Model how to use sentence frames to discuss evidence and to explain a partner’s evidence. Think aloud to share a detail that best shows Milo’s attitude about learning at the end of the novel.

8. Direct students to the Talking Tool, located in the *Learn* book. Remind students that they can practice listening closely to explain a speaker’s points and evidence by using these sentence frames. Display and Echo Read these roles and sentence frames:

- Partner A: In the text, _____.
- Partner B: I hear you say that _____. That makes me think that _____.

9. Direct attention to page 256 and read aloud the portion of the page from “And, in the” to “and worth trying.” Instruct students to work with a partner to answer this question:



Which details show Milo’s new attitude about learning?

Language Support

For students with beginning English proficiency, tell them *eagerly* means “with excitement.”

Key Ideas

- He thinks his books and toys are interesting.
- He is curious about everything he doesn’t know.
- He sees all the things he can do—read, invent, build things, play music, imagine worlds.
- He is excited to learn new things.

Sample Think Aloud

Based on the textual details, I have to think about whether Milo’s attitude about learning changed or stayed the same. I think it changed to positive because of all the things he notices around him. So I can say to my partner, “In the text, Milo’s attitude about learning changes to positive because he notices details like the buds and leaves on the tree and the caterpillar in the garden.” My partner, who is listening closely to what I’m saying, could respond with, “I hear you say that Milo’s attitude changes to positive because of what he notices around him. That makes me think that he now thinks the world is very interesting.”

- 10.** Tell students that they will practice discussing evidence by sharing a detail that best shows Milo’s new attitude about learning. Tell students that they will also explain a partner’s evidence. Explain that they can practice this goal by using the displayed sentence frames.
- 11.** Distribute sticky notes with the letter *A* or *B*. Tell students that they will Mix and Mingle to find a partner with a different letter and discuss their evidence by completing the displayed sentence frames for their letter. After they share, they will swap letters, find a new partner with a different letter, and repeat the process.

Teacher Note

Swapping letters ensures that every student has the opportunity to practice completing both sentence frames.

- 12.** Instruct students to Mix and Mingle to answer this question:



What is one detail that shows Milo’s new attitude about learning?

Teacher Note

Based on your students’ needs, model how to complete the sentence frames by using previously shared responses.

- 13.** Listen for students to address in their discussions key ideas previously identified.

LAND 5 minutesDemonstrate Learning

1.  **Introduce the learning task.** Instruct students to work with a partner to describe Milo's attitude change about learning. Provide these sentence frames: Before, Milo thought _____. Now, Milo _____.
-

Analyze Student Progress

Monitor: Do students use accurate text evidence to demonstrate an understanding of how Milo's attitude has changed?

Offer Immediate Support: If students need additional support explaining Milo's change, model how to complete the sentence frames by using text evidence.

2. Invite a few students to share their responses.

Key Ideas

- Before, Milo thought learning was a waste of time. Now, Milo is excited to learn new things.
 - Before, Milo thought there was no point to what he learned in school. Now, Milo is curious to learn things he doesn't know, like how to play music.
 - Before, Milo thought learning had no purpose. Now, Milo understands how learning can help him invent and build things.
 - Before, Milo thought the things he learned were useless. Now, Milo thinks the world is full of interesting things to see, hear, and touch.
3. Summarize that students can analyze details to understand how a character changes from the beginning to the end of a novel.



Prologue to Lesson 32

Essential Question | How and why do writers play with words?


OVERVIEW

Preview

Students analyze examples of Milo's persistence in *The Phantom Tollbooth*. As they discuss how Milo responds to obstacles with persistence, students practice connecting new ideas to the current discussion. This work prepares students to participate in a class discussion about what readers can learn from Milo's journey in lesson 32.

Learning Goal

Discuss how Milo demonstrates persistence.

-  **LEARNING TASK:** Share and explain an example of Milo's persistence.

Language Progress

In this lesson, students work on this module speaking and listening goal: Connect new ideas to the current discussion.

To support students with beginning English proficiency, explain how examples show new ideas about *persistence* by connecting to different parts of the word's definition.

To support students with intermediate English proficiency, invite partners to share how Milo's rescue of the princesses shows persistence.

Vocabulary

persistence (n.)

Materials

TEACHER

- *The Phantom Tollbooth*

STUDENTS

- *The Phantom Tollbooth*

Preparation

- none

LAUNCH 5 minutes

Preview Vocabulary

1. Direct students to page 154 of *The Phantom Tollbooth*. Explain that in this scene Milo is trying to obtain a sound from the Soundkeeper.
2. Read aloud the portion of page 154 from “‘That’s wonderful,’ gasped” to “against the rules.”
3. Emphasize that Milo tries to obtain a sound by asking if he can take one as a souvenir. Ask this question:

 **Does the Soundkeeper give Milo a sound?**

4. Reinforce the correct response: no.
5. Review the vocabulary term *persistence* by displaying the term and definition. Engage students in Vocabulary Exploration.

Language Support

The term *persistence* has a Spanish cognate: *persistencia*. Share this language connection with students whose home language is Spanish.

6. Tell students that they will analyze examples of how Milo responds to obstacles by showing persistence in *The Phantom Tollbooth*.

Definition

persistence (n.): the quality that allows someone to continue doing something or trying to do something though it is difficult or opposed by other people

LEARN 20 minutes

Analyze Examples of Persistence

1. Direct attention to page 158 and emphasize that Milo keeps trying to obtain a sound. Prompt students to listen for what Milo does to obtain a sound as you read aloud the portion of the page from “But if that” to “you release them.”

- Instruct students to discuss this question with a partner:

 **What does Milo do to try to obtain a sound?**

- Reinforce the correct response: asks the Soundkeeper to release the sounds.

Emphasize that the Soundkeeper refuses.

- Read aloud the portion of page 158 from “he suddenly discovered” to “but not spoken.”

- Ask this question:

 **What does Milo do to obtain a sound?**

- Reinforce the correct response: traps a sound in his mouth.
- Tell students that they will explain how the examples show Milo’s persistence.
- Display and read aloud these sentence frames: In the text, _____. This shows persistence because _____.
- Think aloud to model how to complete the sentence frames.
- Tell students that they will look at another example of how Milo responds to obstacles by showing persistence.
- Direct attention to page 170. Explain that in this scene Milo must swim across the Sea of Knowledge.
- Tell students to listen for what Milo does as you read aloud the portion of page 170 from “They swam and” to “bug, completely soaked.”
- Echo Read the portion of the page from “They swam and” to “seemed like hours.”
- Ask this question:

 **What does Milo do in this part?**

- Reinforce the correct response: swims for a very long time.

Sample Think Aloud

I will summarize evidence to complete the first sentence frame: In the text, Milo asks the Soundkeeper to release the sounds, and then Milo steals one. Then I will complete the second sentence frame by connecting the evidence to the meaning of *persistence*: This shows persistence because Milo keeps trying to obtain a sound even though the Soundkeeper is opposed.

16. Read aloud the portion of the page from “and only Tock’s” to “the icy water.” Ask this question:

 **What does Milo do in this part?**

17. Reinforce the correct response: swims through icy water.

18. Direct attention to the sentence frames: In the text, _____. This shows persistence because _____.

19. Instruct students to work with a partner to complete the first sentence frame by summarizing the evidence that describes Milo’s swim.

Language Support

For students with beginning English proficiency, ask this question: What makes the swimming hard for Milo?


Language Expansion

For students with intermediate English proficiency, encourage them to include a direct quote in their response.

20. Reinforce the correct response: In the text, Milo swims “through the icy water” for a very long time.

LAND 5 minutes

Demonstrate Learning

1. Tell students that they will explain a new way that Milo shows persistence.
2.  **Introduce the learning task.** Instruct students to work with a partner to complete the second sentence frame by connecting the evidence to the meaning of *persistence*. Encourage students to refer to the definition of *persistence* to support their thinking.

Analyze Student Progress

Monitor: Do students relate their explanation to the meaning of *persistence*?

Offer Immediate Support: If students need additional support explaining their choice, direct them to the definition of *persistence* and ask this question: Does the example show Milo doing something difficult or doing something opposed by other people?

3. Invite a few students to share their responses.

Key Ideas

- This shows persistence because he keeps swimming even though it is a very difficult task.
 - This shows persistence because he keeps swimming even though he is physically exhausted.
4. Summarize that understanding how Milo shows persistence will help students explain what readers learn from Milo's journey.

Prologue Vocabulary

attitude (n.)

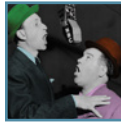
the way you think and feel about someone or something

P to lesson 31

comedy (n.)

words or actions meant to make an audience laugh

P to lesson 3 | lesson 2



delivery (n.)

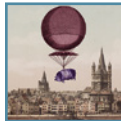
the way someone delivers a speech, statement, etc. to a group of people

P to lesson 5

idiom (n.)

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

P to lesson 24 | lesson 13



knowledge (n.)

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

P to lesson 24 | lesson 18



lethargy (n.)

a lack of energy or interest in doing things

P to lesson 9

persistence (n.)

the quality that allows someone to continue doing something or trying to do something though it is difficult or opposed by other people

P to lesson 32 | lesson 5

problem (n.)

something that causes trouble or worry; a challenge

P to lesson 3

pun (n.)

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

P to lesson 4 | lesson 2



which (adj.)

what one or ones of a group

P to lesson 13

wisdom (n.)

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

P to lesson 17 | lesson 17



wordplay (n.)

playful or clever use of words

P to lessons 4, 5, 7, 9, 11, and 26 | lesson 1



Prologue Reference Charts



Box of Words

How does King Azaz's wisdom relate to the Which's wisdom?

Both the Which and King Azaz think _____ .

people

you

should

must

use

choose

best

important

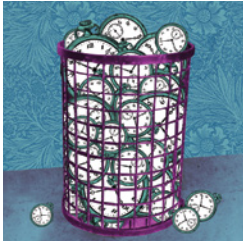
words

carefully

wisely

Prologue Student Resources





L7 | Verb Tense Practice

Complete each sentence with the correct form of the verb provided.

Part 1

verb: *help*

Comedy _____ people forget their troubles in the 1920s.

In today's world, comedy on social media _____ people connect.

Watching a comedy _____ tomorrow's car ride be less boring.

Part 2

verb: *use*

A pun _____ words that sound the same to create confusion.

In 1938, Abbott and Costello _____ puns about pronouns in their delivery of "Who's on First?"

After they study examples, students _____ puns in their writing.

L7 | Verb Tense: Forming Sentences



Cut up each card and distribute one card to each student.

creates

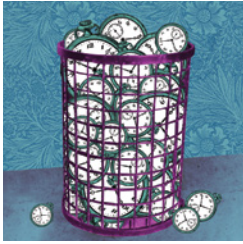
A writer makes people laugh and
_____ confusion by using wordplay.

confused

Abbott and Costello's wordplay
_____ audiences in the 1930s.

will use

In tomorrow's skit, the comedian
_____ wordplay.



L13 | *The Phantom Tollbooth* Story Cards

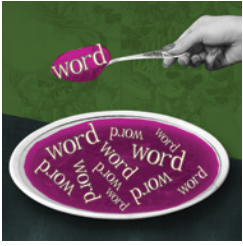
Cut out each card and distribute one set of cards to each pair of students.

_____, the Which chose the words to use in the kingdom.

_____, the Which kept the words for herself.

_____, all talk stopped, the Word Market closed, and people became poor.

_____, the king put the Which in jail.



L23 | Verb Tenses in Narrative Writing

Circle the correct verb in each pair by deciding whether the verb should be past tense or present tense.

Milo says / said to Tock, “This valley looks / looked beautiful.” But no sound comes / came out!

Milo learns / learned that the Soundkeeper fills / filled the valley with sounds. But the sounds disappear / disappeared after people stop / stopped paying attention to them. “Please help / helped us!” the people write / wrote .

Milo thinks / thought , “They want / wanted me to steal / stole a sound from the

Soundkeeper’s fortress. I am / was ready!” At the fortress, the Soundkeeper shows / showed

all the sounds to Milo.



L27 | Expanding Dialogue

Expand each line of dialogue by adding the appropriate word or phrase from the choices below.

The Humbug cried, “This Sea of Knowledge is a terrible place, _____”

“_____ I disagree!” replied the big fish. “We are here to share knowledge.

You want us to help you, _____”

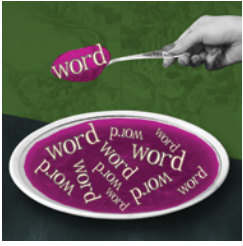
“_____ it’s true,” said the Humbug. “I guess I could use some help.”

don’t you?

isn’t it?

No,

Yes,



L30 | Interjections

Complete each line of dialogue by inserting an interjection that expresses an appropriate emotion. Include a comma or an exclamation point after the interjection.

Interjection	Emotion
Yay Hooray Yippee	happiness joy
Ew Ugh Yuck	disgust
Oops Uh-oh	made a mistake
Oh dear Yikes	concern

“_____ T/the Sea of Knowledge is full of slimy fish,” complained the Humbug.

“_____ H/he doesn’t understand we are here to help him,” said a big, friendly fish.

“_____” said the Humbug. “I didn’t know that, and I am sorry for what I said.”

“_____” cheered the fish. “Now we will share our knowledge with you.”

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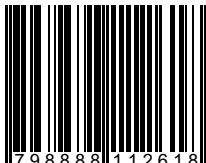
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Rene Magritte (1898–1967)

Oil on canvas, 147 × 98.7 cm

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